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**A PRAGMATIC STYLISTICS INVESTIGATION OF SPEECH ACTS IN *THE ORACLE OF CIDINO,
CHECKMATE AND THE BRIDE AND THE BROOM***

BY

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**THESIS PRESENTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
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SCIENCE AND TECHNOLOGY**

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15 June 2022

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I, **Virginia Sepiso Simasiku**, hereby declare that the work contained in the thesis, entitled **A pragmatic stylistics investigation of speech acts in *The Oracle of Cidino, Checkmate and The Bride and the Broom***, is my own original work and that I have not previously in its entirety or in part submitted it at any university or other higher education institution for the award of a degree.

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ABSTRACT

The study examines speech acts performed by the characters in three plays: *The Oracle of Cidino* by Francis Nyathi, *Checkmate* by Maria Amakali, and *The Bride and Broom* by David Storne Ndjavera. Recognising that misconceptions and miscommunications can arise when individuals interact with others, the primary goal of the current study is to analyse speech actions in the selected texts since such analyses allow us to completely appreciate messages and meaning beyond the literal. This study investigated the relevance of verbal behaviors produced by the characters in the three plays, the function of the intraverbal actions used by the characters in the three Namibian plays, and the three Namibian plays in two theories and languages. Within the theoretical explanations of the Theory of Action (Austin, 1962) and the Five Types of Intraverbal Actions (Saar, 1979), he issued spoken diplomatic acts to interpret three Namibian plays. The study used a discourse analysis research approach, identifying and explaining persuasive speech actions based on Searle's (1969) five classes of speech acts. This study was influenced by two theoretical frameworks. According to the results of the investigation, the location-based actions performed by the characters in the three plays included declarative, interrogative, and imperative resources. Declarations are the most common part of part of speech in literature. In addition, the study found that five functions of intra-speech activity were increased in the text.: representatives, instructions, expressives, and commissives. Declarative statements happened the fewest times since they require specified circumstances to be met in order to be performed. The characters' perlocutionary activities were interpreted as the repercussions of their conducted speech acts. To minimise misconceptions, this study determined that a conversation act study was required, and the Minister of Health and Welfare advised a dialogue act analysis of cabinet speeches related to the COVID 19 virus reports.

Keywords: Locutionary acts, illocutionary acts, and perlocutionary acts

TABLE OF CONTENTS

DECLARATION OF ORIGINAL WORK.....	ii
AUTHENTICATION OF THE THESIS.....	iii
RETENTION AND USE OF THESIS	iv
ACKNOWLEDGEMENT.....	v
ABSTRACT.....	vi
LIST OF TABLES.....	ix
CHAPTER ONE	1
INTRODUCTION AND BACKGROUND OF THE STUDY.....	1
1.1 Introduction	1
1.1.1. Statement of the Problem	3
1.2. Research Objectives.....	4
1.3. The Significance of the Research	4
1.4. Limitations of the Study.....	5
1.6. Delimitation of the Research	5
CHAPTER TWO	5
LITERATURE REVIEW AND THEORETICAL FRAMEWORK.....	6
2.1 Introduction	6
2.1.1. Austin’s Speech Acts	8
2.1.2. Searle’s Speech Acts.....	11
2.2. The Relevance of Locutionary Act.....	16
2.3. The Function of Illocutionary Acts	20
i. Expressives	26
ii. Directives	28
iii. Commissive	30
iv. Declarations or declaratives	33
b. The Impact of Perlocutionary Acts.....	35
c. Direct Speech Acts and Indirect Speech Acts.....	38
d. Contexts	43
e. Felicity Conditions.....	48
f. Speech act and Culture	51
g. Literature and Speech Acts	52
h. Language of Drama	56
i. Namibian Drama	61

j.	The Importance of Playwrights	63
k.	Research Gap	64
l.	Theoretical Framework.....	64
i.	Speech acts and its origins.....	65
ii.	Previous Studies on Speech Acts Analysis	67
2.16	Summary of chapter	71
CHAPTER THREE		72
RESEARCH METHODS.....		72
3.1.	Introduction	72
3.2.	Research Design	72
3.3.	Research Paradigm	72
3.4.	Research Approach	72
3.5.	Text Selection Criteria.....	73
3.6.	Research Instruments	73
3.6.1.	Content Analysis	73
3.6.2.	Content Analysis Checklist	74
3.7.	Data Analysis.....	74
3.8.	Study Population, Sampling, and Sample Size	75
3.9.	Ethical Considerations.....	75
CHAPTER FOUR		77
MAJOR FINDINGS AND DISCUSSIONS		77
1.1	Introduction	77
4.1.1	<i>The Oracle of Cidino</i> summary	77
4.1.3	Summary of <i>The Bride and The Broom</i>	78
1.1.	The relevance and function of locutionary acts.....	78
1.2.	Function of illocutionary acts.....	80
1.2.1.	<i>Functions of Representatives</i>	81
1.2.2.	Functions of Expressives	85
1.3.	Discussion.....	109
1.4.	Chapter Summary	111
CHAPTER FIVE		112
CONCLUSIONS AND RECOMMENDATIONS.....		112
5.1	Conclusions	112
5.2	Recommendations	112

LIST OF TABLES

Table 1 <i>Sequence of three types of speech acts</i>	7
Table 2 The five general functions of speech acts (following Searle 1979)	Error! Bookmark not defined.

CHAPTER ONE

INTRODUCTION AND BACKGROUND OF THE STUDY

1.1 Introduction

Every community is known for its language. Humans and their languages cannot exist apart from one another (Wa Thiongo, 1992). Individuals are related through language (Febriyana, 2020). Languages are the key to human communication since they are used every day to transmit messages from one person to another (Dossoumoui, 2020). People must constantly interact with other human beings, which necessitates the use of languages that typically convey what they need to say and what they wish to specify (Austin, 1962). Languages have grown increasingly important in everyday communication as a means of changing and accumulating meaning. People use language to communicate demands, requests, notices, apologies, and directions, among other things (Yuniati, 2018).

As a result, language is inextricably linked to individuals and society. Human language employs language for a variety of purposes, and the executive use of language is referred to as a dialogue act. The ability of the speaker to produce speech is fundamental to dialogue actions (Austin, 1962). It is tough to communicate and interact with others when you do not use daily language. Language is a tool for individuals to convey their thoughts, wants, ideas, and so on. Language has two functions. It is everyone's language, mode of communication, and cultural norm (Wa Thiongo, 1992). Communication is critical in our lives. Because individuals utilise it to form bonds with other people and groups. It is also a medium for individuals to experiment with. Language is used by humans to communicate information between a speaker/writer and a listener/reader. Language takes priority over writing (Crystal), as language is the most natural means to communicate. 1997). Of course, writing is only one way to communicate. Febriyana (2020) studies how individuals interact verbally and in writing. This demonstrates that the relationship is growing. Interactions with others through language are included in literary work, newspapers, television, magazines, news (media that serves to transmit a message to the broad audience), and personal communication. This can also be accomplished in various ways, for example). Theatre/drama is the most prominent literary form in Namibian literature. Drama is defined largely by dialogue between characters who use language to communicate and make discourse. As a result, the characters in the show employ common English when conversing

with one another. As a result, plays attempt to mimic genuine communicative occurrences, and in communication, the speaker and audience frequently misinterpret one other owing to statement misunderstanding. This can be addressed by delving into the meaning of an utterance used in oral communication in its context (Austin, 1962).

Meaning is impacted by the context in which the speech occurs (Searle, 1969). People frequently utilise language to attain their aims in everyday life (Austin, 1962). People talk for many reasons, not simply to say things, but also to do things (Austin, 1962). For example, when the speaker says "shut the door," the speaker orders, expecting the listener to respond by closing the door. The act of speaking is performed when the speaker talks. This idea demonstrates that when individuals make remarks, they are doing more than just producing noises and expressing words in a grammatical framework. According to Febriyana (2020), a speech act is a type of verbal communication. The phrase "speaking act" is made up of two words. Language and action. As a result, human language is a form of speech. "Language is an activity done by a speaker," writes Yule (1996, p. 47).

People can explain, assert, express, order, promise, demand, criticise, apologise, praise, warn, threaten, reject, offer, and so on during speaking, according to Leongkamchorn (2010). During the discussion, all of the aforementioned actions are occurring in the speaker's head, and the listener must comprehend this by interpreting the methods given through speech (Austin, 1962). Equality is appropriate for "games." Readers may be shocked by the type of speech action the "playwriter" is attempting to incorporate into his "drama." Playwrights are frequently required to explain their viewpoint, approximately represent their thoughts as a percentage, and convince and persuade their target audience to do something. Furthermore, Febryana (2020) contends that people desire a language in which they can speak, learn, and learn to speak successfully. John Austin (1962) and subsequently John Searle (1969) proposed the dialogue act concept, which pertains to the use of discourse to execute actions. Austin (1962), as cited in Cut (2002, p. 16), refers to the action that occurs as a result of talking about something as a dialogue act (Searle, 1969).

Previous study has found that most dramatic speeches appeal, promise, threaten, demand, or even apologise. A person's speech is used to communicate an intended message. According to Mulyawati (2020), this finding demonstrates that people communicate for

certain purposes. Sarair and colleagues (2021) Every speech or word uttered by a speaker, we believe, has a meaning or purpose. It also claims that various communication events/statements might have different meanings. Furthermore, Dewi and Alawiah (2018) believe that the conversation act said by the speaker has very specific possibilities in the discussion. Sometimes the speaker's comments are loaded with these meanings and are no longer just statements. In this sense, the uttering of a statement is equivalent to the action (Austin, 1962). It is critical to specify which utterances may be regarded as movement motions in order to identify them. When the speaker speaks anything in a play, what follows is known as the introjection of the speech. Austin's Principles of Influential Speech state that a person's greatest speech equals action. According to Smith (2012), as cited by Amakali (2018), when an utterance is no longer a sound utterance of an utterance, the speaker means more than what he absolutely states. Smith argues that statements and statements must be same. This is because discrepancies in the wording might lead to misinterpretation of the meaning.

According to Rayhana (2020), conversation acts are fascinating to investigate since the speaker conducts actions when saying them. As a result, successful communication necessitates the listener interpreting the meaning of the statement. A conversation act is a speech that accomplishes the goal of communicating (Amakali, 2018). Speakers frequently provide listeners the right to discern the function or communicative aim of their statements and to behave appropriately. As a result, this study intended to assess the communicative and rhetorical potentials, as well as the purposes they serve, by studying the communication functions of Cidino's Oracle, Checkmate, Bride, and Broom.

1.2. Statement of the Problem

Drama is distinguished by the fact that the characters must interact and communicate as effectively as possible during the whole performance or through speech. However, pragmatic concerns increasingly arise not just in daily talks but also in plays when the characters interact and converse. This is usually done for dramatic effect or creative invention. In this circumstance, there may be misunderstandings of their speech, and the reader/listener want to comprehend what the speaker is saying or about to say. Positional and unwary speech must coincide; else, audio system and listeners would misunderstand each other after they perform in a play (Searle, 1969). Preliminary readings of the

manuscripts, *The Oracle of Cidino*, *Checkmate*, and *The Bride and the Broom*, reveal constant blunders and linguistic faults in all three plays. The concerns uncovered include puzzling plays with jargon that is no longer suitable for the general audience. The target market is important since they are an important aspect of the job. Language is important in plays because the characters in any play interact through talk and speak. As a result, this examination is critical since it tries to investigate the speech acts used by the characters in three selected plays. The final purpose of such an exercise is to assess communication and interpersonal skills. The remaining purpose of such a workout is to assess the communicative and rhetorical potential of such speech actions to convey the author's intended meanings.

1.3. Research Objectives

The primary purpose of this research is to examine and evaluate the speech actions that occur inside the speech events of the characters in *The Oracle of Cidino*, *Checkmate*, and *The Bride and the Broom*. As a consequence, the research aims to achieve the following objectives:

- (1) To investigate the significance and communicative impacts of the characters' locutionary activities in the three plays.
- (2) To assess the functions of illocutionary acts used by characters in three Namibian plays.
- (3) To analyse the influence of the characters' perlocutionary acts in the three Namibian plays.

1.4. The Significance of the Research

Through fictional works, this research intends to contribute to a greater understanding of the reality of communication. The research is intended to add to the expanding corpus of current literature on speech actions, particularly in the Namibian setting and literature. Other students and researchers who utilise the findings as a foundation for their own research may find the study valuable.

1.5. Limitations of the Study

The study is limited to three plays: *Oracle of Cidino* by Francis Sifiso Nyati, *The Bride and Broom*, *Checkmate* by Maria Amakali and David Ndjavera. Therefore, the results cannot be generalized to other Namibian works. Several challenges were met during the study process, including the Covid-19 epidemic, which struck the world at the end of 2019. Because the virus changed forms, it was difficult to confine all over the world. In 2020 and 2021, almost the whole globe was placed on lockdown. Namibia, an African country, was not spared. As a result, universities in Namibia were compelled to close, making it hard for scholars to visit libraries to evaluate numerous papers, journals, and books.

1.6. Delimitation of the Research

The scope of the study is limited to the three plays in Namibia. *Oracle of Cidino*, *Checkmate*, *The Bride and the Broom*. To this end, the idea of speech act (Austin, 1962) and the concept of Saar (1969) are carried out.

1.7. Definition of terms

Below are definitions of some of the keywords used in the survey.

- **Pragmatic style:** In the context of poetic communication, pragmatic features such as speech act verbs, deixis, modal verbs, and safeguard expressions are the social practical skills and courtesy of the pragmatic style version. Combined with the principles of correctness and cooperation (Woldemariam, 2015).
- **Pragmatics:** A consideration of the grammatical or coded relationship between a language and the context within the form of the language (Levinson, 1983, p. 9).
- **Speech act:** Speech act is an important unit of speech act. This is the production of so-called speech act. This is primarily a way for people to be specific about their language (Searle, 1969, p.16).

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

According to Austin (1962), speech act is a movement that occurs as a result of speech. Austin was dissatisfied with the cause of the "descriptive error" and worked with other speech advocates to compile evidence of speech act. Austin argues that languages and languages act as a means of persuasion, with an emphasis on different languages, in addition to motivations and statements about the countries of the world. According to Umar (2016), the concept of speech act has been a rational term and has saturated research since its debut in 1962. Developed by Wittgenstein, who seeks the truth of Germany, in line with the historical ancestors of this term. Linguistic turn from Austin and Saar. The concept of speech act is one of the most prevalent areas of pragmatics. British linguist J.L. Austin has developed a theory of speech act that characterizes the meaning and nature of speech act as "... when we say something, we do something" (Austin, 1962, p. 12). Austin's central premise is that the intended act must be completely completed, not just the utterance that results from the act of speech. Under an agreement with Umar, Austin (1962) distinguishes between descriptive and executive statements and identifies them as eternal and government (2016). Consistent with Schifffrin as described using Mukhroji et al. As explained, all "" that explain, record, or testify to reality and truth (including "raining") (along with "raining") and can be evaluated for that reason. The "normal" statement is constant (2019). The assertion is authoritative.

Austin (1962) described speech behaviour for the first time in his book "How to Do Things with Words." He does not refer to it as an act of speaking. Instead, he referred to it as "representative speech" or "representative phrase," meaning that "speaking is the most powerful medium."

He does not refer to it as an act of speaking. Rather, he referred to it as "representative speech" or "representative phrase," meaning that "speaking is the execution of an activity" (Austin, 1962, p. 6). The expression "the act of speaking" was created by Searle (1969), who stated that "to talk implies to execute actions according to the rules" (p. 22) and that "speech behaviour [...] is the most fundamental or simplest component of linguistic communication" (p. 16).

Yule (1996) defines speech acts as activities performed by the speaker in combination with speech. People engage in speech behaviour when they make verbal expressions such as greetings, requests, complaints, invites, praises, and refuses. When individuals use language to communicate, they are actually constructing speech acts in the expectation that the listener will act on it. According to Bach and Harnish (1979), speech actions are more than simply words, and that speech acts are a combination of words, warning behaviour, lack of vigilance, and abusive behaviour. In the figure below, the woman visits her husband's office and speaks with him. The graphic depicts the three behaviours.

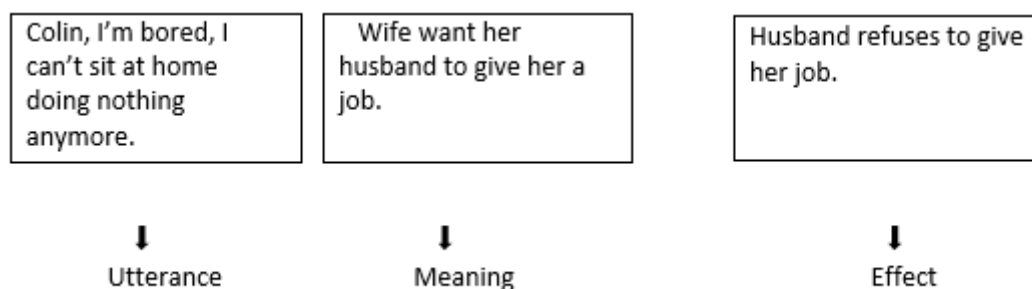


Table 1 *Sequence of three speech acts types*

As illustrated in the picture, the above statement may be used to accomplish all three behaviours. Here's how to create an eye-catching presentation. However, if the intended meaning of words is not grasped, the act of warning may be less successful than the speaker intended (wife). These three types of activity, according to Bach and Harnish (1979), are intimately connected since all three types of action are present in each utterance.

Armistany and Zamzani (2019), on the other hand, argued that the use of speech act is not limited to what the speaker is saying, but also to how the interlocutor perceives what is being said. Maknum (2019) defines speech behaviour as taking into account five aspects of speech status. utterance contexts, utterance objectives, utterance acts as actions / activities, and utterances are the output of the utterance act "Speaking behaviour" refers to the entire context of communication, which includes the context of speech (i.e., the environment in which it is spoken, the participants, and the preceding oral or physical involvement) and linguistic elements, as well as "interaction" (Schwarz, 2006, p. 17). "I'm at school at 7 a.m.," for example. The speaker in this lecture promised to use the language to get to school at 7

a.m. According to Suresh and Sudhir (2020), communication is a speech act, and the type of speech act correlates with the type of attitude of others.

According to Yule (1996) and Rohmah (2020), a speech act is a study of how the auditory system and listeners utilise language. According to Yule (1996, p. 47), "the phrase speech actions goes back to the movements that can be performed by utterances." According to Dossoumou, the premise that phrases have meanings is critical to the principle of speech act (2020). This is due to the principle's distinction between assertions and movements. Many students attempt to define it as both a linguistic principle and a linguistic philosophy.

"Speech functions as linguistic motions that occur inside the world," Mey explains (2001, p. 95). According to Rahmawati (2016), spoken acts constitute the majority of human everyday communication. And the act of expressing a remark, such as asking a question, providing guidance, or describing or explaining something to the listener, is the most fundamental unit of human conversation. Chairani et al. (2020) believe that the feature of speech is to make language helpful in conversation. However, according to Kreidler (1998), speech actions can have a variety of purposes, depending on whether they deal with real or projected facts, future or retroactive occurrences, audio system or addressee roles, and, of course, pleasant conditions. Whatever they say is correct. Whatever they say is correct. As a result, everything humans say is a form of speech. By displaying verbal activity, the speaker attempts to express the conversation's intent or goal to the listener or addressee (Lailiyah, 2015).

2.1.1. Austin's Speech Acts

According to Austin (1962), speech act is a movement that occurs as a result of speech. Austin was dissatisfied with the cause of the "descriptive error" and worked with other speech advocates to compile evidence of speech act. Austin argues that languages and languages act as a means of persuasion, with an emphasis on different languages, in addition to motivations and statements about the countries of the world. According to Umar (2016), the concept of speech act has been a rational term and has saturated research since its debut in 1962. Developed by Wittgenstein, who seeks the truth of Germany, in line with historical ancestors of this term. Linguistic turn from Austin and Saar. The concept of speech act is one of the most prevalent areas of pragmatics. British linguist J.L. Austin has developed a theory

of speech act that characterizes the meaning and nature of speech act as "... when we say something, we do something" (Austin, 1962, p. 12).

Austin's central premise is that the intended act must be completely completed, not just the utterance that results from the act of speech. Under an agreement with Umar, Austin (1962) distinguishes between descriptive and executive statements and identifies them as eternal and government (2016). Consistent with Schifffrin as described using Mukhroji et al. As explained, all "" that explain, record, or testify to reality and truth (including "raining") (along with "raining") and can be evaluated for that reason. The "normal" statement is constant (2019). The assertion is authoritative.

The act of speaking initiates communication (Searle, 1969). Communication, according to Faradila (2013), includes transmitting a certain attitude, and the type of speech act used to do so correlates to the type of attitude transmitted. increase. A declaration represents a belief, a request represents a want, and an apology represents grief. However, certain speaking actions are not necessarily acts of communication, but rather help in the impact of institutional interests. There are two options here. Some individuals assert that something is real, while others demonstrate that it is true (Faradila, 2013).

According to Austin, Setiawan (2017) performed three synchronised actions: intra-speech, intra-speech, and intra-speech (1962). (For example, baptism.) He claims to be the inventor of the term "executive" to describe business leaders (marriage). Setiawan (2017) also established a link between executive utterances and a certain class of executive verbs (excuse, criticism, approval, etc.). Execution remarks are characterised as either happy or sad, rather than truthful or false.

Rather than truth or falsehood, the goal of performance is to synchronise a component of reality with what is spoken. Austin categorises executive statements as either implicit (primary) or explicit (secondary) (1962). The contrast between the two is illustrated in the following example.

1. First utterance: "I will be there"
2. Explicit performative: "I promise to be there." (Austin, p. 69, 1962)

The first statement does not explicitly address the taken activity, but it recognises its derived meaning. It could be a promise, or it could not be. In ordinary situations, the second utterance states that the action taken is a promise. As a result, there is no room for misunderstanding or ambiguity, and the meaning is crystal clear. This is due to the use of the performative verb "promise" in the second example.

According to Austin (1962), certain characteristics, known as conditions of felicity, must be satisfied for excellent performative speech in the context of conversation (Searle, 1969). If these conditions are not satisfied, the speech is considered unfortunate. As a result, executive statements rely on the suitable context to convey the intended meaning accurately. Certain prerequisites (happiness conditions) must be satisfied for an action to be pleasurable. In order to make a ruling in court, a judge, for example, must act. Austin (1962) deconstructs his own basic philosophy of practise. Separate what, in his perspective, characterises executive utterances if there is a distinction between a specific speech and an executive utterance (an utterance scored under real conditions and an utterance gained under happiness conditions). It ought should be doable.

Austin goes on to say that the bulk of executive statements are in the present tense, first-person active voice. According to Austin (1962), the initial utterance should adhere to certain guidelines. Furthermore, the strategy can only be used if the environment in which they interact with the participants is proper. Second, all interlocutors must follow the letter-writing protocol. Third, in order to apply the strategy, those who communicate must have the same beliefs, ideas, or designs regarding behaviour. The following are conventional definitions:

(A.1) There must be acknowledged traditional practices with certain traditional impacts, such as the fact that some people use specific phrases in specific situations.

(A.2) Each person and situation must be appropriate for each called method to be used.

(B.1) Everyone involved in the procedure must complete it correctly.

(C.1). The procedure is meant for persons with certain thoughts and feelings, or to produce specific consistent conduct on the part of the participants, as is frequently

the case. Certain who participate in and call must have those thoughts or emotions, and participants must be intending to act in this manner.

(C.2). Later on, it should operate this way. (Austin, 1962, S.1415)

According to Austin (1962), assertions are unsatisfied if they violate any of these conditions during implementation. He contends that neither the favourable conditions nor the breaches of them are equally important. Dropping out is a breach of criteria A and B in his opinion. In certain conditions, the planned action will not be carried out. If the C conditions are not met, abuse will ensue. In this circumstance, activities may be committed inadvertently or falsely. In this case, the distinction indicated above does not apply. According to Austin (1962), the presence or absence of an executive verb distinguishes between explicit and implicit executive assertions. The following lawful conditions must be completed, according to Austin (1962), as stated by Islami (2018):

1. Conversational criteria need to be established in order to evaluate the use of specific words and how the speaker uses them.
2. The procedure must be carried out under appropriate conditions coordinated with individual participants and events.
3. Participants must operate correctly.
4. The technique must be completed by the participants.

According to Austin (1962), all languages are not only communicative, but also functional in the sense that they are acts. When speaking, Austin (1962) distinguishes between illocutionary act, illocutionary act, and illocutionary act, and utterance act is illocutionary act (say something) and utterance. What you're seeking to accomplish by speaking is called an act within the term. Furthermore, the act of speaking (the effect of what you say). Finally, Austin determines that all speaking acts (speech) are performances.

2.1.2. Searle's Speech Acts

Armistany and Zamzani (2019), on the other hand, argued that the use of speech act is not limited to what the speaker is saying, but also to how the interlocutor perceives what is being said. Searle (1969) accepted the challenge of expanding on and refining Austin's concept of speech act. In his work on his own speech act, he extends Austin's theory and proposes his own ideas. Speaking a language, according to Bushell (2009), means speaking

in a normative manner. As a result, "language theory is part of behaviour theory only because speech is a rule-dominated behaviour" (Searle, 1969, p.17). Searle (1969, p. 22) As a result, we regard speech as a rule-based action.

These are made possible by underlying laws we are unaware of. "Illocutionary act is performed in the language according to specific rules," for example (Searle, 1969, p. 38). In addition, Searle (1969, p. 68) must express an explicit "promise" in conjunction with the description of the "promise" and a set of conditions for this behaviour. It's unusual.' The promise's significance, according to Saar (1969), extends beyond its formal presentation.

Explanations, directives, inquiries, promises, and other speech actions are examples of speech acts, according to Searle (1969). When Searle (1976) released *A Taxonomy of Illocutionary Acts*, he challenged Austin (1962), who asserted that verbs and speech acts are interchangeable. According to Searle, variations between intra-verbal verbs are valuable signals but not the sole means to distinguish intra-speech events. Saar's assumption, on the other hand, is evidently founded on intraverbal verbs, and utterance is a basic notion in the category of language usage, according to Saar, reaching certain basic things in language. That's exactly what it indicates.

In addition, Searle (1976) as cited in Islami (2018) defined the concept of measuring the validity of speech acts as follows:

1. The addressor's utterances must intend to fulfil what they intend to say.
2. The addressor must belief in utterances from the addressee to benefit the audience in their actions.
3. The addressor must be truthful in fulfilling their word.
4. The addressor must predict future course of action using forecast knowledge.
5. The speaker must be able to anticipate the action he will take.

Leech (1983) argued against the incorrect dissertation on spoken verbs for the following reasons: Verbs of spoken diplomatic verbs that split words into specific groups are outside the reach of human abilities for successful communication, thus observation is not the only determinant. It can be used to assess these groups. The human capacity for communication, which cannot be determined solely via observation. Concerns regarding Austin and Saar's

acting are predicated on their view that examining the meaning of words leads to a better knowledge of the act of speaking.

By describing the conditions that must be met for good performance speech, Searle (1979) extends Austin's notion of speech act. Searle suggests that Austin's classification scheme for intra-speech activities be overhauled. Searle provided the underlying conditions for differentiating intra-spoken acts, unlike Austin, who just supplies a list of intra-spoken verbs (see Searle, 1979).

According to Searle (1979), quoted in Haikal (2019), the primary focus should be on illocutionary behaviors, and his primary purpose was to categorize them as fully as possible. He devised three basic illocutionary act categorization criteria:

- a. The first of the three criteria refers to the portrayal of something, which involves making a promise.
- b. The second point, known as the direction of fit, pertains to the actual usage of words in the world we live in. When the addressor makes a commitment to the addressee, this is an example.
- c. Finally, sincerity criteria are statements that indicate the veracity of a statement. For instance, the phrase "the door is open." If the door is open, this cannot be the case.

Searle (1969) created a taxonomy that looks at the consequences of well-produced speech acts. He founded the speech act theory on the notion that language is used to perform actions. According to Nurkhamidah (2020), there are five types of speaking acts. Assertive (expresses the speaker's belief in the truth), directive (makes the recipient do something), tolerant (makes the speaker take future actions), expressive (speaker's belief or condition or situation) (Expressing a sincere desire for) and declarative (expresses the speaker's belief or condition or situation) (by saying this you can change the world).

The five categories of speech act, according to Nurkhamidah (2020), clearly indicate the main sorts of activities that may be performed during speech as well as the numerous speech act

paradigms. The Searle (1979) categorization helps to evaluate the function of the destination word for the destination since there is always a goal behind the utterance.

People behave using body language (motions) that accompany utterances such as hand, eye, head, and finger gestures to convey something when they utilize utterances in their daily lives. When people speak, they also do things. We need to define how the utterance executes the action to make this clearer.

Searle (1969) differs with Austin (1962) on the distinction between meaning and power, as Nouichi and Beghoul (2018) point out. Because their meaning and power are intimately intertwined, the act of proposition and the act of proposition, which he defines as "the act of creating a statement in a neutral language with respect to the act of speaking," should be differentiated. He is adamant.

Furthermore, according to Nouichi and Beghoul (2018), if the same propositional act occurs in numerous categories of intraverbal actions, the propositional act's self-conditions are not the same as all intraverbal acts. Searle provides the following interpretation of Nouchi and Beghoul's whole speech act (2018, p. 52):

Utterance acts: Austin voice and phase actions, including utterances of words and phrases, are included in Spoken Actions.

Propositional acts: Reference and forecast are the proposed actions.

Illocutionary acts: A speech, query, appointment, or command is an illocutionary action.

Perlocutionary acts: The effects of utterances on the actions, emotions, attitudes, beliefs, and actions of the listener.

The distinction between formation rules and regulatory rules is highlighted by Searle (1969). Regulatory guidelines govern how current activities are managed. Traffic regulations and constructive criticism "The sort of action that makes or composes it. B. Game rules, for example "Levinson is a writer (1983, p.238). The rules controlling intra-speech verbs (or, in the case of implicit act of speech, other intra-speech acts that imply the means of speaking)

are those that must be assigned to intra-speech acts. It might be claimed that it is analogous to an intra-verbal act of.

The speaker's responsibility to articulate the content of the utterance's proposition is based on the formation rule "X is counted as Y." As a result, "I promise..." is seen as the speaker's obligation to carry out the content of the utterance's statement. Different utterances frequently have the same features. Consider the following scenario:

"Joe shuts the door behind him."

Joe, shut the door!

"Close the door," Joe says.

"Did Joe shut the door?"

The first is a broad assertion, the second is an order or request (typically stated by incorporating a vocal "request"), the third is a promise or purpose statement, and the fourth is a request. There is one ingredient or propositional act that all four intra-verbal actions have in common. The speaker alludes to a specific individual called Joe in each word and foreshadows the act of closing the door (in the third case, of course, Joe is performing the act of self-reference). The speaker does not do this action in every speech, but it does play a part in each one. The (propositional) substance of the Illocutionary Act, according to Searle (1976).

According to Mey (1993), the Austin (1962) taxonomy does not discriminate between intraverbal verbs and actions, citing Searle (1969). Searle went on to create a unique classification system for speaking acts, which included representations, instructions, missions, expressions, and explanations.

In his theory of speech act, Searle (1976) highlights the character of illocutionary conduct. In other words, it is the substance and essence of the speaking ability proposition. Representative / forceful, directed, tolerant, expressive, and declared speech acts were postulated by Searle (1976). For instance, traffic laws and regulations govern driving, dieting governs eating, and etiquette governs social interactions. There are three types of speech

actions, according to Austin (1962): locutionary acts, illocutionary acts, and perlocutionary activities.

2.2. The Relevance of Locutionary Act

Austin (1962) defines positional action as the speaker's real phrase. The term locutionary refers to clauses that are connected to propositions. The utterance or phrase is split into two parts in this case: the subject or topic and the predicate or remark. This is pretty simple to spot since it does so without taking into account the context of the linguistic issue. According to Austin (1962), who is referenced in Hidayat (2016), the speech act is employed to convey and refer to speech in a specific context in order to make it meaningful. I am. Woldemariam (2015), on the other hand, argues that verbs can transmit discourse and serve as the ideal role of language in and of themselves.

What is being said, what is being said, what is being stated, according to Kreidler (1998). According to Arifin (2021), the act of creating a meaningful speech or performing a part of the spoken language, followed by silence, followed by silence, or a change of speaker, is known as speech act. Continue with the states. Understanding a sentence's function is crucial to comprehending its semantic or literal meaning.

Locutions are words that are used to express information. "My body is terribly fatigued," for example, is an example of a speech act. This utterance's speaker makes no clear reference to the speaker's objectives. This sentence shows that the speaker is extremely weary and does not wish for her message to be noticed by her companion. Arifin (2021) also argues that speech acts may be divided into two categories: speaking and suggestion. A speech act is a verbal manifestation of expressive units such as words and phrases. To put it another way, a speech act happens when anything is spoken or when a sound is made that may or may not be understood.

In describing his theory, Austin (1962) argues that a locational action makes meaning in and of itself, and that when it is done, it must also execute the following actions: It claims that there is.

1. To make a decision or declare an intention
2. To make a statement that provides information, a warranty, or a caution.

3. Nomination, opposition, or criticism

4. A description or identification

Intra-spoken acts, according to Austin (1962), do not need to be developed further into interpersonal and inter and intra-speech acts. Verbal behaviors like sharing information, asking questions, explaining things, and even making judgments are, by definition, rational. People use positional behavior to communicate their wants and goals, influence others, and convince others of their point of view (Arifin, 2021, p.17).

The act of localization, according to Anthonissen (1992), is the development of meaningful sentences through the act of speaking. "You are quite foolish," one would say in conversation. Regardless of meaning, the speech can be delivered contextually or purposefully, and the speech action can be delivered whether the speech is a reprimand, an insult, or something else. Such conduct, according to Austin (1962),

According to Suryanti (2020), a speech act is a term that the speaker utilizes in a semantic meaning. This is known as the act of speaking. As a result, according to Suryanti (2020, p. 15), "speech acts are conducted without context and are thus counted as the easiest sort of speech act to recognize."

Suryanti 2020 outlines Biner's speech action, which describes the activity based on what is being spoken. This term denotes the absence of any implicit meaning in the statement. There are various varieties of this type of activity. Statements ("It's chilly here"), queries ("Are you sure?"), invitations ("Come meet me today"), cautions ("Don't go there"), and requests ("Can I borrow your pen?") are some examples (Suryanti, 2020). As a result, there is a spatial act.

The act of speaking something, or illocutionary act, supplies the listener with enough information to infer the speaker's speech (communication) aims. Other information is crucial in identifying the speaker, especially if the speaker is not speaking directly or indirectly (Bach & Harnish, 1979). Three essential components or acts make up the locutionary act (Austin 1962). These are (i) phonics actions, which create utterance inscriptions, (ii) phased acts, which make up a specific linguistic expression in a certain language, and (iii) retic acts, which contextualize utterance inscriptions. The first of these three subacts is concerned with

a specific set of sounds (in spoken language) or a set of written symbols (in written language), also known as voice actions.

Declaratives, imperatives, and interrogatives are the three forms of locutionary acts, according to Austin (1974), as cited in Indriafeni (2020). A declarative locutionary act communicates something; an imperative locutionary act gives someone an order. "A phrase can be imperative if it is an order, permission, demand, request, entreaty, suggestion, advice, or warning," Austin (1962, p. 76) states. An interrogative locutionary act is one in which the locutionary act is used to pose a question (Austin, 1962, p. 108).

"The uttering of a phrase with determined sense and reference" is what a locutionary act is (Levinson 1983). It is the act of stating something significant. What the researcher meant by sensation and reference is as follows. In the statement 'that is a pike,' 'that' is a referring term. The item to that which refers is its referent (probably a pike). The term "pike" has two definitions: "a fish" and "weapon." An utterance's component is made up of its meaning and reference together.

A locutionary act is the act of expressing anything with meaning that results in a comprehensible speech to transmit or express. According to Haikal (2019), the most basic act of speaking is making a meaningful locutionary act that is a verbal expression. A locutionary act, in other words, is when you make a significant remark while utilizing a referring language. The identifiable term is commonly used by the speaker to communicate a crucial message to the audience.

According to Anyanwu and Abana (2020), the speaker's objective is to make significant assertions. Locational acts, according to Yule (1996), are focused on the literal meaning of words. The actual speech is performed for the purpose of communication.

"Locutory is just the act of expressing a phrase from a language, in other words, an explanation of what the speaker is saying," says the dictionary (Nakale, 2018, p.10). Austin (1962) offers the notion of romantic acts, which include retics, fatetics, and phonetic actions, in his book "How to Do Things in Words." A retic act is when you say a word in a sentence that has a specific meaning and reference. The act of speaking a specific word from a specific

vocabulary in a certain syntax and tone is known as speech. The audio process is the method of producing tones or particular sounds.

Speaking anything having meaning and truth value, as indicated above, is known as a positional act, according to Anyanwu and Abana (2020). The speaker wishes to make meaningful comments. The actions in question are phonics (sound-related; voice-related), fatetic (vocabulary-related), and retic (meaning-related). Furthermore, according to Uises (2018), a phonetic action (pronounces a sound), a phase action (pronounces a word or sentence according to the phonological and syntactic norms of the language to which they belong), and phonological behaviour (pronounces a sentence with a specific reference in a sense). The act of pronouncing a word or phrase according to the phonological and syntactic standards of the language to which it belongs, for example: The term "pig." The act of expressing a statement with meaning and more or less obvious allusions is known as retique.

As a result, to conduct positional motions, speech, phase, and prosodic movements are required.

According to Aboh and Agbedo (2020), vocabulary acts include both the act of speaking and the form of the uttered word. We don't create well-performed utterances for no purpose, Wijaya and Helmie (2019) say. This is due to the fact that the speech was made for a specific purpose.

The speaker's main goal while speaking is to encourage the listener to do something, and in order to do this, he urges the listener to imitate his speech impact. You must ensure that you are aware of your speech's speaking abilities. Several conditions can aid the speaker in determining if the audience comprehends his message. These are fortunate circumstances and a demonstration of verbal skill.

Deasy (2018) distinguishes between two types of locational activities: voiced actions and recommended actions. A speech act is a verbal usage of expressive units such as words and phrases, followed by uttering (or producing a sound) something that may or may not be significant. Propositional acts, on the other hand, are areas in an utterance when a specific reference is made. In contrast to verbal actions, which might sound nonsensical, propositional actions are explicit and convey particular specified points. The act of speaking,

in other words, is concerned with the speaker's actual utterance. It's known as a speaking act. As a result, it is regarded as one of the most immediately recognized speaking acts.

Illocutionary activities are intriguing for research because they help us understand how words work and what they imply (Woldemariam, 2015). Such inquiries assess the context of the occurrence in order to grasp the meaning of the deed in speech. This is because the situation's context might supply information that aids in deciphering the utterance's intended meaning. The illocutionary act exists between the illocutionary act and the illocutionary act, which is worth highlighting. When does the act of speech come into play? (Searle, 1969). "It is the heart of speech act theory since it is a genuine field of pragmatics and focuses on what the speaker wants to achieve in the creation of speech as shown by the speech ability of the speech," says the author. Salaia and colleagues quote According to Ruscinto (2021), intra-verbal activities occur in social relationships, particularly communication. Every word humans use to communicate with one another has a purpose. Deasy (2018) goes on to say that the act of intra-speech occurs outside of the utterance's transmission power. An illocutionary act is a speech act that serves a specified purpose. For additional communication objectives, someone may talk, propose to speak, or speak.

2.3. The Function of Illocutionary Acts

The term "illocutionary act" refers to "the sort of function or activity that the speaker is attempting to execute in the process of creating the utterance" (Rahmawati, 2017, p.15). Fantastic conduct can help you reach your objectives. As a consequence, the act of talking in regular communication is inextricably linked to the act of speaking. Another phrase for the act of in-speech is "doing something" (Searle, 1969). This is the level at which the act of communication is tied to a group of explicit actors. The speaker's intention is to transmit to the recipient (Kreidler) (1998). An intra-speech act is, for example, saying, offering, or making a pledge (Austin, 1962). Searle claims that (1969). Each speech is distinct from the others. The capacity to make in-speech pronouncements, offers, pledges, and requests, among other things. An utterance's utterance ability tells what the speaker is attempting to accomplish with it (Woldemariam, 2015). As a result, a speech's speech ability decides what the act within the speech is. The aspect of meanings that cannot be stated in authentic subject theory is illocutionary force (Anthonissen1992).

While the literal meaning of communication is generally evident, the power of words is not, according to Anthonissen (1992). This bull is extremely furious, for example, might be used as a statement, conclusion, or warning. If the power of a specific speech is not immediately apparent, according to Austin (1962, pp. 133-134), the underlying speech power may be exposed. "I pledge to bring tomorrow," for example, explains the statement implied in "I will bring tomorrow." If the speaker intends to warn someone of an impending danger, Anthonissen (1992) claims that a range of conventional tactics are possible. Speakers (S) and listeners (H) must be familiar with a variety of warning (or hopeful, supplementary, encouraging, etc.) behavior expression strategies. An intraverbal act, according to Austin (1962), is one that is accomplished by creating an utterance. Make a promise when you make a promise, and a request when you make a request. The act of speech has two purposes: to accomplish something and to tell something. As a result, this action is also known as the act to do something.

Speakers utilize a range of ways to precisely and clearly describe the effect of the intended term, according to Anthonissen (1992). I declare myself the mayor of Casterbridge, for example. The vocabulary for which the explicit performing verb "declaration" is meant can be expressed here. Other gadgets are more inconspicuous. Using phrases like "shut up!" It has a strong pronunciation and may be communicated in mood. Certain adverbs meant as commands, such as B, are included. I'll undoubtedly be present. Alternatively, the usage of conjunctive particles like B. As a result, they may have concluded that he was guilty, implying that the phrase was intended to imply guilt. According to Haikal (2019), the act of speech is the force or strength of others' intentions, which may be expressed by employing particular verbs in this category. increase. The speaker employs unique forces in Illocutionary Acts to say something that causes the speaker to react to what he says (Searle, 1969). This action has certain societal implications. When the statement "it's hot here" is used repeatedly, it might either be a reminder to open the windows wide or a source of frustration. However, Hidayat (2016) claims that intra-speech behaviour is the most significant level of activity in the speech act. This is because the action is determined by the speaker's desire for power.

To Ramanathan and his colleagues (2020) According to Searle (1969), the illocutionary act concentrates on the speaker's intended meaning or performance, as quoted in Maknum (2019). The act of doing things with a specified purpose and function is known as an

illocutionary act. A purposeful illocutionary act by a speaker is thought to entrench the force of the act in speech (Abba, et al., 2020). Budiasih et al., according to Parella, are the in-verbal act, often known as "the act of accomplishing anything." As mentioned in, it is a linguistic act intended at attaining a purpose (2017). Ilocutionary actions, as defined by Rosyidi et al. (2019), are difficult to distinguish since they are dependent on the speaker, audience, and time and location of speech act delivery.

The illocutionary act is essential for forming and interpreting the intended meaning of speech. "Intraverbal activities are undertaken outside the ability to express speech," Yule (1996, p.48). Most people do not develop a well-formed language without a definite objective in mind. According to Nakale (2018), the act of speech is what the speaker is attempting to accomplish by uttering a statement. Statements, pledges, apologies, threats, prophecies, instructions, and demands are among the activities she lists. Speech diplomatic activities, according to Manaf (2021), are contained in speech that has a definite goal and expects a reaction from the speaker. Searle (1969), Leech (1983, p. 104) based their roles on him.

Ameliza (2020) emphasizes that in the following speech, the speaker employs the word of the act to convey the meaning to the audience. Give feedback, express feelings, ask questions, make requests, make commitments, and express thanks. The goal is to educate speakers and listeners how to communicate effectively with one another. In order to successfully communicate in the correct activities, both the speaker and the listener must behave and talk properly throughout the act of conversation. Gratitude and apology are social behaviours, whereas criticism, challenge, and correction are competitive behaviours, according to Leech (1983). In-speech conduct may be classified into four kinds, according to Leech (1983): competitive, convivial, collaborative, and confrontational. The following are the numerous sorts of illocutionary actions functions:

1. Competitiveness: Competitive social aims include orders, queries, demands, and pleading. It is intended to elicit a response from the listener. "Can you fetch me some cash?" This is an example of the phrase "ask."
2. Sociable: Aims toward social objectives such as offerings, invites, greetings, thanks, and blessings. "Can you assist me with that?" is an example of an offer.

3. Collaboration: Claims, reports, declarations, and directions are some of the social reasons that collaboration overlooks. It establishes a link between the speaker and the truth of a clear statement.

4. Conflict: An attempt to overcome societal aims such as intimidation, accusation, and reprimand through conflict. "I'll tell my dad," you threaten someone.

According to Yule (1996), the following table clarifies the link between the two variables.

Speech Act Types	Direction of Fit	S = speaker X = situation
Representatives	make words fit the world	S believes X
Directives	Make world fit words	S wants X
Commissives	Make the world fit words	S intends X
Expressives	Make words fit the world	S feels X
Declaratives	Words change the worlds	S causes X

Table 2: Speech act's five general functions (Searle, adopted since 1979)

To describe what happens when a speech act is fully executed, Searle (1969) proposed a taxonomy. He founded the speech act theory on the notion that language is used to perform actions. Searle divides illocutionary activities into five categories (1969, p. 1215). representative

The "representative" is well-known for his or her assertiveness. According to Alharbi (2018), the adjustment direction is a word to the world, and the psychological condition represented is a belief. Okal et al., (2020) go on to say that the representative is utilizing terms like status, report, narrative, and assertion to convey the speaker's current condition. According to Wijaya and Helmie (2019), the representation is a speech act that reveals if the speaker believes something is true. According to Mukhroji et al., (2019), aggressive statements are

used to describe the issue, and the speaker assures the veracity of the proposition's substance while attempting to match his words to reality. Yule (1996), these steps are demonstrated in the following example (53).

a. The world is perfectly flat.

b. The sun was shining brightly.

In each of the situations above, the speakers are portraying the world as they see it. The speaker in example (a) conveys the belief that the earth is flat. Even if it may be a hot day, the speaker in example (b) indicates his or her view that the day is warm and sunny. When a speaker uses a representation, the speaker chooses words that are appropriate for the situation. Speakers and writers in the assertive function, according to Kreidler (1998), utilize language to communicate what they know or think. Facts are dealt with by meaningful language. As a result, according to Kreidler (1998), "assertive statements are neither genuine or true and may be typically demonstrated or tampered with, not necessarily at the time of the speech or by those who heard it" (p.184). An assertion is a type of communication in which the speaker declares that something is true, such as:

1. Stating

In other words, Azmillah (2021) is a human act that involves announcing or writing something safely and on time. It is also used when people specifically name themselves verbally or in writing.

2. Propose a suggestion

It is consistent with Febriyana (2020) suggesting concepts, feasible plans, or moves for others to remember. For example, "Do you fall asleep and look tired?"

3. Inform

According to Azmillah (2021), providing information is the act of communicating or documenting what others need and what data they need.

4. Convincing

According to Azmillah (2021), persuasiveness is the movement to convince others that something is right.

5. complain

According to Febriyana (2020), complaining means complaining about something, such as "they usually leave me in the apartment."

6. Claim

A claim that is consistent with Febriyana (2020) means that you declare that something is right or real, even if you can't show it and others disagree with you. increase.

7. Explain

According to Azmillah (2021), explanation is the act of being identifiable by others.

8. Agree

According to Azmillah (2021), explanation is the movement to say something so that others can understand it.

9. report

According to Hornby, as quoted in Indraswuri (2015), one of the hallmarks of categorical illocutionary act is to give a rough idea of what has been done.

10. Decline

As mentioned in Indraswuri (2015), in other words, hornby is a declaration that you will no longer do what you are asked to do.

11. explain

A "descriptive" way to tell someone something in a clean and easy-to-understand way. Armis (2021).

12. Forecast

According to Safira (2020), prediction is what people believe will happen in the future as well as "rain".

i. Expressives

The speaker's psychological attitude toward the declaration regarding the intended condition of the speech is informed, explained, or informed by expressive communication. According to Siregar (2018), expressive speech is the act of expressing a psychological state that arises as a result of a certain scenario. In everyday life, people frequently utilize expressive speech to construct utterances for communication. Furthermore, according to Siregar (2018), Taavitsainen and Jucker employ politeness and thankfulness in expressive speech acts that reflect the speaker's state of mind, attitude, and feelings. He goes on to say that it is highlighted. A person's facial expression alters when he is furious or delighted. As a result, pragmatics is concerned with personality, conduct, and emotion displays. This verbal act reflects the speaker's interior condition, as the name indicates. However, the term is entirely subjective and makes no reference to reality (Akinkurolere & Ariyo, 2015). According to Nurhasana (2017), expressiveness is a speech act that clarifies the speaker's psychological attitude toward the circumstance implied by the act in speech. Similarly, according to Alharbi (2018), the purpose of verbally diplomatic expression is to communicate the psychological condition portrayed in good faith in almost everything expressed in the proposition's content.

According to Yule (1996, p. 53), expressive expressions might be delight, pain, compassion, contempt, joy, or melancholy.

This is a proclamation of happiness, grief, preference, happiness, or sadness. "I'm sorry," for example. This means that expressions are employed to communicate emotional information about the speaker. The role of expressive words is to express themselves. It is used to assist the audience comprehend the speaker's psyche. You can express a wide range of emotions, such as congratulations, apologies, wishes, greetings, and gratitude. Greetings, thanks, and congrats are all natural courteous expressions. However, not when criticised and criticised (Mufiah and Rahman, 2018). According to Safira (2020), when a speaker says something like "Okay!", "I'm sorry!" or "Awesome!", they really do it verbally:

1. Greetings

Being welcomed when you arrive at a new location is a fun treat that will reassure you. As an example, "real morning ...". Safira (2020).

2. Thanking

A thanking expression is defined as an expression of gratitude from the speaker to the addressee. A thankyou expression is a kind of utterance to be able to be expressed by a person to show that they're thankful for something that a person has completed (Searle, 1976, p. 14). "thanks for a scrumptious meal," for example.

3. Apologising

An expression of remorse is described as apologising. in step with Searle's principle, an expressive of apologising is a sort of utterance so one can be expressed by means of the speaker when they sense regret approximately something that happened (Searle, 1964). "I surely apologise," as an instance.

4. Congratulating

Congratulating someone is defined as expressing pride and sympathy to the recipient (Searle, 1976, p. 14). A congratulation speech is one in which the speaker expresses sympathy for what has come about to the listener, along with emotions of pride for the hearer's desirable fortune as well as compassion for the hearer's misery. "I'd like to congratulate you on passing your exams," for instance.

5. Greeting

The definition of greeting is an expression of welcome. An expressive of greeting, in keeping with Searle's theory, is a sort of speech made by using a speaker to show off a welcome gesture and an act of greeting through the speaker to the listener. "precise morning," for instance.

6. Wishing

The act of expressing one's desire is known as wishful questioning. An expression of wanting, in keeping with Searle (1976), is a kind of utterance made through a speaker to demonstrate

a desire or desire for something to happen (Searle, 1976, p. 14). The speaker wishes to explain what he or she intends to do as well as what is anticipated of him in this regard. "I wish I should get my automobile today," as an example.

7. Attitudes

attitude refers back to the act of disagreeing with or disliking the listener's mind set (Searle, 1976). An utterance that indicates that the speaker is criticizing something is an expression of attitude. Expressing an attitude in this context means expressing criticism, dissatisfaction, or dissatisfaction with the listener's thinking (Searle, 1976, p.14). As an example, "it's not really accurate."

8. Blaming

According to Safira (2020), blaming is saying or believing that someone or something did something wrong or is responsible for something bad happening. "I believe you are to blame," for example.

9. Praising

To praise is to express admiration or approval of a person's or thing's accomplishments or characteristics. "Your dress is lovely," for example (Safira 2020, p. 15).

ii. Directives

Searle (1969, p. 115) invented the word "directive verbal activity," and classified it into six categories: request, query, demand, restriction, permission, and advise. A direction is a speaker's utterances intended to achieve a certain aim (Aziz et al., 2017). These behaviours are especially common in plays since the characters communicate with each other through conversation, such as requests, inquiries, and asking other characters for things. "A direction is a sort of communication used to persuade someone to do something" (Yule, 1996, p. 53).

According to Yuniati (2018), instructions reflect the speaker's sentiments regarding the listener's behaviour and the speaker's wish for his or her remark or attitude to be used to justify the listener's conduct. Yuniati (2018), directive communication is structured so that the interlocutor performs what the speaker says. Directives express the payee's wish for the payee to do the chore of configuring the world to match words on his or her behalf (Al- saedi

& Jabber, 2020). As a result of the directed speech act, the listener's action is intended to have some impact.

The connection is directed toward "peace of words," and the psychological condition (state of sincerity) shows the listener's willingness to accomplish something (Alharbi, 2018). According to May (1993, p. 164), instruction is the speaker's endeavour to encourage the listener to do something or to guide the listener to a goal. The term "direction" refers to a command made in imperative (typically) form in order to affect the outcome of an event in favour of the speaker (Searle, 1969). According to Leech (1983), directive conversation performances are "intended to have an effect through an audience's activities, such as commands, instructions, requests, suggestions, and recommendations" (p. 106). Kreidler (1998) emphasises the need of making directed pronouncements in the future. You can't tell people what to do based on what happened in the past. Directive speech, like any other sort of communication, must meet particular requirements in terms of the recipient and the scenario. Haikal (2019) gives instances of directive utterances such as request, invitation, demand, request, suggestion, recommendation, request, permission, and so on. Directives are used to provide orders and to persuade listeners to execute specified actions (Searle, 1969). Seal and Vanderveken (1985) also defined command as "command, demand, permit, instruct, request, induce, speak, assert, strongly."

1. Commanding

According to Searle and Vanderveken (1985), commanding entails guiding a person by evoking a role of authority or power and, in the process, committing the speaker by removing the option to refuse (p. 51). A command is most effective, according to Allan, as cited in Kreidler (1998), when the speaker has some degree of control over the addressee's movements. A Justice of the Peace, for example, may declare, "I (hereby) order you to appear in court on Monday at 10 a.m." In general, the Justice of the Peace has the authority to issue such orders. Commands, on the other hand, can be built in multiple layers.

2. Suggesting

According to Searle and Vanderveken (1985), recommending typically implies saying something nice about the receiver to yourself. Aziz cited Allan by email. According to (2017), implied performance consists of caution, advise, caution and advice, suggestion,

recommendation, suggestion, incentive, and warning. "A suggestion is a remark we make to others in order to communicate our thoughts on what they should and should not do" (Kreidler, 1998, p. 19).

3. Permitting

Searle and Vanderveken (1985, p. 202) say that permission means giving someone permission to do something.

4. Questioning

A question is an attempt to urge the listener to carry out the discourse, the inquiry is always directive (Searle & Vanderveken, 1985).

5. Requesting

A request is an utterance that the speaker want the receiver to make or abstain from making. "The request does not imply that the speaker has influence over who speaks" (Kreidler, 1998, pp. 190–191).

6. Inviting

According to Azmilla (2021), invitation is the act of requesting someone to travel somewhere or come home.

7. Recommending

According to Safira (2020), a recommendation is a proposal that specific activities be done or fit for a certain profession or goal. As an example: "We strongly advise you to submit all applications. By the end of 2012, ".

iii. Commissive

A commissive illocution is a verbal act in which the speaker accepts a set of future responsibilities. The commissioner, according to Leech (1983), identifies the speaker with (very) future activities such as pledges, promises, and plans. Because they are done for the benefit of those other than the speakers, they are social rather than competitive in character. In a play, the basic aim of sign language is to promise and deliver something. Rahmawati (2017) defines committing speech as "a method of expressing in reaction to something." The direction of fit is "world to word," while the stated psychological state is "intention" (Alharbi, 2018). As a result, the dialogue act that commits the speaker to a course of action is referred to as a commissive utterance. As a result, the conversation act that

commits the speaker to a course of action is referred to as a commissive speech. Examples include promises, threats, and vows (Kreidler, 1998).

A commissive, according to Searle (1979), is a verbal act that leads the speaker to pursue a future course of action (p. 14). "As a result, the agent links the speaker to some future activity" (Yule, 1996, p. 54). They convey what the speaker means by using phrases like promise, threat, denial, commitment, offer, promise, and volunteer. The speaker promises to match the world (through the speaker) to the word when employing a commissive. Here are several examples:

(a) I'll return.

(b) We are not going to do that.

Commissives are categorised as follows:

The letter's tone is 'peace of words,' and the indicated psychological condition is 'intention' (Alharbi, 2018). As a result, consent speech refers to a speaking strategy that persuade the speaker to execute a certain activity. These include promises, threats, and vows (Kreidler, 1998).

A commission, according to Searle (1979), is an explanatory action intended to entice the speaker to take a future action (p. 14). "As a result, the commissioners compel the speaker to take action in the future" (Yule, 1996, p. 54). To indicate what the speaker intends, they utilise phrases like promise, threat, denial, promise, offer, swear, and volunteer. The world promises to match the term when a speaker (through the speaker) utilises a commissive. Here are a couple such examples:

(a) I'll be back.

(b) We will not do that.

Commissives include the following categories:

1. *Promise*

Promise is a promise method that acts to promise the speaker future actions, such as promising to return after saying, as in example (a). The speaker of (b), on the other hand, is willing to reject. The speaker does not follow the instructions of the audience. A promise,

for example, is a conversation act in which the speaker expresses a desire to do something in the future for the listener. The verb will be most often employed in combination with an act of speech that should be regarded a promise. This is because it indicates that the speaker has decided to carry out his commitment to the audience. Verbs include consent, inquiry, offer, refuse, and swear. This is because it indicates that the speaker has decided to carry out his commitment to the audience. Verbs followed by an infinitive include consent, inquiry, offer, refuse, and swear. They want to prepare the speaker for future action. "I'll attend your wedding," for example. As a result, when executing the community narrative, the speaker strives to provide "a reality that matches the words" (through the speaker). Obsessive speech has something to do with the speaker's future plans. As a result, the speaker exposes to the audience his objectives.

2. Threat

According to Husain (2018), a threat is a proclamation of desire to punish someone. If the listener refuses to heed the speaker's demand, it means to terrify him or her. Threats are typically motivated by the speaker's rage and fascination with the hearer, and the speaker feels that someone with more power can fear the hearer with his words.

For example:

- (i). If you open this door, I will beat you.
- (ii). If you leave this house, may you perish in hell!

Both of the preceding statements are examples of commissive speech acts.

"You will go to hell if you leave this place!" The offer is conditional. The danger is grave. There is a threat of action/shock/shock when a person leaves the house.

3. Assure

Searle and Vanderveken (1985) define certainty as the promise of a future course of action with the persuasive goal of convincing the listener to do so, assuming the listener is dubious.

4. Volunteer

A volunteer is someone who helps others without being forced to do so (Searle, 1979). When someone contributes or performs a service from the heart. This signifies giving or providing without being asked. for instance:

Jane: "I'll make your bed," Jane says.

Maria: No, just leave. I'll be there later. The phrases in this dialogue are permissive speech, exhibiting a sense of volunteering as the speaker builds a bed for the interlocutor.

The phrase "I will make the bed for you" meets the majority of proposal success requirements.

5. *Offering*

According to Safira (2020), an act of offering is something you give or offer to someone.

iv. Declarations or declaratives

A declaration, according to Yule (1996), is "the type of words and deeds that transform the world through phrases such as resignation, appointment, declaration of war, dismissal, and so on." The speaker of a declaration only modifies the outward state or state of an item or circumstance by speaking the utterance. According to Yul, as cited in Nurhasan (2017), words are conversational actions with the capacity to transform the world with a single phrase. As a result, speakers employ declarations to transform the world via the power of words. According to Nadeak (2017), a manifesto is a type of propaganda act in which the speaker alters the world with his or her own words. For instance, by appointment, nomination, sentence, dismissal, and resignation. Similarly, Allan states, as mentioned in Wicaksono (2018), that remarks are often transmitted inside social groupings and rely on speakers allowed by a community, institution, committee, or group to carry out such action within a certain society. As long as these prerequisites are satisfied, the individual response of the listener has no bearing on the declaration's legitimacy (e.g. baptism, loss of driving license, or termination).

According to Ropiah (2019), during a transitory speech act, there may be an instantaneous right to correlate between linguistic bureaucracy and communication activities. Depending on their mode, phrases are classified as declarative, interrogative, or significant. Baptism, conviction, and declaration of husband and wife are all examples of declarative speech

activism that reconstructs events to match the claim. "Declarations are a type of speech act that alters the sector through words" (Yule 1996, p.53). Yule presented the following assertion as an illustration (1996, p. 3). Priest: I now declare you husband and wife.

"I now declare you husband and wife," the priest adds.

When the priest declares, "I now pronounce you husband and spouse," a person's reputation may change from unmarried to married. As a result, the utterance is known as a declaration since it has the ability to change things. Declaratives are speaking acts that change the truth based on the proposition of the statement, such as:

1. Resigning

Resigning, according to Febriyana (2020), is giving up a job or position by telling your employer. For instance, "I would appreciate it if you could confirm the acceptance of my resignation."

2. Dismissing

To dismiss, according to Febriyana (2020), is to conclude that something or someone is unimportant and not worth examining. "We'll dismiss class early today," for example.

3. Naming

According to Safira (2020), naming is the act of publicly naming a person, organisation, or other entity. "He readily supported the designation of a failing school," for example.

4. Schedule an appointment

An appointment, according to Safira (2020), is an official selection of a person for a post or task. "They made Mr White the manager," for example.

5. Sentencing of a guilty person

According to Safira (2020), blame is defined as a string of words. It generally begins with a capital letter and expresses your views as a statement, inquiry, or exclamation. "I shall sentence you to ten years in jail," for example. According to Dzumillah (2017), the list of

verbs and utterances has traditionally been used to distinguish between utterances, utterances, and other forms of utterances. As an illustration:

Report, announce, forecast, acknowledge, inquire, admonish, request, advise, order, propose, express, celebrate, promise, thank, exhort

Perlocutionary: persuade, deceive, encourage, annoy, terrify, amuse, persuade, deceive, inspire, impress, distract, persuade, persuade, persuade, persuade, persuade, persuade, persuade, persuade, persuade, convince (Leech, 1983, p. 203).

b. The Impact of Perlocutionary Acts

The third type of speech act, according to Kreidler (1998), is speech act, which is his perception of the message received by the recipient and what the speaker is saying. A perlocutionary action is one in which uttering a sentence results in a result in the intended target market that is particular to the situation of the utterance. Perlocutionary conduct is defined by Anyanwu and Abana (2020, p. 13) as "how speakers seek to affect the listener / target market." Perlocutionary actions, as described by Searle, Aziz, and Othman (2020), are the consequences of speech on the listener that go beyond the listener's linguistic comprehension.

The perlocutionary act, according to Rahmawati (2016), is the influence of a speech on the destination. Perlocation is the process of creating words in order to achieve a specific effect. It explains the outcomes of communication, whether purposeful or unintended (Searle, 1969). As a result, the perlocutionary act refers to the listener's behavioural reaction to the statement's meaning. It might be a physical, verbal, or mental or emotional reaction. The feelings connected with an utterance are identical to its impression.

An act of speech is defined as the act of communicating something, such as a belief, in order to elicit wrath, fear, or influence from the listener, or to elicit laughter by stating a sentence. These outcomes are controlled not just by the exact conditions under which the speech is produced, but also by the utterance's explanatory capacity (Searle, 1969). In describing the idea of the act of speaking, Searle (1969, p. 25) writes that "through arguing you may persuade or persuade someone, by warning you can startle or upset him, and by requesting you get her." to convince her.

Suggestion, according to Hidayat (2016), is sometimes referred to as an act of speech. The influence of communication on the ideas or behaviours of others is referred to as the act of speech. Because the act of uttering varies based on the circumstances of the utterance, it cannot be finished merely by voicing the utterance. This comprises all of the unintended or deliberate implications of a certain speech in some instances that are frequently unanticipated (Hidayat, 2016). The utterance impact must result directly from the listener's comprehension of the speaker's utterance behaviour while taking the context of the speech into consideration. Perlocutionary acts, according to Agwuocha (2020), are actions taken by listeners based on their perception and understanding of the speech. Violeta (2019) defines the perlocutionary act as the real result of the utterance. Wiana and Khairani (2020) define speech act as speaking to, encouraging, learning, persuading, deceiving, lying, encouraging, aggravating, furious, terrifying, and seducing the listener. It may be defined by words like interesting and amusing, as well as exciting, influential, and mysterious. Persuasion, shame, fear, and boredom are all kinds of persuasion, according to Rahmawati (2016). Perlocation acts have an influence or effect, according to Rayhana and Dewi (2020), since the speaker tries to persuade the listener to do what he or she wants to do.

According to Akhimien (2010), an utterance is the behaviour of a listener (H) that results directly from the speaker's interpretation of the firing point, H, as instructed in the context of the utterance. As a result, the utterance cause is, in a limited sense, an utterance action. However, because an utterance cannot occur in the absence of an utterance, it is legitimate to see it as a distinct event that causes the utterance outcome. As a result of the act of utterance and utterance, the act of utterance is performed. This signifies that the character wishes to have an impression on the audience by his remarks. It has an impact on the listener's behaviours, attitudes, and beliefs. When the speaker communicates something to the listener, the action takes place in response (Searle, 1969). What the speaker says influences the listener's reaction. Actions, thoughts, and emotions can all have an effect (Hiyadat, 2016). For example, the speaker may remark, "I just prepared coffee." The narrator attempts to encourage the audience to consume coffee or to describe the lovely aroma (Yul, 1996). According to Hufford and Heasley, a speaker's utterance is an act of communicating an utterance that has a distinctive influence on listeners and others, as described in Hidayat

(2016). According to Sofa (2016, p. 24), speaking action verbs that follow an utterance form can be separated into three sections. i.e.:

1. Persuade, deceive, mislead, suggest, urge, annoy, irritate, terrify, compel, captivate, tease the audience into action.
2. Motivate your audience to act by inspiring, influencing, impressing, distracting, disrupting, or confusing them.
3. It causes the listener to consider stress relief, humiliation, embarrassment, attraction, attention, dullness, and boredom. Sari's (2014, p. 19),

Some of the effects of utterance behaviour are as follows:

a. The hearer is aware of everything.

A listener has something in mind, particularly knowledge, as a consequence of experience or what he or she has learned or been taught.

b. The listener thinks about something

When a listener uses his or her thinking to analyse what a speaker says, he or she has a clear viewpoint or opinion about something or someone.

c. Hearer is hard at work on something.

A listener seems to do something because the speaker expects it or because the speaker pushes it on him or her.

d. Hearer has been persuaded

The audience believes the speaker because he or she offers a compelling reason for doing something.

e. The listener is annoyed

The speaker annoys the listener by making statements that irritate him or her.

f. The listener is terrified

Because the speaker's message startled the audience, the listener is terrified.

g. The audience is amused

The speaker causes the audience to laugh or smile, or they find someone or something humorous.

h. Hearer is driven

The listener is inspired when the speaker delivers words of encouragement, spirit, or an idea.

i. The listener is impressed

A listener is impressed when the speaker inspires him or her to like or respect the speaker as a result of what the speaker has done or said.

J. Hearer is drawn to

A listener is drawn in because he or she recognises and pays attention to what the speaker says.

K. Hearer lowers stress

A tension reliever removes or reduces an unpleasant emotion, worry, or discomfort, or makes an issue less serious.

L. Hearer is responding.

A listener responds in response to a question or scenario.

c. Direct Speech Acts and Indirect Speech Acts

There are many different features that can be expressed in utterances, apart from the classification of speech acts. Speech activities that are both direct and indirect fall under this

category (Searle, 1979). According to Yule (1996), direct and indirect speech actions are concerned with how a speaker conducts speech acts. This idea is related with three structural forms (declarative, interrogative, and imperative) and three commissive functions (statement, inquiry, command /request). According to Yule (1996), "direct" and "indirect" speaking acts are clearly defined. According to Yule (1996), direct and indirect speech acts can be distinguished by their locutionary and illocutionary activities. A declarative remark, an interrogative enquiry, or when we don't know something and ask someone for the information are examples of direct speech acts.

i. Sir, I'd like to use the restroom. (In the form of a statement)

ii. Yes, I ate my first meal of the day. Is this a question?

iii. If you could, please lend me your book. As a matter of fact,

As the preceding statements demonstrate, direct speaking acts do not point to other actions. Using the utterance in I a teacher can be informed that a student needs to use the restroom. (ii) is an interrogative question to see if the person being addressed has eaten their morning meal. It is an order or a request that is made in (iii) to ask the person who is being addressed to loan the speaker their book. When there is a direct relationship between structure and function, we have a direct speech act," Yule (1996) explains. " (p. 54)

In direct speech acts, the speaker attempts to convey the actual meaning of what he or she has just said (Searle, 1979 cited in Cutting, 2002). Declarative forms are best used while making a statement, thus the speaker should do so. A statement rather than a question or command/request is expressed in declarative forms. "Do you like tea?" is an example of this. The speaker asks if the listener likes tea by saying this, not by offering the listener a cup.

The conversation could revolve around their favourite cuisine and beverages. As a result, the speaker in this instance uses direct speech acts. When the three structural forms and the three communication functions are linked directly, direct speech acts occur. implying that he doesn't expect the listener to understand or know anything more. Declaratives are used when making a statement; interrogatives when asking a question; and imperatives when making a request.

Sentences, according to Leongkamchorn (2010), should be read on two levels. One is the meaning conveyed by words and sentences; the other is the speaker's meaning, which is a metaphorical interpretation. Using metaphorical language, the speaker's intended meaning for a word or phrase may differ from the literal meaning. "The car is broken, dear," "Could you help me lift the box?" and "Enjoy your lunch" should all be viewed as metaphors because the speaker's intended meanings differ from what they say.

With the use of both parties' background knowledge and inference powers, a listener can discover the speaker's genuine goal in indirect speech acts, according to Leongkamchorn (2010). According to Searle (1975) as stated in Leongkamchorn (2010), language has a property that allows speakers to say one thing and mean another while the listeners can also understand what the speakers are really saying. As stated by Searle (1975), an indirect speech act is one whose meaning and literal statement differ. Metaphorical meaning is derived from the speaker's intention rather than the words and phrases themselves, and thus differs from literal meaning. It is therefore impossible to interpret a metaphorical comment such as an indirect speech act using only one's knowledge of the norms of language.

"Indirect speech acts," according to Searle's interpretation in Mu'awanah (2016), means a "illocutionary" act, not a "illocutionary" deed. For example, Searle (1975) explains the concept of indirect speech actions as follows: (roughly) speaking something with the intention of communicating with an audience

By relying on mutually shared background knowledge, both linguistic and non-linguistic, as well as the general abilities of logic and inference of the hearer, the speaker communicates more than he actually says to the hearer via indirect speech acts (Searle, 1975, p. 60).

Therefore, a description of such an act will require an analysis of mutually shared preceding discourse information, rationality, and linguistic rules (Mu'awanah, 2016). Searle (1975) divides illocutionary acts into "main" and "secondary" categories for indirect speech. Most commonly, people engage in indirect illocutionary action when speaking. It is the direct illocutionary act, which occurs in the literal utterance of the sentence, that is the secondary illocutionary act (Searle, 1975). Suppose, for instance, that

1. Speaker X: "We'll be late if we don't hurry up."

2. In the words of Speaker Y, "I'm still not ready"

Secondarily, she stated that she was not yet ready to depart. This is the initial illocutionary act, and the secondarily the secondary one. There are two ways in which Searle (1975) makes it possible for us to understand two meanings from the same statement, while yet being able to respond to it correctly.

A direct speech, on the other hand, "is one that is conveyed through the medium of another" (Searle, 1975, p. 115), which implies that the form and function of the utterance are related in some way. Indirect speech acts are defined by Yule (1996) when there is a direct relationship between structure and function. Hence, one that is utilised to make a claim rather than ask for anything is considered a direct speaking act and the other as an indirect one.

While the interrogative form is the most common indirect speech act, Yule (1996) points out that it is rarely employed to ask a question, despite its prevalence (that is, the answer is not expected, while the intended answer will be the action). Examples of how the form does not match the function are shown in the following:

a. If you'd like to ask for anything, use an interrogative like, "Could you please pass the salt?"

b. As a declarative, "You're standing in front of the television."

As a rule, indirect speech acts are politer than direct speech acts in the English language. When asked, "Can you move over a little?" according to Mey (2001), one should not expect even a small movement. That's a terribly insensitive answer. It's okay if they don't move but don't say anything either. The term "indirect speech act" refers to this question as a "indirect direction to move."

If someone says, "Let's go to the movies tonight," and their friend replies, "I have to study for an exam," how can it be known if the second utterance is a rejection of the proposal contained in the first, while seeming completely unrelated to it and not containing an overt or hidden expression of negation? Mey (2001) asks this question.

In addition, as stated in Cutting (2002) by Searle (1975), indirect speech acts are utilised when a speaker wishes to transmit more than what is ordinarily expressed by the words he speaks. This signifies that the words have a deeper meaning beyond their literal meaning. Because of this, it will be the antithesis of direct verbal behaviour. Indirect speech acts are formed when the three structural forms are not directly linked to the three communication functions. To query, "Do you really need to sing?" a person would say.

The interrogative form is used in this remark. Because he doesn't really want to know if the listener should sing loudly, he says that. In other words, the speaker doesn't want to ask a question. That late-night singing is irritating the speaker, who is not happy about it. When this happens to a person, they may find it difficult to get to sleep. So instead of just questioning someone, the speaker is making a request or command, not just asking for information.

Interrogatives, according to Yule (1996), are one of the most common sorts of indirect speech acts in English. They demand not only an answer, but also a response. As cited in Leongkamchorn (2010), Searle (1969) holds that speakers can say one thing and mean another, but that listeners can decipher what the speakers really intend to say. Thus, according to Searle (1975), an indirect speech act is one in which the speaker's utterance meaning and literal sentence are not identical.

Philosophy-semantic thinking and some basic logic rules are the first approach to the problem, according to Mey (2001). Pragmatism is a second approach to the problem, which begins by looking at what individuals actually say and do in terms of their words. Oblique expressions can be used to convey a message's meaning in various situations. There are three types of direct speech acts: those that are dependent on the objective of the sentence (reporting, imperative, and question sentences), and those that are not dependent on the goal (e.g., questions).

Amakali (2018) quotes Richards and Schmidt as saying that "I am sick" might have both a propositional meaning (what the utterance implies about the speaker) and a treatment request. There may be a propositional component to an illocutionary deed, meaning and an indirect performative act such as requesting drugs in this case (Amakali 2018). According to Naufalina (2017), this is the case:

It is common for people to communicate indirectly in social situations because of their unique traits, such as their age, gender, or social rank. Indirect speech acts are associated to appropriateness. The goal of indirect speech is not to be polite, rather the opposite is true. Using indirect speech acts does not necessarily suggest making wise decisions. The onus is on the listener to figure out the message's significance on their own.

In order to properly deliver a speech, there are a number of factors that must be met.

d. Contexts

Utterances are critical in communication, according to Febi (2018). Context also has an impact on what people say and understand. In order to avoid misunderstandings, both the speaker and the listener must have a common understanding of the situation. The utterance can be better understood if it is placed in its proper context. Understanding the context of an utterance is critical to deciphering what the speaker is saying.

Woldemariam (2015) emphasises that context encompasses the participants' views and assumptions in their sociopsychological and cultural milieu. However, context is not only a cultural, psychological, and social construct, but also a linguistic one (Searle, 1975). Using poetry as a case study, Woldemariam (2015) explains context. He argues that context is critical when studying poetry from a pragmatics stylistics perspective. A strong understanding of context is essential to comprehending any poem's addressee and addressee relations, thus teachers should begin by analysing context before looking at the poem itself (Woldemariam, 2015). Perhaps this is also true when it comes to the study of plays?

As Hadiati (2019) notes, pragmatic utterance analysis relies on context to help speakers achieve their conversational objectives. Basically, it refers to any scenario where a written or spoken word is present. What matters is not just what is said, but also who says it, where it's spoken, and how it's said. Context, according to Rustono, Sarair et al. (2021), is defined as something that serves as an explanation of a goal. As a result, co-texts are statements that add context in order to enhance the clarity of the message. However, contexts are merely the circumstances surrounding an event. According to Austin (1962) referenced in

Armistany and Zamzani (2019), context is used to describe how someone speaks or uses language, and it simplifies the meaning of a speech's content. As a result, any circumstance in which a text, whether spoken or written, is present might be said to be in context. How the discussion is presented may be influenced by factors such as who the speakers are, where it takes place, what topics it touches on, and how it is delivered.

It is Austin's book "How to Do Things with Words" (p. 75) that outlines the context of speech acts, which he claims cannot be supplied without being presented in the appropriate conditions, according to Armistany and Zamzani (p. 75). (2019). This is in agreement with Austin (1962) and Searle (1969). Searle believes that the environment must meet the final goal or condition of speech acts. Context, according to Sarair, et al. (2021), is a set of psychological assumptions that speakers and listeners make based on their knowledge of the world. A wide range of topics are covered, from scientific notions to entertaining reminiscences to cultural assumptions (social variables, societal standards, etc.). Context shapes how a person interprets what they hear (discourse).

To put it another way, "context" refers to the surrounding environment (Nunan as cited in Rayhana, 2020). To put it simply, the setting or scenario that affects the conversation can be described as the event or occurrence that sparks the conversation and the context in which it takes place. Because of this, it is critical to consider the context of one's words and phrases. As Febi (2020) points out, utterances are critical in communication, and context determines how messages are interpreted. For effective communication to occur, both the speaker and listener must share a same background knowledge. This is due to the fact that context contributes in the formation of a statement's meaning.

If you want to use the term "context" broadly, it refers to a set of circumstances that enable people to connect and communicate effectively (Mey, 1993, p. 38). According to Song, as mentioned in Azmillah (2021), the context of the scenario relates to the environment, time, and place where the discussion occurs, as well as the interaction between the participants. Following the previous statement, the context of utterances is comprised of both individuals and their surroundings.

To grasp what a speaker intends, Leech (1983) defines context as any shared background knowledge that helps a listener better comprehend what they are hearing. Another consideration is the speech's purpose. Since "goal" doesn't need the user to deal with a conscious desire or motive, it can be used for any goal-oriented action. The intimate association between speech motions and context aids in the actual speech activities.

According to Ratnasari and Edel (2017), context plays a crucial role in determining how a speaker conveys his or her message and how the audience interprets it. When this isn't observed, it might cause confusion between the speaker and listener. A "binding agent," or a conduit via which the language of an utterance generates the speech's intention, is the role of context in meaning production (function). Understanding how people use language and the circumstances in which they use it is a critical component of rhetorical analysis. When words are used in a linguistic interchange, their intended and actual contexts play a role in how they are "explained," according to Austin (1962). (p. 100).

Because the theorist realises that the speaker's aim, sentence meaning, and listener's interpretation are not necessarily the same, the context of the utterance must be incorporated in the communication activity and analysis. This is because, in harsh and sardonic statements, phrases that imply or appear to signify something other than what we are actually saying are frequently said. Listeners, on the other hand, can decipher the additional or altered meaning. Interlocutors from comparable backgrounds have similar language and may converse efficiently (Searle, 1969).

In order to understand the meaning of utterances, it is important to understand how linguistic structures are encoded by the context in which they are used. There are a number of factors that contribute to a conversation's context, including location, time, and the relationship between the speaker and the other person. According to Yule (1996), context merely refers to the physical setting in which a term is used.

According to Wijaya and Helmie (2019), context affects understanding in communication. As a result, a speaker and a listener must have a common understanding in order to avoid misinterpretation. Statements are better understood when they are viewed in context. As Rukmanasari (2012) points out, understanding the context of a conversation is crucial to

getting the speaker's meaning across and avoiding misunderstandings. The listener is better able to understand the speaker's intended meaning thanks to this context.

Situational contexts, background knowledge, and co-textual contexts are the three most essential kinds of contexts, according to Mulyawati (2020). To put it another way, situational context refers to how well a speaker understands his or her own surroundings. Background knowledge context refers to what speakers know about one another and the world (Searle, 1975 as cited in Mulyawati, 2020). On the other hand, co-textual context refers to what speakers know about what they're expressing in their speech (Mulyawati, 2020). You may make the argument that many things must be considered before you can figure out what the speaker is trying to say with their words.

Prior knowledge that the speaker and hearer are regarded by Febi (2018) to share is referred to as context, which helps the hearer understand what a speaker means by a given statement. Pragmatism, according to Cruse, as cited in Sari (2014), deals with context-dependent aspects of meaning. Thus, pragmatics focuses on the meaning of words in context or interaction, as well as how people involved communicate more information than the words they employ, as a result. When conducting pragmatic analysis, context is essential. Comprehending a statement's meaning is contingent on understanding its context, according to the preceding discussion. It is impossible to assess the meaning of a statement when doing so.

Mey (1993, pp. 39-40) claims that context is more than just a framework for understanding what is happening. It increases the meaning of the words used. There is a difference between saying, "It's been a long time since we visited your mother," out loud in front of an exhibit of hippopotamuses, where it may be taken seriously, and saying it in your living room. It's crucial to consider the context of a statement in relation to its physical or social surroundings. To quote Leech (1983):

One can conclude that "context" refers to everything that is going on around an individual or a group of people. True meaning of words can be deciphered by using this method. A speech act with an interrogative structure, according to Oyeleye and Ayodele, can be used to command or instruct, express a request, or fulfil other functions when employed in the

correct context, according to Amakali (2018). To grasp a statement's purpose and distinguish it from other alternative motives, it is essential to know its context.

Participants, topics, settings, channels, codes, message-forms, events, keys, and purposes are the nine components of context exploration, according to Brown and Yule as stated in Suryanti (2020). In the following manner:

- Participants: Those taking part were divided into three groups: the speaker, the listener, and the audience. The individual who makes the speech is known as the addresser, while the person to whom the utterance is addressed is known as the addressee.
- The subject of the talk affects the language used.
- This is where and when the conversation takes place. Language choice is influenced by the context in which it is used. For example, in the context of a home and a school, the language used is likely to be rather different.
- This refers to how the interaction is organised and transmitted, as well as the medium of communication.
- It's up to you to decide on the dialect, style, or language you want to employ.
- Message form is a critical component of context. It's a format designed to get the point through.
- The nature of the phenomena is utilised in communication when describing an event.
- Refers to whether or not a counsel is excellent or bad after a discussion.
- The purpose of the participants in the conversation, whether the speaker wishes to order or laud, is addressed in this section.

Rayhana (2020) cites Nunan, who distinguishes between linguistic and nonverbal contexts. It is the language that surrounds or follows the discussion under inquiry that is being investigated. There are words, phrases and sentences that make up a piece of written work. While we talk about the non-linguistic context, we're talking about how people feel when they're having an experience. Some of this has to do with how a document will look when printed out on paper. This is the non-linguistic background:

- a. Both the topic matter and the form of communication (e.g.: joke, narrative, lecture, sermon) (function, e.g., stating, describing, thanking, and praising).
- b. Physical and psychological characteristics (such as place and time) as well as emotional situations (e.g., a person's state of mind)
- c. The participants and their interrelationships. Participants' prior knowledge and expectations.

Speech acts and the contexts in which they are expressed are linked. Language users must analyse the context in which they do a given speech act before they can match the new information with their existing knowledge of language and other things, according to Van Dijk as cited in Amakali (2018), page 41. Using an interrogative structure in a speech act can be used to command or instruct, convey a desire, or perform other functions (Oyeleye & Ayodele, as cited in Amakali, 2018). To grasp a statement's purpose and distinguish it from other alternative motives, it is essential to know its context.

e. Felicity Conditions

This encompasses all aspects of the communication context, such as the participants and any prior verbal or physical interactions that may have contributed to its meaning, as well as any paralinguistic elements that may have influenced the meaning of the interaction (Griffith, 2006, p. 17). As a result, Fahrurrosi (2015) emphasises that certain requirements must be met in order for a speech act to be properly formed. These are known as felicity or appropriation scenarios.

Possibilities that cannot be explained by truth-conditional semantics, according to Hadiati (2019), are essential in pragmatics research. As Hadiati points out, the truth or falsity of an utterance cannot be judged just on its ability to fit in with reality. To be called felicitous, a statement must meet all of the conditions listed above.

It is only when the individual who makes the promise follows through on it that the promise may be considered successful. So, a promise made in the past will have to be broken. When someone says, "I would come to your place," they aren't making a commitment because it was made in the past. Propositional content is not met by substituting the verb "would" for "will" in a promise, and so, "would" does not fit the promise's definition.

Furthermore, according to Rumaria (2015), certain preconditions must always be met in order for a situation or aim to succeed. This will be the deciding factor in the overall success of the performance. Succeeding in a certain goal in an acceptable environment means that the act of uttering those words was successful. You can use this example: "You're out!" Anywhere else, the referee would be making an infelicitous statement by saying this.

Felicity simply refers to how skilfully an individual's verbal act was executed, as explained by Amakali (2018) The success of a speech act is determined by whether or not the goal of the speech act is attained. If the listener responds in accordance with the speech act's demand, this is the perlocutionary impact. To Austin, "felicity conditions are the context and roles of participants, which must be recognised by all parties," In addition, the action must be completed in its whole, and the individuals involved must have the correct objectives. An illustration of this would be something like, "I condemn you to five months in jail." If the speaker isn't a specific person in a certain setting, the performance will be ineffective or improper (in this case, a judge or magistrate in a courtroom).

Austin (1962) as mentioned in Ibrahim and Waheeb (2017) proposes a set of scenarios and needs for utterances to be felicitous, nicknamed the felicity conditions, that demand an acknowledged customary approach with a given conventional conclusion. An appropriate audience and context are required when employing one of the several speaking acts. Everyone involved in the process must do their role appropriately and entirely. If any of these prerequisites are not met, the speaking act will be ineffective. According to Austin (1974), as cited in Hadiati (2019), an utterance must at the very least meet the following three requirements:

- A. i. There must be a conventional process with a conventional effect.
 - ii. As indicated in the protocol, the environment and people involved must meet the criteria in item
- B. i. This must be done carefully and in accordance with the instructions
 - (ii) completely.
- C. i. In the technique, the person is asked to regularly think about, feel, and act in accordance with what they've been instructed to do.
 - ii. In the event that more behaviour is necessary, the persons involved must comply.

In addition to these three qualifications, Searle (1969), a student of Searle, offers four more prerequisites for a felicitous discourse. A similar analysis of felicity criteria is done by Searle (1969) and Austin (1969). (1962). There are various alterations made by Searle (1969) in order to make each behaviour considered as intended. Felicity conditions are a type of condition that can be applied to any kind of speech performance. If certain felicity requirements are met, the speaker can carry out the deed, according to Searle's theory.

All types of Illocutionary Act require a set of requirements to be completed in order for the action to be effective. Semantic rules, according to Saar, are the names assigned to them. Luck circumstances continue to be used and are not restricted to performance alone. According to Yule (1996), "The criterion of happiness encompasses the expected or logical circumstance for executing an intentional act of speaking. Speech is a prerequisite for happiness. It not only serves as a foundation for identifying internal activities, but it also serves as a foundation for classifying internal structures and developing performance norms." As a result, happy conditions allow the speaking act to be successfully accomplished. It is a medical condition. Searle is cited by Dossoumou (2020).

Propositional: In order to meet the propositional content criteria, participants must be able to comprehend the language in use. They're not acting silly or making up stories. There must be a future action discussed in an assertion.

Preparatory: There must be appropriate participants and circumstances before we can proceed with the training.

Sincerity: An fundamental criterion for considering speech acts as social and institutional truths is the "sincerity condition," which states that a speaker must be honest in his or her views, thoughts, intentions, or feelings.

Essential: Listeners may be informed of a future event even if they aren't under any responsibility to act on the information provided by the speakers' words. The IFIDs are expressions that include a verbal slot. It is referred to be a performative verb when it is used in this way (Dossoumou, 2020).

Following Searle's general condition for all speech actions, it is essential that the speaker is not feigning, and that the listener hears and understands the language. The speaker's utterances will be "infelicitous" if the listener cannot understand them (Hadiati, 2019, p. 701).

"The happiness criteria for non-ritual speaking actions such as warnings, contradictions, and petitions are not prescribed by law," Amakali's narrative (2018) cites him. I am. According to Amakali (2018), speaker intonation and body language play a crucial part in the speaking act. According to Amakali (2018), tone and body language can influence both intended speech and listener understanding. Only when the word "irony" is employed, as in the example above, is an individual's in-speech conduct absurd. If the audience misinterprets a serious speaking act as sarcastic, the illocutionary performance will fail. Finally, context is critical in assessing the well-being criteria of a speech act since it gives information about the happiness standard's propositional entity.

f. Speech act and Culture

People's communication styles are influenced by their cultural context. According to Cutting (2002).

Acts of speech and their language forms are culturally conditioned. "Speech acts are expressed in different ways in different countries and cultures. 'How big you are!' is a common way for people in India to show their admiration for someone's appearance in an emotive way. This is because, in a society where malnutrition is widespread, a person's weight is a reliable barometer of overall well-being. Because of the influence of the fashion and food sectors, as well as maybe health education, many people in the United Kingdom have been conditioned to believe that "slim is beautiful" (p. 21).

When a child is unborn in Thailand, however, people remark comments like "How ugly the baby is," because many babies had died young in the past, and people believed that ghosts like to steal the attractive ones. According to Leongkamchorn (2010), this practise has been around for quite some time. It's no longer considered a compliment to say "How awful the baby is!" because of advances in medicine and hospitals. Instead, people today say, "How

beautiful the baby is!" A threat in one culture can never be a threat in another culture. A culture's performance of a speech act may therefore differ from another culture.

Languages may differ in how and when the speech act is done, but each language "provides the user with the same core speech act... Same strategy-semantic expression-specific speech act," regardless of when and how they are performed, according to Fraser et al. p. 102)

Ahmad and Zainurrahman (2021) state that the reasons for employing direct or indirect speech acts are numerous, and this is based on their research. A person's cultural background has a significant impact on these aspects. Power, social proximity, and the weight of the burden are among these factors. According to Ahmad and Zainurrahman (2021), the first is power, and that power will influence the speaker's word choice, whether consciously or unconsciously. A person's ability to use direct speaking grows as they gain more power. Furthermore, a person who lacks authority over his or her conversational partner is less inclined to speak in a straightforward manner. As a result, an indirect speaking act is a prevalent one here.

There are three sorts of power in society: lawful power, referent power, and expertise power, according to Ahmad and Zainurrahman (2021). As a result of one's social position and role, a person possesses legitimate power. Relationships between lecturers and students, between teachers and students, between superiors and subordinates, between a higher-ranking commander and lower-ranking members or troops, between a chaplain or teacher and pupils, between parents and children, and so on. In contrast, a person's adoration for others has accidentally given the person being admired influence over the admirer. That's why those that are admired prefer to communicate more subtly than those who aren't.

g. Literature and Speech Acts

Complexities of human life are depicted in literature (Wa Thiongo, 1992). Understanding human life's complexities can let people appreciate its unique traits. There are numerous advantages to being well-versed in literary works. Among its many applications is the enhancement of one's command of the English language, both in terms of grammar and vocabulary (Haimbodi & Woldemariam 2019). As a result, literature serves as the primary medium through which students learn new languages.

There are three major kinds of literature: poetry, prose, and drama, according to Sofah (2016). Sofah, 2016, Poetry is a type of literary work that focuses on a certain emotional response through its meaning, sound, rhyme, and rhythm in order to generate a concentrated creative awareness of experience. Another definition from Sofah (2016) is "dramatic literature," which includes works written in prose or verse, especially those portraying serious stories, and which are intended to be performed on stage by actors mimicking the characters and enacting the dialogue and action.

'A drama is a piece of literature or a composition that depicts a group of people's lives and activities through a series of acts and dialogues' (Reaske, 1966, p. 5).

Researching speech acts is a valuable endeavour because we can examine how words are transformed into actions in plays and theatre. Nobody believes that the marriage in Austin (1974) was real, that two actors who were married on stage were actually husband and wife, or that an actor who performed the role of marrying the couple had the authority to proclaim anybody husband and wife. As a result, the prerequisites of the declarative speech act would not have been met. As a result, the language on stage lacks the strength and personality needed to be performative.

Literature was viewed as an outlier by both Austin (1962) and Searle (1969), who were more concerned in speech acts occurring in the real world than the concept of literary speech actions. Literature, according to Austin (1962), was described as "parasitic" by the author. To put it another way, a performative statement is hollow or vacant when spoken by an actor on stage or in a poem. When employed in this fashion, language is not taken seriously, but rather as a parasite on its normal use. (Austin, 1962, pp. 22-23).

According to Searle, "reference" serves as a specific function of speech actions, and fictional works are included in this category (Searle, 1969, pp. 78-79). This means that they value "real" communication above creative representations of it. Austin's speech act should be free of literature since it is unconventional, no serious, parasitic, and unclear. Derrida, on the other hand, disagrees with Austin's perspective. There is no pure, typical, or customary speaking act, according to Derrida, according to Miller (2001). When something is spoken, it can take on a variety of interpretations and take on different meanings depending on the context (Miller, 2001, p. 93). No one speech act can be defined because it is impossible to

predict what the speaker intends to convey and because meaning is intrinsically unstable and changes based on context, there is no such thing as a "pure" or "standard" performance.

Despite the caustic, parasitic and cryptic nature of the jokes individuals make in everyday life, they are nonetheless the source of performative force, according to Derrida (as quoted in Leongkamchorn (2010)). A promise or an order can be equally 'impure,' whether in 'standard' English or fiction, but still accomplish identical acts. Therefore, while analysing speech acts, literary utterances should be considered and evaluated for both their literary value and their performance value.

In spite of this, Derrida has something to say about it. Anything written or spoken is understandable and functional even if the sender and recipient aren't present. If the author no longer answers for what he has written, dies, or does not apply his completely real and present intention, Derrida believes that writing, especially literature, is still readable (Miller, 2001, p. 5). As Miller (2001, p.1) points out, literature can be seen as a form of speech act in two ways:

There are several types of "speaking acts in literature," which include promises, lies, excuses, declarations... made by characters or by the narrator of a novel. It can also refer to the literary work as a whole, which may have a performing aspect. It's possible that the act of novel writing is a means of expressing one's thoughts and feelings through the written word.

Also, Miller explains how Derrida's work is centred on the link between speaking acts and literary works. Even if the speaker and listener are not present, Bushell (2009) argues that the language used in literature can nonetheless function and execute speech acts in the same way as utterances made by an actual speaker to a real listener in everyday conversation can operate and perform. Using this as a starting point, the current study examines the play selected for analysis.

However, Oktadistio et al. (2018) advocate the application of speech act analysis in linguistics and literary works including poetry, short stories, novelettes, films and songs. Because we know that utterance or conversation is the primary source of speech acts, we can study the literary discussions as speech acts. The pragmatic speaking act involves

everyone: the speaker, the listener, the writer, or the reader. Speech Act Theory is used by literary critics to explain complex texts that are difficult to comprehend as a form of literature. The Speech Act Theory, according to linguists, is a theory that can be used to examine a variety of issues in sentence (syntax), semantics, second language learning, and other aspects of language studies.

Searle (1969) as mentioned in Mu'awanah (2016) states that fictional writings can transmit speech acts even if the imparted speech acts are not replicated in the text. Every noteworthy work has a "message" or "messages" transmitted via the text, but not contained within it. This is true for almost all great works of literature. To understand how a speaker might say one thing and mean another, Searle (1974) proposes the concept of speech actions. In order for this to be possible, the listener must be able to decipher what the speaker is saying (over and above what she says and means).

Mu'awanah (2016) cites Moeslcher as saying that gestures in communication are not articulated activities. As a general rule, they can be found in bigger spheres of communication, such as conversations or discourses, Speech Act Theory is a theory that aims to explain how speakers and listeners use language to carry out pre-planned actions and how those actions are interpreted by those listening. The study of "parasitic" speech acts in literature has received some attention since literary language can be broken down into speech acts. Arthur Miller's drama *The Crucible*, in which the focus was on Tituba's speaking actions, is examined by Lowe (1998).

Furthermore, literary materials, including plays, are vital to study for their style. As an illustration, Culpeper (2001) analyses the stylistic elements in a number of works of literature. On the other hand, Valerie Lowe (1998) argues that play-text interactions can be studied in the same way as actually occurring talks. According to Lowe, one advantage of play-text dialogues is that readers have access to information that is not available in real-life interactions. Readers, for example, can detect if a character is telling the truth or lying when they interact with other characters. This is not possible in real-life conversations... Based on earlier research on speech acts, the current study contends that it is conceivable, if not necessary, to analyse speech actions in all literary genres, including theatre, poetry, and

music. When it comes to dramatic discourse, "the performative quality expressed by speech-act theory is always present," according to speech-act theory (Pfister 1988, p. 6).

h. Language of Drama

It's easy to detect if a play is "high" or "low" on the level of language. If you use the term "high," you're referring to a style that's lofty, formal, and filled with flowery terms and other rhetorical flourishes. "Low" refers to a style of writing that is clear and unadorned. The playwright's conventions can only be established by determining the language's range. Because one of our first responsibilities is to establish the universe of the play, it's vital that we have a basic grasp of the terminology employed. A play's characters may not all speak the same dialect (Reaske, 1966, p. 65).

Dramatic language, according to the paragraph above, can be divided into two categories: high language and low language. As previously stated, every one of them is unique. This means that the play's language range is critical to determining what the author is dealing with.

Various sentence forms exist in the realm of language, each with a specific function. This is explained by Ahmad and Zainurrahman (2021). It is possible to identify a sentence's purpose using morphological particles or signals. Different languages have different ways of marking these sentences. The typology of the language determines this. Modern play may also aid language transmission by providing insights into contemporary social, political, and cultural themes (Collie & Slater cited in Bora 2017). According to Maley in Bora (2017), current books are not just about global issues linked to students' daily lives, but also about human beings such as friendship, love, death, and life. I feel it addresses the most fundamental concerns. It is connected to their perception and experience with global sights and spoken activities.

To begin, a complete appreciation process is required to fully comprehend a literary work. As defined by Birch (1989), literary appreciation "involves actually engaging in literary works, appreciation...a decent sense of feeling for literary work...and critical mind sensitivity" (p. 6). The study of performatives falls within this umbrella for our purposes. Short (1989)

argues that it is incorrect to claim that performance analysis is the only appropriate method of analysing drama. Critical attention to dramatic texts is critical, according to Short (1989). What distinguishes theatre from other forms of entertainment? Everything happens for a reason. Short (1996, p. 174) argues that this is the case since the play was intended to be played before a live audience.

Live theatre was the sole option for providing a dramatic performance to a small audience in the past, according to Esslin (1987, p. 13). The elite and the poor alike attended open-air entertainment places throughout the Elizabethan era, according to Thomas (2009). Besides theatrical performances, today's audience can enjoy drama through many mediums, including television and movie, along with written plays. Individuals can now see the performances at any time or location, unlike before, when only a small number of people had the opportunity. Because the researcher was conducting a speech act analysis of plays, it was critical that she look at the connection between drama and speech acts.

It is a belief held by Cardullo (2015) that:

Plays, like all other works of art, are created in a certain location and time period. Because they can help us better comprehend works from the past, context considerations are of great interest. The audience, myth, action, staging, division, and conversation all play supportive roles in drama's quest to attain these ends.

Drama, according to Sihite (2019), is a literary form that is based on true occurrences. The bulk of it consists of dialogues and stage directions, which constitute speech acts. Consequently, stylisticians use linguistics' most sophisticated areas of language analysis to describe face-to-face contact and determine meaning in context. Speech actions are defined as dialogues that use language that is akin to that used in real life. Because the writer wants to convey a message to his audience, pragmatics and discourse analysis methods like the Speech Act Theory can be used to better comprehend the text and the message it conveys.

As "the literary genre which is most resembles genuinely happening conversations" (Short 1996: 168) puts it, "dramatic text is made of words alone, but of sights and sounds, stillness and motion, noise and silence, relationships and reactions" (Styan as cited in Bora, 2017). "Drama is mimetic action, action in imitation or representation of human behaviour," says

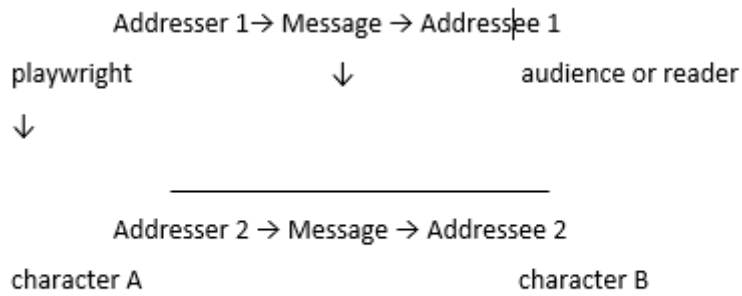
Esslin (1987. 98). The necessity of taking action cannot be emphasised, therefore. Aside from the entertainment value, however, drama is much more. A play's words can be regarded literature when written down, but they are also expressions of real-life discourse. Outside and beyond the words, there must be a dramatic quality to a play.

Drama teaches individuals about life's challenges, says Mulyanto (2019), in the shape of values, characters, conflict, and other dimensions of human existence. Even in the character's dialogue or speech, these ideals are expressed. Characters and plots are revealed through dialogue, while suspense is built, facts are linked, scenes and imagery are linked, and future events are concealed. Analysis of the dialogue's figures of speech is essential for understanding its substance.

According to Esslin, "dramas develop their representation of reality in a nonlinear, non-systematic fashion" (1987, p. 129). There must be a clear understanding of the exposition's main points and how they are connected to each other and to the bigger picture. The context and unstated assumptions in the interaction - the speech actions – allow the addressee to determine the intended meaning. Because of this, linguistics in theatre — particularly the pragmatic side of language — becomes an intriguing area of study. In this approach, drama is like poetry or prose, both of which may be studied linguistically (Woldemariam, 2015).

The author's vision can only be fully realised if drama is seen as action—or acted upon. Drama, according to Short (1996, p. 168), is a "conversational genre." This is a reference to the way dialogues (speech acts) are presented on stage in this form. Drama, according to Leech (1996), features a two-tiered discourse structure. Playwright and audience engage in full debate in this way. Between the actors on stage, there's a second level of communication. The audience is able to hear what the characters have to say through character dialogue. The tension in the show is generated by the audience's curiosity about what will happen when the characters learn about the subject at hand.

The basic form of a communicative event according to Short (2005, p. 146):



(Short, 2005, p. 146)

The playwright 'tells' the audience something when a character talks to another character. An embedded conversation can be found in many different ways in any play. For example, one character tells another about the thoughts and feelings of a third character. For example, a character's social relationship is marked by qualities that "become messages about the character at the discourse level that are tied to the author and the reader or viewing audience," says Short (2005, p. 145). There are plays that don't comply to the above-mentioned paradigmatic discourse level, says Short (1996, p. 171). There are often three levels of conversation in plays with narratives: playwright-audience, narrator-narratees, and character-character. For example, The "discourse structures" required of the audience to learn about the characters vary every play, as he points out in his analysis.

Mulyanto (2019), citing Simpson, goes on to say that theatrical dialogue is a good resource for illuminating the archetype of daily discourse. An analysis of a play's text, according to Short (1989), can provide an in-depth and nuanced understanding of the plot and character motivations, which in turn can help interpret the speaking acts in the play. When a play's text, production and performance are all tied together by inferences derived from a careful reading of the play script, as Short (1989) puts it: (p. 6). Dramatic dialogue differs from regular speech when audience input is taken into account.

As Short (1996, p. 178) notes that:

When a person is in person, "B frequently clear indicators that he is actively listening, such as head nods, various physical gestures and facial expressions, or varied reaction noises," This isn't to argue that theatrical discourse doesn't have any kind of response. Despite the fact that feedback is supplied, it is not given very often. It is

common for the rest of the actors on stage to take a step back and allow the audience to focus on what the character is saying.

Nodding and making different facial expressions might be distracting if other characters made noises during the speaker's lines. According to Short, in genuine talks, people do not converse at the same time (1996). It's also common for theatrical talks to have turn-takings. By not speaking at the same moment, the dialogues have a more "natural feel," and this mimics real-life speech acts. Overlapping sounds will make it difficult for the audience to hear the play properly if this rule is not observed.

Drama, according to Cardullo (2015), always parallels life, but only in terms of a certain time, place, and set of obstacles that are relevant to the story. To truly appreciate a work of art, one must have a firm grasp on the historical, political, and social context in which it was written. They claim that "drama is the literary genre which is most resembling real life situations" in their book (p. 64). Plays, according to Short (1996), are "a literary genre which reflects naturally existing discussions," although he believes they aren't exactly like real ones because the audience is meant to hear the dialogues. It is common in contemporary drama to use repetitions, incomplete sentences, and interruptions to mimic real-life conversation. Dramatic discussions differ from everyday dialogues when the audience's input is taken into account (Waheeb, 2017). Throughout history, plays have been viewed as more than merely a form of entertainment. When plays are written that reflect a culture's ideas, values, and practises, they are in essence social critiques," says the author. Additionally, plays can represent a playwright's own cultural perspective; playwrights create as a product of society's norms since they were raised in that time and place. " (Short, 1996).

When the African slave Tituba confesses to being a witch in Arthur Miller's *The Crucible*, Lowe (1992) uses Austin and Searle's techniques and other pragmatic ways to analyse the scenario. Using speech-act contrasts between illocutionary and perlocutionary power, Lowe shows how Tituba's confession is 'unhappy' in a variety of ways, which gathered several independent works in the new interdisciplinary subject.

One cannot comprehend the nature of fictional language without considering it as a specific case of the usual referential, truth reporting function of language, "which should be given attention to while evaluating dramatic conversations" (Leech and Short, 2007). (p. 121). Characters should use speech acts that are relevant to the circumstances of their daily lives.

It is a typical practise for novelists to use imagined speech to express the hidden meaning of a character's actions, as Leech and Short point out. This demonstrates the diversity of speaking acts seen in plays and dramas.

The tension that lines produce when you have to decipher the intended meaning of the characters' utterances is a key component of drama and tragedy. Drama and suspense in a play are enhanced by a wide range of speaking acts that are used in different plays. Literary stylistic analysis is ubiquitous, but linguistic analysis of literary works, especially from the standpoint of speech acts, is rare. Dramatic discourse has been studied extensively by Culpeper (2001, p. 123). In order to explain how playwrights, use speech actions for dramatic effect, stylisticians, for example, have applied the Speech Act Theory to play-texts.

i. Namibian Drama

As a result, it is no surprise that drama is performed in nearly every society, including Namibia. He says that theatre and theatre may be utilised to educate the general population on matters relevant to them in their daily lives, as mentioned in Sibanga (2019). "People confronting adverse political or societal situations might employ theatre as a form of self-expression and empowerment," say Pandey and Singh (2017, p. 67). "Theatrical and drama formats are particularly suitable for grassroots communication because of their independence potential, entertainment functions, flexibility to overcome language barriers, and their incredible ability to involve residents in message formation and planning. It may be, "Mumma quoted. According to Sibanga (2019).

That which defines Namibian drama is not only its conventional style, such as its use of character, story and action but rather an authentic picture of the life in Namibia and societal concerns like diseases, abuse, and others" (Absolom, 2019), he says (p. 29). Recent topics in Namibian theatre include family ties, polygamy, graft, and the lack of work opportunities available to the people of Namibia. Additionally, Kazavanga (2018) points out that playwrights may utilise literature as a tool to express their worries about a societal issue, which is why they write plays. A key theme in the plays chosen by Kazavanga is poverty, which he identifies as a "evil that bothers Namibian society" in his analysis of the Namibian context (p. 3). According to the playwrights in Namibia, this is true because they write about their society's problems, such as in Sifiso Nyathi's *The Oracle of Cidino*, which deals with the Namibian population's struggle with land since colonial rule and following independence.

Several of the pieces in the series deal with the increasingly prevalent problem of homosexuality in Namibia. That playwrights use writing to convey their concerns and views about their society lends credibility to the idea that literary labour is extremely essential.

Shilemba (2018) claims that since Namibia got independence in 1990, socio-political issues such as unemployment and violence against women have taken centre stage in everyday life. Philander's collections, *The Namibian Stage Chronicles* and *King of the Dump and Other Plays*, have been examined by Shilemba (2018) for their literary portrayals of socio-political themes in Namibian society (2005).

Using selected plays by Namibian writers, Kavazanga (2018) argues that Namibian drama does address societal issues. According to the study, the four plays examined all depict poverty as a result of unemployment. Unemployment is also a big factor in both criminal activity and human suffering, according to the research. It also found that poverty leads to malnutrition, which causes those affected to engage in harmful activities like eating garbage and bartering their bodies for favours to improve their situation of destitution.

Gender is also a major topic in Namibian drama, as it is in other genres, and it is dealt in a variety of ways. A feminist stylistic critique of two Namibian plays, Francis Sifiso Nyathi's *God of Women* (2012) and Keamogetsi Joseph Molapong's *The Woman and the Ogre* (2016), is provided by Absalom (2019). Nyathi (2012) and Molapong (2002) were the subjects of the study, which focused on how they used language to portray female characters. The writers' use of language to portray female characters was examined by Absalom (2019). Two plays, according to the study, both depicted women characters as inferior to their male counterparts.

In Nyathi (2012), women are depicted as victims of physical, emotional, and sexual abuse by their spouses. Molapong (2002) portrays female characters as reliant on their dads, which is a negative depiction. He depicted female characters as beauty gods who are appreciated solely for their physical appearance, therefore reducing their value to their looks. Other literary devices, such as metaphors and figure-of-speech usage, were employed by both writers in order to emphasise traditional gender roles for women, such as being housewives, bringing sexual pleasure to their husbands and labouring in the fields in order to provide food for their families.

I wrote this play in early 1996 to honour an unpublished hero of the Namibian independence fight. Written to memorialise the trials, treachery, torture, and other atrocities faced by rural women during Namibia's liberation war. Introduction (Nyathi, 2012).

Using a feminist literary theory lens, Masule (2014) analyses two plays – *God of Women* by Francis Nyathi and *Othello* by William Shakespeare – for the ways in which the authors employ literary techniques to portray female characters. Shakespeare and Nyathi employ sexist language to characterise female characters in their plays, according to the study. Whether in monogamous or polygamous unions, women are described by Nyathi as merely sex objects to be used as currency and as a means of sexual gratification for their husbands.

Another common depiction of female poverty is that they are obliged to serve their spouses in subordinate capacities. Moreover, the study finds that Nyathi uses metaphors that have sexist overtones when describing women. In contrast, women in Nyathi and Shakespeare are depicted as reasonable and intelligent thinkers. The wives of Chief Lewanika embrace Ma Inonge when she falls after Joyce exposes her secret that Ma Inonge had an out-of-wedlock son with Chief Lewanika. Conclusion: Both Nyathi and Shakespeare portray women poorly, despite the fact that their portrayals varied due to the cultures and epochs in which they were written.

j. The Importance of Playwrights

Playwrights are significant members of society whose primary responsibility is to write plays. "Playwrights, like other literary artists, tell tales via the words and actions of characters," according to the American Community Theatre Association (2018, p.1).

The playwrights themselves are "social philosophers who wrestle with the meaning of existence and questions of knowing in the continent – and beyond," according to Adebani, cited by Sibanga (2019). (p. 26). When it comes to the growth of society, as mentioned further by Ogungbesan as cited in Sibanga (2019), playwrights interact with people's daily life and question their understanding. Therefore he should act as an educator who instils pride in his people and a cultural nationalist who shares his people's traditions with the rest of the world (Sibanga, 2019, p. 26).

According to Sibanga (2019), writers are obligated to tackle difficulties that affect the evolution of society, and as a result, their works tend to vary because societies are not homogeneous but dynamic in nature. To put it another way, according to Foucault, "author's role is not universal or constant in every discourse" (p. 27). Writing and storytelling, according to Conley as referenced in Sibanga (2019), "have the onerous obligation of recreating the time, location, and characters in whichever period they live in," says Sibanga (2019)

For this reason and others, reading literature is the only way for society or people to acquire access to knowledge about its past, present, and future. Conclusion. Poverty and unemployment are topics that authors and playwrights often address in their works because writing, according to Wa Thiongo (1992), is an accurate representation of society. Using drama, playwrights bring society's issues to the fore, allowing the society as a whole to determine how to respond. As a result, three Namibian plays, *The Oracle of Cidino*, *Checkmate*, and *The Bride and The Broom*, were examined in this research.

k. Research Gap

Several Namibian authors have written numerous literary works in English, including dramas, poems, novels, and short stories, since Namibia's independence in 1990. Numerous studies have been undertaken on the themes and stylistic evaluations of Namibian literary imaginations, both of which constitute a significant body of work. Few studies, however, have examined the rhetorical and communicative potentials of Namibian literary texts using the theoretical lenses of Speech Act Theory. Because of this, there has been very little research done on the speech acts in the plays *The Oracle of Cidino*, *Checkmate*, or *The Bride and the Broom*. The current study aims to fill this gap in the analysis of speech acts in Namibian plays in English.

l. Theoretical Framework

Given this definition, "theoretical framework" by Grant and Osanloo (2014) is an essential component of a dissertation, serving as a guide for creating a study and also offering a framework to describe "philosophically, epistemologically, methodological... analytically" (p. 13).

The Speech Act Theory is used as a framework for the current research (Austin, 1962; Searle, 1969).

i. Speech acts and its origins

"How to Do Things with Words" by John L. Austin has had a considerable impact on linguistic philosophy, particularly in pragmatics, through his writings. J. R. Searle, an American philosopher who studied with Austin in 1962, later developed Austin's Theory of Speech Acts (1962). As of 1962, the Speech Act Theory has been a viable concept in practise. A linguistic action in the real world, according to Mey (2001), is called a speech act (p. 95). The concept that promises, apologies, and threats are meant to accomplish something is known as the speech actions hypothesis (Cutting, 2002, p. 2). When we express a speech act, we do something with the words we used in our utterances.

It is possible to classify the actions conducted in response to a spoken speech into three different categories, according to Austin (1962) Speech Acts Theory. The locutionary act, which is the actual utterance made by the speaker; the illocutionary act, which is the genuine intended meaning of the utterance, are the three parallel levels of activity carried out by language. Austin (1962) describes an illocutionary act as "the act of stating anything." Some utterances may necessitate the explanation of certain terminology, depending on the situation.

According to Septian (2019), a speaker's words are likely to have an effect on other people based on their feelings, thoughts, or behaviours. For example, it could be done with the objective of producing such sentiments or ideas through those activities" (Septian, 2019 p. 6). Persuasion, fear mongering, and so on are all examples of perlocutionary acts, and they all fall under the umbrella term "perlocutionary deed."

Searle (1969) went on to further develop the taxonomy. If you're a person who likes to believe that what you're saying is true, then this category of Speech Acts is for you. Assertives, commands, commissives, expressives, and declarations are all examples of Searle's five categories of speech acts. Searle (1969) believes that Austin's (1962) Speech Act Theory should be reorganised as follows:

- **Assertive acts:** First, assertions are statements of truth or opinion that elicit a response, such as: "Your brew, my Lord, has fermented well."
- **Directive speech acts:** is when the speaker is trying to persuade the listener to carry out his or her wishes. Listeners must take action in response to what is being communicated. As a result, the speaker's intentions are clearly expressed in a directive speech. A good example might be, "Get out of here, girl."
- **Commissive:** Speech acts known as "commissives" are those in which the speaker pledges to carry out a specific action in the future. An action or an intention must be carried out by the speaker, either on his or her own or as a member of a group. Promises, threats, and pledges are all forms of communication. Say something like, "I'll be right there with you, Bo Neo."
- **Expressives:** A person's feelings can be expressed through expressive acts. They can express a wide range of emotions, including pleasure, pain, happiness, and sorrow. As an example: "Sara, please, I love you. Please."
- **Declarations:** A declaration is a speaking act in which the speaker's words have an impact on the rest of the world. They're a catalyst for change. He claims that pronouncements have the power to modify the institutional status quo immediately, and that they often rely on complex extra-linguistic institutions. Several of the characters utilise these speaking acts to announce appointments and adjourn gatherings. Certain people, such as a priest, judge, police officer, or the king, are expected to make certain categorical remarks. "Herewith I abide thee, Charlotte Gredory and Steven Coharet," for example, signifies that the marriage has been declared. Words have the power to transform the world.

In this study, the speech act theory of Searle (1969) is used. In Amakali (2018), Yoshitake defines a performing action as a statement that not only expresses some facts, but also performs a certain action.

The present research objective is to examine the speech acts of characters in *The Oracle of Cidino*, *Checkmate*, and *The Bride and the Broom*. We investigated fantastic and perceptive behaviours in three plays to evaluate their function and influence on the character. We analysed the speech behaviours of the Oracle of Cidino, Checkmate, Bride and Broom in light of Austin's theory of speech (1962). Following that, researchers discussed the intra-spoken

actions performed by the Oracle of Cidino, Checkmate, Bride, and Broomstick in relation to the description of intra-spoken acts and their roles in Searle (1979).

Third, scholars employ Searle's (1979) speech act theory to comprehend the implications of perceptual behavioural communication triggered by the Oracle of Cidino, Checkmate, and The Bride and The Broom. According to Agbedo, executive and declarative verbs are particularly significant for utterances and phrases, as Amakali (2018) argues. He and other experts have demonstrated that each speech has its own impact. Researchers can evaluate the interlocutor's impression of verbal intra communicative power using this idea.

ii. Previous Studies on Speech Acts Analysis

The Speech Act Theory has been applied to a variety of data sets in other regions of the world, including Asia, North Africa, and the Middle East. Only a few research has been undertaken in Namibia using the Speech Act Theory as a framework. Namibian MPs' speech acts are examined by Amakali (2018) in the context of parliamentary procedures. The goal of the research was to better understand parliamentary discourse speech actions and the persuasive impact they were supposed to have.

Using Searle's (1969) five classes of speech acts, the researchers used a discourse analysis research approach to discover and describe persuasive speech acts. This research was informed by three different theoretical frameworks. The speech acts of politicians, in particular their performative ones, are better understood thanks to Austin's Speech Act Theory (1962). MPs utilised forceful, directive, commissive, declarative, and expressive speech acts, according to the findings of this study. The purpose of each of these speech acts was to persuade the listeners to accept the speaker's statements, to get things done, to provide encouragement, to effect change, and to demonstrate unity. Most MPs, according to Amakali (2018), purposefully use these speech actions as a means of persuasion in their discourse.

Arthur Miller's drama "The Crucible" is examined by Mulyanto (2019) using the Speech Act Theory. For the purpose of this study, researchers aimed to identify the illocutionary speech acts and their illocutionary functions that were used by the key characters in the drama. Analysis of the link between the two characters was done using Austin's (1962_), and Searle's

(1969) Speech Act Theories. There are three acts to *The Crucible*, and it is written as a manuscript (text, dialogue, discourse).

Using a case study of Clay Jensen and Hannah Baker from the first two episodes of the Netflix series *13 Reasons Why*, Indriafeni (2020) examines the characters' speech acts. As misunderstandings often occur when people communicate through language, speech actions analysis was used in this study to better understand the text in order to analyse the speech acts, the researchers utilised a pragmatic method. The study's data was analysed using Austin's Speech Act Theory (1962) and Searle's Types of Illocutionary Acts (1969).

Declaratives, imperatives, and interrogatives were all employed by the main characters in the Netflix series *13 Reasons Why*, according to the research. Clay Jensen and Hannah Baker used assertives, instructions, commissives, expressives, and declarations in their illocutionary acts. Clay Jensen and Hannah Baker's perlocutionary acts were seen as the effects of their speech acts. There was confusion between Clay Jensen and Hannah Baker as a result of some of the perlocutionary activities. However, despite the similarities, the research goals of Indriafeni's (2020) study and the current study were very different, and they used very distinct methodologies.

Researchers Ahmad and Zainurrahman termed their study "Direct and Indirect Speech Acts in Tennessee" *Streetcar Named Desire*" by William. The study is a practical investigation of a play or theatrical text. In the play "*A Streetcar Named Desire*," Tennessee William employs a variety of speech acts, both direct and indirect. Some 10 data points were collected for analysis utilising the pragmatic concept's speech act principles, which were then summarised and discussed briefly. Results show that the play uses a range of indirect speech acts and shifts in speech acts employed throughout, indicating how dynamic language is in this drama... This study has a connection to this other study.

Armis's thesis, "A pragmatic analysis of speech acts used by the main character in AMC's TV series, *The Walking Dead*," is another study that is relevant to the current topic (2021). According to Armis' research, the main character in AMC's TV series uses five categories of speech acts: Representatives, Directives, Commissives, Expressives, and Declaratives (Armis,

2021, p. 30). The study's findings are as follows: 1) There are 84 instances of Illocutionary acts that might be used in the movie script; 2) more than 39 utterances of the Illocutionary acts are dominated by directorial statements.

According to the researcher, her previous research was based on The Walking Dead main character Rick Grimes' words, while this study draws on the words of characters in Oracle of Cidino, Checkmate, and The Bride and the Broom. Using Nouman Ali Khan's speeches as a case study, Zafirah (2019) examines illocutionary acts to determine the sorts of illocutionary acts and their intended purposes. A descriptive qualitative approach was used in the investigation. Textual analysis and open coding were used to collect the data, which were subsequently categorised according to John Searle's theory. illocutionary acts were divided into four categories: representatives, directions, commissive and expressive acts. There were no mentions of declarative assertions in the speeches, as these require a specific set of conditions.

Guest Star on the Ellen DeGeneres Show is analysed by Arifin (2021) for its illocutionary acts. The research is based on practical considerations. While watching Ellen DeGeneres, researchers paid close attention to the various illocutionary acts committed by Kendall Jenner's role, Guest Star, and aimed to discover both direct and indirect examples. Descriptive qualitative research was used in this study. Summarizing data from YouTube Channel videos and viewing the show on TV were the methods used to gather data for this study. illocutionary acts According to the data, there were two main categories of behaviours that were prevalent. Direct illocution was noted to occur 17 times as acts of claiming, 8 times as acts of inquiring, and 2 times as acts of ordering. Secondly, the indirect illocution data includes four instances of expressing, three descriptions, three confirmations, two informings, two statements, two inquiries, two requests, one affirming, one admitting, and one claiming.

Siahaan (2019) studied the illocutionary acts employed by Robert Katende and Phiona Mutesi in the film Queen of Katwe and discovered that the most dominating illocutionary acts utilised by the major characters were adverbs and prepositions. The thesis was completed using a qualitative research strategy. The illocutionary act categories of the key

characters' utterances were determined using Searle (1969) theory. Queen of Katwe, the film script downloaded from the internet, was the instrument used to gather and analyse the data. Eighty speech acts were found to be illocutionary acts that met the criteria for illocutionary acts as well as their functions. It was the emblematic illocutionary act that dominated all other forms of illocution.

"The Analysis of Perlocutionary Acts in "The Theory of Everything Movie Script" by Septiani (2019) intended to characterise the functions of illocutionary acts in the utterances of characters in the movie script and to describe their effects (perlocutionary acts)." To conduct the study, we used qualitative methods. To gather information, the researcher employed an observational strategy known as participant observation. Using contextual analysis, the writer analysed the acquired data. After that, we used Austin's (1962) theory and Searle's (1969) function categorization to explain how characters' utterances reflect perlocutionary acts and to describe the illocutionary act's function as a perlocutionary act. There were three types of functions discovered in the utterances that were illocutionary acts: descriptive, commissive and representational.

An analysis of the speech act of Kim Nam Jun's speech at the United Nations General Assembly 2018 by Mulyawati (2020) aims to classify the illocutionary acts used by Kim Nam Jun and the perlocutionary acts used by the listeners of Kim Nam Jun's speech at the United Nations General Assembly, 2018. The study's technique was descriptive qualitative. As part of the study, the researchers employed Searle's (1969) taxonomy to analyse how the speaker classified his illocutionary acts, as well as how the listeners responded to his speech by analysing news, fan pages, Twitter, and YouTube.

Only four of the five types of illocutionary acts were found to have been performed by Kim Nam Jun. Some of these were instructions and others were expressive. The forceful actions of Kim Nam Jun included such things as launching into a statement or a claim, claiming, describing, or introducing. Directive actions like inviting and encouraging were also undertaken by him. He once commits a commissive act for her. It has the makings of something great. There were no definitive actions in his speech except from thanking and expressing honour. 65% of Kim Nam Jun's speeches contained assertive speech acts, which

he used frequently. With 18.72 percent of the total, directives came in second to expressives' 12.48 percent. There were 3.12 percent of commissives in this group. People who heard the speech reported feeling good about themselves, according to the study's findings.

Analysing the illocutionary acts in O. Henry's short stories, *The Last Leaf*, *The Gift of the Magi*, and *The Furnished Room*, Azmillah (2021) did research entitled "An Analysis of Illocutionary Act in Oliver Henry's Short Stories". The study was conducted using a descriptive qualitative research strategy by the author. The information collected for this study came in the form of individual words and sentences. The researcher employed Searle (2005)'s Speech Act Theory to analyse the data in response to the stated problem and research objectives. Researchers' findings show that the three short stories' utilisation of illocutionary acts differs. Using all five types of illocutionary conduct described by Searle theory, only one story has been found: *The Last Leaf*. Representatives, directions, and expressives are all examples of illocutionary activities in the second story, "*The Gift of the Magi*." Illocutionary activities are limited in number in "*The Furnished Room*" to just two distinct types (representatives and directive). These illocutionary behaviours in the plays are also discussed in this study.

2.16 Summary of chapter

In order to position the current study within the existing corpus of knowledge, Chapter 2 undertook a review of related literature. As a result, similar research to the one under consideration were brought forward. A survey of relevant literature was also included in this chapter, as well as a discussion of the primary theoretical frameworks utilised to analyse data.

CHAPTER THREE

RESEARCH METHODS

3.1. Introduction

The study methodology and methods utilized to analyse the speaking act in three selected Namibian plays are outlined and supported in this chapter. It takes into account aspects of study design such as qualitative research and research methodology. In addition, research tools, data processing, and research ethics are discussed in this chapter.

3.2. Research Design

The study employed a qualitative study design as an exploratory technique. Because the collected data was in the form of text or words, the qualitative design of the study was appropriate for this investigation. "Qualitative research design is also ideal in that it offers flexible methodologies like content analysis that can evaluate texts and gather precise descriptions and interpretations of individuals to reach sensible conclusions," according to Chunga (2015, p. 47). To explore the relevant conversation act literature, this study relied extensively on comparative studies of library and desktop computers. The major data sources were Cidino's three plays, *Oracle*, *Checkmate*, and *Bride and Broom*, although critics, journals, and academic publications were also used as backup. Three Namibian playwrights, Francis Sifiso Nyathi, Maria Amakali, and David Stone Ndjavera, were studied for information in their plays.

3.3. Research Paradigm

As an interpretive approach, this study employed the dialogue act analysis of the three plays chosen for this study. This technique tries to "get into the brain of the subject under study," comprehending and interpreting what the subject thinks or understands in relation to the surroundings, according to Kivunya and Kiyuni (2017). Because interpretationism creates qualitative data that uncovers hidden meanings, it pairs well with qualitative approaches.

3.4. Research Approach

In this study, a qualitative research method was used. Qualitative research uses non-numerical, textual, or visual data. As a consequence, given the study's data source was a fake image, a qualitative technique to assessing the dialogue act in the text was appropriate.

3.5. Text Selection Criteria

The researchers chose three Namibian plays to analyse using targeted sampling: The Oracle of Cidino, Checkmate, and Bride and Broom. According to Creswell (2013), objective sampling is a qualitative research sampling strategy in which researchers choose certain study locations based on their capacity to give insight into the research subject and underlying phenomena. The plays "Oracle of Cidino," "Checkmate," and "The Bride and The Broom" were chosen because they are Namibian plays that deal with societal concerns that occur concurrently and are important in Namibia, such as land issues, political difficulties, and cultural issues. Women have a negative image.

3.6. Research Instruments

The research tools employed in the current study are described in this section.

3.6.1. Content Analysis

It is because qualitative research methods "include flexible procedures such as content analysis that may be used to evaluate texts and develop interpretations, as well as flexible methodologies such as comprehensive descriptions of persons to arrive at informed judgments," this study was conducted (Chunga, 2015, p 47). Content analytics and desktop analytics complement one other better. Chunga (2015) claims that content analysis may be used to examine text. That is the goal of this research. The texts of the chosen plays were studied in order to arrive at a suitable interpretation. As a consequence, the researcher was able to reach fair findings for present and future study. However, as Neuman (2011) emphasises, there are limitations to content analysis.

Mushonga (2018) argues that, while content assessment has been chastised for producing several readings of the same text, it does offer advantages. One of these advantages is that it may show the researcher how various people from various cultural backgrounds understand and grasp the knowledge provided inside the text. The content material evaluation technique also assists in explaining the meaning provided within the text by relating it to real-life situations such as the land problem, political difficulties, cultural issues, vulnerability and negative portrayal of girls at the hands of male counterparts, and other

social issues. Using content material evaluation, data may be divided into subjects, and then evaluated.

3.6.2. Content Analysis Checklist

As a research instrument, the content analysis checklist was employed. In other words, the research data were gathered by closely reading the three plays. To put it another way, we obtained information through desktop research. This means that no fieldwork was done to gather data for this study. According to Weber, as stated in Sándorová (2014), "content analysis is a research approach in which accurate conclusions are produced from texts using a set of processes," and it has several benefits over other research methods. According to Mayring (2004), (qualitative) content analysis may be used to any sort of recorded communication: transcripts of interviews, discussions, observations, films, documents, and so on.

According to Hsi and Shannon (2005), content analysis is a frequently used qualitative research approach with three modes: conventional, directed, and abstract data analysis. This method is used to extract meaning from textual data. (Hsi & Shannon, 2005),

In traditional content analysis, encoding categories are generated directly from text data. A theory or associated research findings serve as a guide to the source code in the direct technique. Before examining the underlying context, summary content analysis usually requires counting and comparing phrases or material.

Sándorová (2014) reiterates that:

...content analysis is directly applied to texts or scripts, which are the results of human communication at the centre of social interaction. Second, high-quality research incorporates both qualitative and quantitative text analysis, and blending approaches are widely accepted as an effective strategy to assure study validity and reliability (p. 96).

3.7. Data Analysis

The results from the study were examined when the research instrument or checklist was completed. Because they satisfied the text selection criteria outlined previously, these three plays were carefully chosen from among many other Namibian plays. In the hands of male

colleagues, women are portrayed negatively. Three plays were attentively studied, and information was gathered utilising a content analysis checklist. In the data analysis chapter, selected talks are critically reviewed.

The acquired data are described by conversations from the chosen plays, the findings of which will be detailed in the data analysis chapter. Content analysis techniques were used to assess data obtained from three performances. According to the major study aims established in Chapter 1, the content analysis checklist was used to investigate the features of conversation act devices employed in plays. These objectives served as the study's foundation. The topics in the play were categorised and studied based on the work at hand. The interpretation of this study was based on Austin's (1962) conversation act theory and Searle's (1969) dialogue act categorization, namely assertive, referential, declarative, expressive, and declarative speech ways. The researcher studied three plays and used content analysis to analyse numerous phrases, sentences, and words representing dialogue acts. They discussed and evaluated phrases, sentences, words, and so on by setting meanings with context and conversation lines.

3.8. Study Population, Sampling, and Sample Size

This study's population comprised of all Namibian plays written and published after independence. In this study, three plays were chosen via purposeful sampling. As a result, the plays *The Oracle of Cidino*, and *Bride and the Broom* were purposefully chosen because they fit the text selection criterion. The three plays were created by different writers and represent various ways in which the characters in the play communicate. The method of purposeful sampling employed is homogenous sampling. According to Chunga (2015), "a better degree of detail may be acquired while investigating homogenous samples" (p. 51). As a result, the researcher will examine three plays using Austin's (1962) and Searle's (1962) conversation act theories (1969).

3.9. Ethical Considerations

The ethical standards of the Namibian University of Science and Technology (NUST) were observed in this investigation. The researcher complied with the institution's ethical obligations by being objective and honest throughout the investigation and reporting the data completely. To encourage academic integrity, honesty, and the Researcher's

compliance with copyright laws, the Researcher has supplied citations and links to all sources utilised. Humans were not included in the study.

CHAPTER FOUR

MAJOR FINDINGS AND DISCUSSIONS

1.1 Introduction

This section summarises and discusses the study's findings. As a consequence, the researcher examines Francis Sifiso Nyathi's "The Oracle of Cidino," Maria Amakali's "Checkmate," and David Stone Ndjavera's "The Bride and The Broom" using Austin's (1962) and Searle's (1969) Speech Act Theory. The plays were examined using a point-by-point comparative method. Thus, rather of analysing them individually, they were examined collectively, based on their content, which consists of utterances that may be classified as representational (representative), expressive (commissive), directive (declarative), or commissive (directive). It begins with a synopsis of the three plays and concludes with a synopsis and discussion of the results.

4.1.1 *The Oracle of Cidino* summary

Western cultural norms that put African civilizations at risk are the subject of a drama called "The Oracle of Cidino." Anti-establishment sentiments are explored in the drama, yet they are seen as un-African in nature. Homosexuality is examined in a highly constrained African cultural context. As a result of the widening knowledge gap, some African traditional systems feel marginalised and disenfranchised. Namibia's current political, cultural, and social issues are reflected in the play.

4.1.2 Summary of *Checkmate*

Sara's supervisor challenges her about her tardiness and shows his disapproval with it at the start of the play, "Checkmate." His wife would be willing to divorce him if Sara had an intimate relationship with him. As a result of their relationship, the two become pregnant and have a child. After discovering that her boss had not divorced his wife, Sara quits her job. Neither the wife nor Sara's unborn child know that their husband is having an extramarital affair with his secretary. The wife divorces the Boss after discovering that her husband and Sara have a child. It doesn't take long for Sara to abandon her employer.

4.1.3 Summary of *The Bride and The Broom*

This drama begins with a letter from Steven to Charlotte. He expressed regret for missing the previous week's meeting because of work demands, but he promised to return the following week. Charlotte and Steven have decided to tie the knot. Steven's wedding to Charlotte has been postponed since Charlotte has had enough of waiting for him to marry her. Charlotte makes a deal with the priest to marry them in the absence of Steven. Angry when he goes home and learns about the marriage, Steven is furious.

1.1. The relevance and function of locutionary acts

In the first part of this study, we will look at the significance and functions of the characters' locutionary behaviours. The significance of locutionary acts was proven in all three of the selected plays once the data was analysed. The literal meaning of words is the centre of a locutionary act (Yule, 1996). Declaratives, interrogatives, and imperatives are all examples of locutionary acts. Following is a detailed breakdown of each character's locutionary actions.

4.2.1 Declaratives

Declarative utterance refers to the act of a speaker's speech to transmit information to an audience. In the three plays, we provide samples of the characters' narrative utterances.

I. Neo: A healthy herd was raised (Nyathi, p. 38).

II. Boss: (tickling the youngster and looking up) "That's fantastic." I didn't realise how much fun children could have until I had my own. I can't believe how much he looks like me (Amakali, p. 159).

III Mother: ...they don't have food, and Joshua is unwell. He was rushed to the hospital, but the medication was too expensive (Ndjavera, p. 111).

When Neo initially meets with the king, he informs him that Akapelwa has numerous lobola to choose from in order to marry the king's daughter, Thelma. Sarah, the infant's mother, had no idea a newborn could be so entertaining, and the boss began using declarative language because the son resembled him so much. Her mother is using declarative language in the third phrase above since she is telling Stephen about his children.

I. **King:** ... *Bo! I've accepted Neo's proposal of marriage on behalf of his son* (Nyathi, p. 38).

II. **Queen:** (holding him back) *Before you depart, we're lighting a huge fire in the compound. Your sister has gone to the woods to get some. It's a significant blaze. It is your father's ambition to hand over the reins to a new generation.*

A declarative locutionary act is performed by the King in this instance, as he tells Thelma's mother of the proposal of marriage between her son (Akapelwa) and Thelma. Er goes on to proclaim his agreement to it to the Queen. She tells her son about the large fire that will be set up in the complex as a declarative locutionary act.

4.2.2 Interrogatives

The definition of an act of inquiring is a style of speaking used to provoke an inquiry. Here are a few examples of strange statements made by Thelma, Steven, and Wife in three different plays.

I. **Thelma:** Is there a fire? Why was there such a large fire? (Nyathi, p. 14)

II. **Steven:** But how? Shouldn't I be there, after all? Isn't it true that I'm not the one for you? Who volunteered to take my place? Ndjavera (p. 104)

III. **Wife:** Why didn't you mention that, Colin? I will assist her on her maternity leave (Amakali, p. 160).

Thelma, Stefan, and their wives are all asking questions in these three scenarios, hence they are engaging in a questioning activity. First, Thelma wonders why she needs a large fire while her mother is nearby. First, Thelma questions why she requires a large fire when her mother instructs her to go purchase some wood because she requires a large fire that night. Steven questions Charlotte about how she married him while he was abroad and who volunteered to take his place because he married her. Stephen raises these questions since it's been three months since he left town, and the wedding took place without him. Finally, without her wife informing Colin that her own assistant, Sarah, is pregnant, she asks Colin why she went to seek her assistance when Sarah was on vacation. Colin, of course, said nothing about Sarah's kid because Sarah is the baby's father.

4.2.3 Imperatives

Austin (1962) defines an imperative statement as one that is an order, permission, demand, request, request, recommendation, advise, or warning (p. 76). Here are some examples of imperative statements made by characters in three plays.

Sara: ... You have one more opportunity with your wife (Amakali, p. 164).

Sarah uses the imperative utterance suggestive action for this utterance. Because she is the boss's secretary and the boss has a kid, she suggests to the boss that she give her wife another try because the boss and her wife are divorced. Another type of urgent speech behaviour observed in data is the command. Here are a few examples of imperative expressions:

I. King: She takes the woman out of my sight (Nyathi, p. 5). (The messenger dragged the young lady onto the stage...)

II. Welfare lady: Mr. Coharet, please act. This is my office. The criteria are set by me. Now sit down and pay attention! Njavera (p. 108).

His Majesty the King and the welfare lady carried performed imperative programming, as evidenced in the two cases above. Example I came from a monarch who ordered a female to purposefully wear a rag out of his sight in order to reveal and entice her lavish prohibited body parts. The king directs the messenger to remove her from his sight. Example II: When a welfare officer instructs her to sit in her office rather than stand in Stephen Coharet's.

1.2. Function of illocutionary acts

This section delves into the role of the intraverbal act as shown in the three plays. According to Yule (1996), "a magnificent act is being done on the transmission power of utterances" (p.48). Furthermore, Rahmawati (2017, p. 15) claims that "The sort of function or activity that the speaker is attempting to accomplish throughout the process of creating the intended utterance is referred to as intraverbal action. Showcase." The researchers discussed the role of each sort of intraverbal act found in the three games for the second goal of this investigation.

1.2.1. Functions of Representatives

Typical speech acts may also be found in "The Oracle of Cidino," "Checkmate," and "The Bride and the Broom." A representative act of speech demonstrates whether or not the speaker thinks something to be true. Representatives are the most fundamental intra-speech act that individuals utilise in a wide range of discussions and everyday interactions, as they simply convey the state of the world (Searle, 1969). The characters in the play also did conventional things like testify, provide information, consent, explain, report, and persuade.

1. Stating

A statement is the act of carefully, entirely, and clearly stating something, either vocally or in writing (Searle, 1979). It's used to foreshadow, correct, or proclaim anything. People produce comments that describe something in words to explain what they are thinking. This characteristic kind of discourse may be found in all three plays.

I. Neo: I bred a healthy herd for your Krall. My son Akapelwa wishes to marry your daughter Thelma (Nyathi, p. 38).

II. Boss: (Tickles the boy and glances up) Wonderful. I had no idea the kids would have so much fun. I can't get away from the reality that he looks a lot like myself (Amakali, p. 159).

Mother: What do you mean? ... they don't have food, and Joshua is unwell. (Ndjaveru, p. 111).

When Neo travels to the king to beg her wife for Akapelwa, the play "The Oracle of Cidino" is played (his son). "I have a good brood for your kraal," Neo says, implying that he feels his brood is suitable for the royal kraal.

Utterance I is from Nyathi's Oracle of Cidino and is heard when Neo requests the king for Akapelwa's wife (his son). Neo's remark, "I have a fine herd of cows in your Kraal," indicates that he feels his herd of cows is beneficial to King Kraal. Example II occurred in a restaurant. "I can't get over the fact that he looks like me," the boss says after meeting the tiny kid.

Sarah's kid resembles him so much that the boss assumes he is the baby's father. Stephen's mother pays him a visit, as evidenced by the mother's statements in Utterance III. She expresses her worry for Stephen's children in her welcoming ritual, stating that "they have little to eat and Joshua is unwell." She brags about her knowledge of the situation at home.

2. Inform

Making known is the act of communicating facts or information to someone or stating anything.

I. King: She is here. She is accompanied by another partner who is descended from a distant clan (Nyathi, p. 10).

II. King: No, the mother of the children, Bo Neo, offered her son's hand in marriage, and I accepted (Nyathi, p. 38).

III. Queen: We're starting a large fire in the building before we depart (she grabs him). Your sister went in search of firewood. This is a significant fire. Your father wants to transmit the torch to his heir (Nyathi, p. 26).

Three examples of King and Queen figures are provided as examples. A notice is defined as providing or providing information about something, which is exactly what the two letters in the passage above accomplish. Neo receives information from the king. He speculates that she is dormant with another female partner who is a descendant of a distant tribe by saying "she has come." The king informs the Queen in Example II, "Bo Neo got married on behalf of her son and reached out for her, and I accepted." In Utterance III, the Queen tells the town clerk (his son), "My sister went to purchase firewood." It's a significant fire. Her father wants to pass on the cloak to her heir. She offers information about reasons they are having some fire on site.

3. Agreeing

When you say "yes," you are indicating that you are willing to do so or allow something to happen. Consider the following scenarios:

1. Neo: Yes, my Lord, here is the plant (Nyathi, p. 9).

II. Sara: Fine if that's all you need (Amakali, p. 158).

Charlotte III: Yes, Steven! I must divorce you (Ndjavera, p. 123).

In the preceding examples, Neo from *The Oracle of Cidino* and Charlotte from *The Bride and The Broom* use the affirmative "yes" to demonstrate that they accept what has been spoken or requested of them as real. Neo says "yes" to disclose his agreement with the King at the request of the plant known as Libombozo, and Charlotte replies "yes" to expose Steven's intention to divorce him despite their constant squabbling. "Yes" is used to simply accept an offer. In example II, Sara from the play employs "Okay" as an agreeing representation. "Okay" reflects Sara's perception of what Boss will do for her as a father.

4. Describing

The broad act of explanatory action is performed when someone or something is described orally, including relevant features, characteristics, or occurrences (Searle, 1969). This indicates that a description conveys how something or someone appears. This is an example of a common action taken by a character.

I. Girl: No. As I stepped out of the well with water, he grabbed my hand and pushed me to the ground. I objected, but he proceeded to unload his monstrosity (Nyathi, p. 5).

II. Neo: A plant stands aloof in the shade of the mountain, along the banks of the rivers right at the helm of the valley. The strength of its roots gives the protection you need, Your Highness (Nyathi, p. 9).

Sarah III: As previously said, there is far too much empty room here. many perspectives Amakali (p. 150).

The first two instances are from the play *The Oracle of Cidino*. The statements are made as the monarch and the complex's elders are discussing land concerns. When Mbeha's daughter hears a scream and Neo informs him that his son has been seduced, she describes how it all started ". I resisted, but he persisted in bringing his monster down.

Case II occurs when the monarch requests that Boneo stay with him and he awakens at the palace. The monarch asks Boneo what language libombozo speaks as they converse about beer. After then, according to Bo Neo, the plant then "stands alone under the shade of the mountains, along the banks of the rivers, at the bottom of the valleys," according to Bo Neo.

The strength of its roots provides you with the security you require, Your Majesty." Bo Neo explains where to acquire libombozo. "...here is a vacant area," Sarah says to the manager in Example III. It's a line from the play "Checkmate." From a different perspective. We wouldn't even notice if they came in." Sarah explains why there is so much vacant space at work that it might be utilised as a day care centre.

5. Reporting

Reporting is one type of representative act that provides a spoken or written account of something that has been heard, seen, or done. Below are locutionary acts to be analysed.

I. **Kahimbi:** *Father, father, the granary has caught fire. The crops in the granary are burning.* (Nyathi, p. 32)

II. **Lady:** I should have known. You are much more beautiful in person. Just hold on. (Picks up the phone) *She is here, sir* (Amakali, p. 157).

Utterances I and II contain the speaker's explanation to the listener. In Example I, the speaker associates with the listener what the speaker witnessed when it happened in the breadbasket. The speaker saw the harvest burning in the granary. This utterance is a report, and the report is one of the typical speech act verbs. Therefore, this utterance is a typical speech act. In Case II, the speaker reports to his boss, "She is here." This utterance is also a typical representative speech act.

6. Convincing

To persuade someone of something means to persuade someone that something is true.

I. **Charlotte:** No, I've made up my mind. *I have waited too long for this day. Twelve years pastor and this was the day we settled together last year* (Ndjavera, p. 101).

5. Reporting

Reporting is a form of representational act in which a verbal or written account of anything heard, seen, or done is provided. The locutionary acts listed below are to be examined. Father, Father, the granary has taken fire.

I. Kahimbi: The crops in the granary are catching fire. (Nyathi, p. 9)

II Lady: I should have known. In person, you are even more stunning. Just hang on.
(Picks up the phone) Sir, she has arrived (Amakali, p. 157).

The speaker's explanation to the listener is contained in Utterances I and II. In Example I, the speaker tells the audience what happened in the breadbasket that he saw. The speaker noticed the produce on fire in the granary. This is a report, and the report is

This is a report, and the verb "report" is a common speech act verb. As a result, this is a standard speaking act. In Case II, the speaker informs his supervisor, "She has arrived." This is another example of a common representational speaking act.

6. Persuasive

To persuade someone of something means to convince them that it is true.

Charlotte: No, I've made my decision. I've been looking forward to this day for far too long. Pastor for twelve years, and this was the day we settled together last year (Ndjavera, p. 101).

Example one occurs when the priest requests that Charlotte wait until the fiancé's return next week so that the fiancé can be wedded properly. The priest questioned why Charlotte was so eager, "I waited too long for this day." We" teamed up last year "after 12 years of pastoral and can't wait for the shrine maiden any longer. It was a day to convince me. Finally, the monk will perform a ritual.

1.2.2. Functions of Expressives

The speaker's tendency to express himself verbally. They express their emotions. (Searle, 1969). A phenotypic in-speech act expressed by characters in a discourse. It presents itself in welcomes, thanks, joyful expressions, apologies, praises, attitudes, surprises, and rage.

1. Greetings

People use greetings to communicate their awareness of the existence of others. Greetings contain phrases like "hello," "hello," and "good morning."

I. Mother: Stephen halo (Ndjavera, p. 111).

II. Wife: Hello, young man. What is your given name? (She places him on the ground.)
(Amakali, p. 160)

III. Neo: Good evening, Queen (Nyathi, p. 19).

The characters in the three plays mentioned above took part in the welcoming party by conversing with the other characters. The I statement is the speaker's salutation to the listener. "Good day, Steven." The speaker addresses the crowd. The speaker in Speech II welcomes the listener with "Hello, boy." Speech III also contains a welcoming speech in which the speaker greets the audience. All of the speaker's utterances are psychological utterances.

2. Thankfulness

One method to demonstrate respect in conversation is via gratitude. People thank when they feel appreciative for anything done for them by another.

I. Neo: Thank you for your prompt response, my Lord (Nyathi, p. 38).

II. Charlotte: (extending her hand to kiss the priest) Thank you, Pastor (Ndjavera, p. 102).

The first discourse takes place in the palace, when Neo discusses Akapelwa's desire for the hand of the monarch's daughter Thelma with the king. This remark is used to convey thanks to Neo's King. Neo's words demonstrates his appreciation to King for consenting to marry Akapelwa and Thelma. Dialogue II is dedicated to Charlotte's priest. Charlotte's statement demonstrates her gratitude that the priest has consented to proceed with the wedding despite her fiancée's absence.

3. Expressing Pleasure

I. Sara: Wow... this is fantastic (Amakali, p. 154)

Sara's words express her joy since Boss has informed her that he and his wife are planning to file for divorce. The words "Wow... this is fantastic" are used to express her happiness — a signal of fulfilment. The utterance exhibits a joy expression.

4. Expressing regret

I. Town Clerk: I apologise, Mother, for raising my voice in such a rude manner (Nyathi, p. 26).

II. Sara: I'm sorry, sir, but finding a reliable babysitter these days isn't always easy (Amakali, p. 149).

The discussion in Example I takes place within the palace during a violent argument between the Queen's mother and a clerk. A town clerk informs her mother that in order for him to bring growth to the kingdom, all of the residents in the area must go. She abruptly refers to the private residence as a slum, and her mother becomes enraged and apologises, "I'm sorry for my mom's unpleasant voice," so I apologise for her statements in Dialog I. Dialogue II is used to apologise to Sarah's supervisor. Sarah's reply is an apology, since she apologised for being late for work.

5. Complementary

"Complimenting is a gesture that expresses a person's enthusiasm for others" (Searle, 1979). Complimenting someone is an excellent method to thank them by saying something kind about them. Here are some examples of complementing from the plays:

I. Thelma: Your lips are as purple as a thread, and your mouth is exquisite. At the rear of your veil, your cheeks are pomegranate halves (Nyathi, p. 11).

II. Lady: I had to have known. In person, you are even more lovely (Amakali, p. 157).

III Wife: What a beautiful baby. I had no idea you had a child (Amakali, p. 160).

Example I happens when Peggy and Thelma, who are in love, complement each other. When Sarah arrives to collect her checks, a woman glances at her and comments, "You are more lovely." The final example is when her supervisor sees her kid and remarks on how cute he was as a newborn. All of these statements are instances of compliments.

6. Attitude

An emotion or opinion about something, or your style of thinking or feeling about it, is referred to as an attitude (Searle, 1969). Complaints and critiques are two forms of attitude expressions. When people are disappointed, sad, or displeased with someone or something, they complain. It is also used when individuals get enraged by what others do. Criticism, on the other hand, is disapproving of someone or something, or discussing a problem or error with someone or something. When individuals critique something, they state what they think is wrong with it and what they dislike about it.

I. Wife: (sit, stand, snob) Colin, I'm bored; I can't sit at home and do nothing longer (Amakali, p. 153).

II. Neo: (interrupting after kissing the two) What type of bugs are these fools splitting with their ravenous beaks? What exactly is the prey? What exactly is the prey? (He approaches them...) Son, is that the female you chose to disgrace the King's castle with? What about this one (Nyathi, p. 35)?

III. Steven: Do you realise what you've done, Jesus, woman? You have destroyed my life. I'm screwed up. God sees and knows about me. I'm going to be furious. I really don't want to do it, but... (Ndjavera, p. 106).

Example I occurs at work when a wife visits her husband's supervisor (whose real name is Colin). "Colin, I'm bored, I can't do anything anymore while sitting at home," says the woman, who is grumbling to Colin. The comment demonstrates her dissatisfaction with being at home and doing nothing. Example II is used to demonstrate Neo's dissatisfaction with Akapelwa. Akapelwa is being criticised by Neo's comments. The comment shows that Neo does not support Akapelwa's decision to kiss Peggy, who is not a member of her clan. As a result, Neo says the phrase as follows. What exactly is the loot? What exactly is the loot? (He approaches her...) "Son, are you the girl who is blaspheming the royal palace?"

"... do you realise what you've done?" in Example III. You have destroyed my life. Steven makes the statement "I am..." Steven's speech is a complaint directed at Charlotte, indicating that Steven disagrees with Charlotte's assertion. When Steven asks, "..., Woman, do you realise what you've done?" it appears that he is whining. You have destroyed my life. I'm

screwed up. God sees and knows about me. I'm going to be furious. I don't want to do it, but..." Because they convey ideas regarding the difficulties, both of these statements are examples of expressive attitudes.

7. Act of surprising

Surprise is the act of surprising, assaulting, or unexpectedly discovering someone (Searle, 1969). The expressive speaking act is also spectacular. This is due to the fact that the action encourages the speaker to communicate his or her feelings toward the listener. Me.

1. Neo: (Surprised) My lord, it is completely unfamiliar to me, but you are still young and inexperienced. What exactly is it? (Nyathi, p. 19)

II. Town Clerk? But he is still far too young, vibrant, and robust. (Nyathi, p. 27).

Both remarks indicate that the speaker is startled that the King wants his cloak returned to his heirs. The orators express their psychological state as a result of King Akapelwa's statements.

8. Expression of Anger

This is a speaking act performed to convey displeasure over someone's unfavourable treatment or words. Anger is a powerful feeling that you experience when you believe someone has acted unfairly, cruelly, or in an undesirable manner (Searle, 1969). Here are some examples of characters in plays expressing their fury.

I. Steven: Get out of my path, lady... (Ndjavera, p.117).

II. Charlotte: Voertsek! (Afrikaans for "go to hell") (Ndjavera, p.117).

Example 1 occurs when Stephen finds that a marriage (between him and Charlotte) took place while he was away, which upsets him.

The verbal act of rage is contained in utterances I and II. "Shit, woman, get out of my way..." and "Voertsek" show the speakers' rage.

1.2.3 Directive Functions

Directives imply that the speaker directs the listener to do something in the future that will cause the world to obey the speaker's claims. By performing this act, the speakers attempt to make an impact on the audience. Directives express the speaker's desires (Searle, 1969). Characters in the three plays were also seen begging, requesting, appealing, demanding, hinting, inviting, and warning.

1. Asking

When a person asks a question, they engage in the speaking act of asking. It may be used by anyone who want to learn something new or improve their knowledge of the world. It is the act performed with the goal of eliciting an answer.

Thelma: The Great Fire? Why is there such a large fire?

1. Asking

When someone asks a question, they do the speech act of asking. People who desire to learn something new or enhance their knowledge of the world can utilise it. It is the act with the intention of obtaining an answer.

2. Making a Request

Requesting something from someone is a kind request. It is a type of directive speech act whose illocutionary function is to persuade the hearer to do something when it is not evident that he or she would do so in the regular course of events (Searle, 1969).

I. King: Would you want to remain for a bit and enjoy my brew? (Nyathi, p. 8).

II. Thelma: I don't need lectures on topics that go against my preferences and sentiments. I know exactly what I want. I didn't try; Peggy was me, and I still have a strong bond with you. Don't go (Nyathi, p.45).

The Great Fire? Why is there such a large fire? (Nyathi, p.14)

II. Stephen: But how? Is this to say I shouldn't be there? Is it true that I'm married to you? Or who offered to work for me? Ndjavera (p. 104)

III. Wife: Colin, why didn't you mention it? I would have assisted her on her maternity leave (Amakali, p. 160). The instructions imply that the speaker is teaching the listener to do something in the future that will cause the world to follow the speaker's comments. With this effort, speakers seek to wow the audience. Directives express the speaker's wishes (Searle, 1969). Three plays' characters were also seen.

The speaker aims to demand something from the listener with the aforementioned phrase. When King Bo replies, "Would you want to remain for a bit and drink my brew?" he is asking Neo to do something. Wang, the speaker, invited Bo Neo to remain for a bit to share his brew, which Bo Neo did.

Example II is a pleading speech in which the speaker asks the listener to do something. Because it has the power to ask Peggy to remain, this speech is characterised as a beggar. This is due to the fact that the two have affections for each other.

4. Authoritative/command

A command is an utterance in which the speaker with the authority, right, or duty issues a command to the hearer.

I. King: ...Remove this lady from my sight (Nyathi, p. 5). (The messenger pulls the stage woman...)

II. Welfare Lady: Mr. Cohelet, please behave yourself; this workplace is mine, and I set the rules. Now you sit down and concentrate on what I'm about to say! Ndjavera (p. 108)

Steven: (He sits down and for a second there may be not anything said). Stop it!

III. King: (Bursting from his chair) (A commotion causes a brief pause.) (Nyathi, p. 59)

The bold instances above are from the drama "The Oracle of Cidino," in which the monarch directs the messenger to "remove this damsel out of my sight." When it bursts, the king orders, "Stop!" And the fight is finished. Through his statements, he persuaded the town clerk and Akapelwa to act.

Case II involves a poor lady who orders Stephen. All of these statements can be classified as orders in the form of imperative statements. The utterance's aim, on the other hand, is to educate the listener to do something. These utterances are characterised as commands because they perform a function that instructs the listener to do what is instructed.

5. Suggesting

Suggestions are described as discussing or providing ideas, suggestions, plans, or other similar items for consideration or expected action (Searle, 1969). In other words, recommending is to provide someone with a plan or suggestion. The following example, shows a character that expresses a suggestion based on a command.

I Sarah: ... Perhaps it will give your wife another chance (Amakali, p.164).

Example 1 occurs when Sara visits her boss at her workplace. The boss informs Sara that she has vowed to leave her wife for her, and that he has already done so. "Maybe you should give your wife another chance," says Sarah. Therefore, utterances belong to utterances that suggest speech act, and their purpose is to provide the listener with an opportunity to evaluate the concept.

6. Welcome

An invitation is a form of request, request, or attempt to get someone else to attend a speaker at a particular event.

I. Chief: (Come out and leave the door open) Enter, Ms. Shetu (Amakali, p. 157).

II. Peggy: Get the firewood, Thelma. Let's go listen to the bird ballad (Nyathi, p.15).

Example I: Sara goes to the office to collect checks, and the new secretary calls her boss to let her know she's there. Her boss will appear soon. "Come in," her boss says, inviting Sarah to his office. This sentence is an example of a speech act that welcomes people. Peggy says, "Let's go collect firewood, Thelma," and encourages Thelma to participate in Conversation II. Let him hear the bird ballad. The previous two utterances are called invitations because they invite listeners.

7. Warning

A warning is a remark or occurrence that alerts others to the presence of a prospective or immediate danger, difficulty, or other unpleasant circumstance (Searle, 1969). In other words, it is anything that alerts you to a potential risk or trouble, especially one that could develop in the future.

I. King: (Angry) Enough! (Pause) Countrymen, I will not let this wonderful debate to devolve into nonsense. You are the council's elders, and I look to you for wisdom and direction. I will not tolerate mockery or scoffing here. Mr. Limbo and Mr. Neo, I admire your vision. Mr Mbeha, the next time you mock this hallowed room, I shall hold you in contempt and send you into a dungeon of correction (Nyathi, p. 2).

For example, I King warns Mbeha that "the next time you mock this hallowed room, I will hold you in contempt and send you into a dungeon of correction."

1.2.4 Commissive Functions

Searle (1979, p. 14). (1979, p. 14). Commitments are used by speakers to pledge to a future deed that will make the world suit their words. They express the speaker's goal. These are statements made in order to take action in the future. Commitments were utilised by the speakers to bind the audience to some future action.

1. Assistance to others/volunteering

Volunteering is defined as the willingness to do something without being compelled to. It is to offer or propose to offer a service of one's own free will. Offering has two characteristics: making something available and delivering or providing something.

I. Boss: (sincerely) Let me buy you all lunch. Of certainly, if it is OK. I don't want to bother you (Amakali, p. 157).

The statement "Let me get you guys some lunch, if that's okay" suggests that the Boss is suggesting to buy lunch for Sara and her child because he saw that the tiny boy resembles

him and wants to spend money on him. This is a spoken act of communication when the boss offers to pay Sarah's lunch.

2. Promising

A promise is a proclamation that someone will do something or that something will happen, for example:

I. Boss: I'm not sure what you mean. I'll divorce my wife sooner or later. Just give me a little more time (Amakali, p. 151).

II. Voice: Mr. Charlotte, I apologise for not arriving on time last month. I had to remain because my work was demanding, but I'll be home next week (Ndjavera, p.101).

III. King: ... I look down on you and cast you into a punishment cave (Nyathi, p. 2). All of the remarks below link various speakers to future acts. When the boss says, "I'll leave his wife sooner or later," Boyce adds, "I'm going home next week," and the king says, "I look down on him."

"I despise you and send you to the kennel." The speech is unmistakably a diplomatic gesture in the shape of a pledge. A modal "will" expresses a person's willingness to accomplish something, whereas "I am will" expresses a commitment. Because they employ modal "motivation" to make utterances that commit to future acts, the boss, voice, and king all commit to binding promised actions.

3. Threatening

A threat is a deliberate action taken by a speaker to cause the listener to do something that can cause harm, anger, danger, or fear, depending on the speaker's desires.

I. Town Clark: (Peggy and fierce storm) You are a silent, stupid woman. Stop talking before I close your lips with the first (fist) (Nyathi, p.59).

II. Charlotte: If you leave now, I won't let you enter this house anymore (Ndjavera, p.116).

III. Charlotte: Go to hell! I made you yourself (Ndjavera, p.117).

Stephen: (laughs) Hold your breath, Charlotte. They will need it in court tomorrow (Ndjavera, p.117). The above statement is a binding act of speech. The town clerk's utterance "Shut up before sealing your first lips" is a conditional utterance and a threat. It has the meaning of deep danger.

Example II happened when Stephen decided to go to a peaceful place and threatened Stephen by saying, "If you leave now, I will not return you to this house." Charlotte's remark "Go to hell!" Example III. "I made you like you," she said, threatening that Stephen didn't listen to her, not at home.

1.1.5. Declarative

This type of speech act is unique in that the speaker says or speaks that it will change the world on its own. Declarative programming is an act of speech that has a direct impact on the institutional situation and is supported by a sophisticated out-of-language structure. The types of descriptions observed in the play are further explored here.

Declarative speeches are used to make public announcements or statements. With this in mind, I and the priest officially apologize to the bride and groom, which means broom, wife and husband, respectively. May kiss (Ndjavera, p.102).

Mbeha, your daughter was convicted of the following charges: She deliberately wore this rag and showed her luxury and forbidden side ... she sinned (Nyathi, p.5).

Both of the preceding sentences involve the announcing speech act. "I thus pronounce the bride and broom...", the speaker says to the audience. After the Priest declares, "I therefore pronounce you...wife and husband," the world shifts and Charlotte and Steven become legally married. "The Oracle of Cidino" contains one of two examples of this behaviour. In this case, King charges Mbeha's daughter of deception since she purposefully revealed a luxurious forbidden portion of herself in order to entice men.

2. Dismissing

When something or someone is dismissed as unimportant or unworthy of consideration, it is referred to as dismissing.

1 King: (angry) Enough! It's time for the village elders to relax. I'm tired of your dismissive attitude toward technology. Because of your overwhelming anxiety about change for everyone, I am compelled to postpone this conference. Always on the go (Nyathi, p. 7).

The King has decided to postpone the meeting. Everyone went as soon as the King stated, "I can leave." You have the ability to alter the path of events. Furthermore, the monarch demonstrates that he regards humans as unimportant. When characters talk, their actions have an impact on the audience. The third goal of this research is to capture the perlocutionary conduct that the speaker anticipates in the plays "The Oracle of Cidino," "Checkmate," and "The Bride and the Broom." I'll explain. Researchers investigate the link between the characters' intra-verbal behaviours in three Namibian plays in this section. A speech act is a listener's behavioural reaction to the meaning of the speech that has a specific effect on the listener and others. A perlocutionary act, according to Austin (1962), is the act of convincing, persuading, persuading, stunning, or deceiving another by the use of words. People might participate in diverse perlocutionary activities that differ from one another to prevent misunderstandings. Here are the outcomes of the theatrical perlocutionary files.

I. Neo: I've produced a healthy herd of cattle for your kraal. My son, Akapelwa, wishes to marry your daughter Thelma (Nyathi, p. 38).

II. King: (happy laughter) You tickle my armpits, Neo. Your torrent of adulation for me is sweeter than your requests for my family. How many cows are you referring to? (Nyathi, p.38).

Sarah II: Well, boys often resemble fathers. Boss: (almost to himself) I can't believe I'm a father. Marianne has a temper fit when she finds out (Amakali, p.159).

Parent: What? Do you have anything to say after three months away? How are today's youth doing? We weren't raised in that manner. Your children send me to my tomb too soon. People in their twenties. Young folks are

concerned about your survival. Joshua is sick and hungry. I rushed him to the hospital, but the medication is too expensive. Even at, Last month, I sent money to my mother, Charlotte. Didn't she give you anything? Ndjavera (p. 111).

In Example I, King is aware that Neo is producing a nice herd of cows for Thelma's dowry and is curious as to how many animals Neo would bring. In Example II, the listener finds it difficult to accept that the boss is the father. The boss is overjoyed to learn that he is the father of a tiny child that looks exactly like him. Listener Stephen is astonished to find that Charlotte is not providing money to Mother in the final scenario.

I Queen: Father of the children, you have called. Is it necessary for me to bring extra beer (Nyathi, p. 38)?

No, Mother of the Children, Bo Neo has given a hand of marriage to his son, and I have approved.

Neo: Lobola is also prepared (Nyathi, 39).

Queen II: Before you go (she stops him): we're starting a massive fire in the compound. Your sister is out getting firewood. It's a significant fire. Your father intends to hand over the torch to his successor.

Town Clerk: Successor? But he is still far too young, fit, and healthy to do so (Nyathi, p. 26).

In this case, the hearer is Queen, who says nothing about Neo's visit out of respect for the men's norm of not intervening in their affairs. The Queen concurs with what the King has said. In Example II, the Town Clerk, as the hearer, is taken aback by the succession.

I. King: Is it the plant you refer to as 'Libombozo'? Neo: That is the plant, my Lord (Nyathi, p. 9).

II. Boss: I'll give it a go. Trust me on this. Sarah: All right, if that's what you want. (Amaka[i, page 158)

Stephen III: But at the very least, tell me whether you want to divorce).

Stephen: Yes, Charlotte! I would like to divorce you, however... (Ndjavera, p. 123).

The speaker's targeted perlocutionary acts in the preceding statements was effective since all listeners responded favourably. The existence of plants is confirmed by Neo's reply. In Example II, Sara agrees to give the boss another opportunity in a little boy's life. In the latter situation, Charlotte acknowledges that Stephen approached her.

I Girl: No, no (crying), he grabbed my arm as I walked away from the water source and brought me to the ground. I objected, but he proceeded to unload the monster. Shut up, King! Mbeha, your daughter with a long and loose tongue? (Page 5 of Nyathi)

II. Sara: (calmly) As I previously stated, there is a lot of vacant room here. Different angles. Amakali (p. 150)

Boss: But why are we here? Can't seem to locate a secluded location far away? Amakali (p.150).

Example I shows the perlocutionary behaviour demanded by the speaker (female). She want to inform the elders of what happened to her as she went away from the well. Furthermore, the hearer's response is unsuccessful; he does not accept what the girl relates and orders the girl to stop talking; the King also questions Mbeha, the girl's father. Example II displays the predicted perlocutionary act of the speaker (Sara), who intends to have a day care at work due to the quantity of available space. Furthermore, the hearer has a negative attitude; he directs her to locate a location elsewhere.

I. Kahimbi: Father, Father, the breadbasket is on fire. The granary produce has caught fire.

King: Did you light the granary? (Nyathi, p. 32)

Woman. 2: I should have known better. You're actually a lot cleaner. Wait a minute. (Pick up the phone) Sir, she's arrived.

Sarah: (confounded) What were you thinking? I need to get my pay—don't meet with your supervisor. Wife: I simply obey directions (Amakali, p.157).

The necessary perlocutionary procedure for the

The speaker is seen in Example I above. She wishes for the listener to act in accordance with her account. The listener's answer is a request, presuming she shot it because she didn't believe the speaker. Example II demonstrates a perlocutionary effect when Sarah is perplexed by Lady's words and inquires of her supervisor as to why she is discussing her presence at work. Respondents, on the other hand, are at a loss, stating that they have come to collect checks and have ceased visiting their workplaces. Sara finally ventures into her boss's office.

I. Priest: So you couldn't wait for her fiancée to return next week?

Charlotte: No, I've made my choice. I had waited much too long for this moment. We settled down last year after twelve years of pastoral work (Ndjavera, p.101).

The speaker's predicted perlocutionary deed fails when the hearer refuses to honour the priest's request to wait, as Charlotte exclaims "No. I've made my decision. I've been looking forward to this day for far too long. "I've been pastor for twelve years, and this was the day we settled together last year." Following some discussion, the priest agrees to marry "them."

I. Mother: Good day, Steven.

Steven: Good day, Mother (Ndjavera, p. 111).

II. Wife: Hello, son. What is your given name? (she sets him down) (Amakali, p. 160). **III. Neo:** Good morning, Queen Mother.

Queen: Good morning, Neo the Elder (Nyathi, page 19).

The perlocutionary behaviours anticipated by the speakers of utterances I and III prompt the listeners to reply with "Hello Mother" and "Good day, Elder Neo." The purpose of the perlocutionary act of utterance II is to draw the boy's attention.

I. King: (Joyfully laughs) You tickle my armpit, Neo. The compliments you lavish on me are sweeter than the request you make of my family. How many cattle are we discussing?

Neo: Thank you for your prompt response, my Lord. We bring you a herd of twenty cattle. (Nyathi, page 38)

II. Priest: I skipped it; now simply leave and live happily ever after. (Charlotte reaches out to kiss the PRIEST) Thank you, pastor (Ndjavera, p. 102).

Neo and Charlotte convey "thank you" in the perlocutionary acts shown in Examples I and II above. This remark is typically said in reaction to a compliment. B. When the king compliments Neo. Again, "thank you" might be used when someone provides you advise or assistance and you express your gratitude. For instance, Charlotte compliments her priest after encouraging her to remain away and live a happy life together.

I. Town Clerk: I apologise for being disrespectful, Mom. That was not my intention. I've just arrived to bring some items I purchased for you. I must return quickly.

Queen: Before you leave, (she stops him): we're putting out a big fire in the complex. Your sister is out getting firewood. It's a massive blaze. Her father plans to pass on his cloak to his heir (Nyathi, p.26).

II. Sara: I'm sorry, sir, but finding a reliable babysitter these days is difficult (Amakali, p. 149). Amakali (p. 149)

I am sorry, but you can't always be late, boss. You will have to select what is most essential at some point in your life. Your career or your child (Amakali, p. 149).

As a result of his remarks, the audience (Queen Mother) will forgive the speaker (Town Clerk). She begins to feel better and apologises to him. He begins to notice his mother's remarks as well. The speaker's listener, the employer, is merciless as a result of the speaker's words (Sara). He rejects Sara's apologies and informs her that she will have to choose between her profession and her baby at some time.

First impression: Your lips are like a red thread, and your mouth is gorgeous to look at. Behind your veil, your cheekbones resemble pomegranate halves.

Both Peggy and Thelma are giggling and eagerly studying one another (Nyathi, p. 11).

II. Lady: I'd like to ask you a question. There was no way I could have failed to notice. In person, you are even more stunning.

Sara is perplexed as to why you did it. I'm only here to get my pay check, not to meet with your boss (Amakali, p. 157).

Wife: What a cute little baby you have there. I didn't know that you had a child of your own (Amakali, p. 160).

Sara: Well... I... ah (MARIANNE steps in before she continues) ... (Amakali, p. 160).

As expected, the speaker's perlocutionary act succeeds since the listener and the speaker both laugh and smile at each other. Example II's perlocutionary act fails because Sara doesn't respond, as the speaker had hoped. Instead, she only expresses her purpose for being present at work. Hearer's discomfort and inability to respond to compliment due to baby's resemblance to speaker's husband prevents speaker from completing last perlocutionary act.

The wife: Colin, I'm bored, I can't sit at home and do nothing any longer (he sits as she stands and speaks in a snooty manner).

Boss (Sarcastic): (to employee) Do something, then (Amakali, p. 153).

"What worm are you attempting to share with your ravenous beak?" Neo wonders when the kissing antique will come to an end. Please inform me who the treasure belongs to. What exactly is the loot? He approaches them and begins conversing with them... Is this the lady who intended to contaminate the royal castle, son? Which one is it, precisely? Akapelwa: But isn't she just a small girl? Nyathi (p. 35)

The speaker stated, as I expected, that his wife (Marianne) wants her husband (Boss) to give her a job. However, the listener responds, "Then do something good." He is unconcerned with what the speaker says. In Examples I and II, the predicted perlocutionary conduct of the speakers is that Neo wants the listener to experience criticism, and the listener's response accepts and disbelieves what the speaker is saying. That is why he objects "Father! She's simply a little girl!"

Neo: Is there fire in the palace?

King: Is it not clear to you that the monarch intends to pass on his responsibilities to his son?

That is very out of the ordinary for me, but you are still a young and inexperienced person. Who knows what that is. On page 19 of Nyathi, we read:

Second Queen: The compound is getting ready for a massive fire, so don't leave until you see it. In order to get some firewood, your sister has gone. It's a significant blaze. Your father intends to hand over the reins of power to you. (Nyathi, p. 26).

The Town Clerk: (Shocked) Who's Next? But he's still too young, healthy, and naive to take on such a daunting task (Nyathi, p. 26).

The Queen of Neo was asked, "Royal Fire?" Neo is astonished to learn that there is a royal fire. "Are you aware that the king intends to pass his cloak on to his heirs?" enquires the listener The information, on the other hand, appears to have shocked Neo. In Example II, for example, the listener is perplexed since the father appears healthy and youthful.

Thelma: What the heck is that? What's the deal with the huge flame?

According to the Queen, the fire will continue to burn until your father nominates his successor (Nyathi, p.14).

Steven's response: However, how do you do that? Why am I here if I'm not supposed to be? Is there someone else I could propose to? What about the person who offered to take my place?

Just Charlotte. Because we were being married on your birthday, I informed the minister, and he agreed to proceed with the ceremony without you. According to Ndjavera (p. 104): The aforementioned utterance is intended to compel the listener to respond to the speaker's query. "A large fire?" asks Thelma's mother, Queen. "What is the purpose of such a massive fire?" "It's a fire that will burn till your father proclaims his successor on that beautiful day." The Queen continues. "How?" Stephen inquired of Charlotte. II Perlocutionary Utterance Why am I here by chance? Is there anyone else you can recommend? Is it conceivable that someone else has volunteered to fill my position? Despite Steven's displeasure with Charlotte's reaction,

If you'd like to join me for a while, I'd be happy to serve you some of my beer.

Neo: Your Majesty, I offer my sincere gratitude for the opportunity. p. 8 of Nyathi

Peggy: When it comes to topics that are counter to my personal preferences, I don't need to be lectured on them. I have a clear vision of what I want in my life. Peggy, I wasn't trying; I was, and I still am, profoundly invested in our relationship. Stay put, please! (Nyathi, p.

Marianne, please don't cause a scene (Sara just looks on)

Wife: Am I causing a commotion? Having an affair is bad enough, but having a kid with her is far worse. I'm not sure how you accomplished it, SARA. Taking down a married man. What's the problem, you can't even find your own man? Slut!!

Unlike you, I didn't go with your man. Your boyfriend may not have been abducted if you had paid more attention to him. It is said (Amakali, p. 161).

Example I persuades the listener to comply with King's request and remain behind. Your Majesty, with pleasure and honour," Neo answers the summons. This is what happened in Example II when Thelma told Peggy to stop visiting her community. "No—not at all," the listener responds. In Example III, this comment from Boss is an example of perlocutionary behaviour. Marianne's manager instructed her not to make a scene because they were in a public area. The listener ignored Boss's statements. When Sara, the second individual listening in on this discussion, hears utterance III, she is offended since she is dating a married man. The speaker exclaims, "slut!" at the listener.

If you don't want to see this girl again, you must remove her from here (Nyathi, p. 5).

Welfare Lady, second: Mr. Cohalet, please keep your mouth shut. This office belongs to me, and I set the rules. Let me begin by asking you to have a seat and hear what I have to say.

(Steven sits down and says nothing for a minute) (Ndjavera, p. 108).

Mother of the children: (Bursting from his chair) Stop it! (The commotion is put on hold). Are you a member of a particular family? How do you know these children are yours, Mother of the kids?

Some of them are your children, Father of the children, the Queen tells you (Nyathi, p. 59)

The speaker's perlocutionary deed is successful in Example I. Despite the fact that she had said nothing, the messenger pulls the girl away from the King. The second utterance of the Welfare Lady is likewise effective, as the listener (Steven) ultimately calms down and behaves/acts in line with the speaker's expectations. When the speaker (King) orders the

hearers (his son Town Clerk and Akapelwa) to "Stop it!" while they are fighting, it is an effective perlocutionary act. The speaker's question to the Queen, "Whose children are you?" has another perlocutionary effect. It works because the listener (Queen) answers the question, "Who's children are these?"

I. **Sara:** ...Perhaps you should give your wife one more chance.

No, boss, please do not try to be kind to my wife. Self-defence is not an issue for her... The child must be cared for somehow. As stated by Amakali (p. 164):

When someone makes a perlocutionary phrase or comment, they are attempting to elicit thought from the audience. "Perhaps you should give your wife another opportunity," Sara suggests to the listener. (Boss). "Please don't be kind to my wife," the hearer says, rejecting the speaker's request. She has no problem with self-defence. So, what will we do with the child?

Thelma: When I came out, I held the door open for Ms Shetu, and she came in. She stayed close to him. The baby follows her almost as if to hide from him. He's aware of the Kid.) (Amakali, p. 14).

II. **Peggy:** Thelma, let's go get some firewood. The songbirds are singing, so we should join them.

Please leave right away and return as soon as possible. (Nyathi, p. 15).

Sarah enters the office after her boss as a result of utterance I, which is the speaker's perlocutionary conduct or impact. To continue the tale, the speaker (Utterance II) requests that the listener (Thelma) join Peggy on a trip to acquire firewood. In both circumstances, the assignment was effectively done.

"Enough now!" King yelled angrily. (Pause) My brothers, I will not let this fine argument devolve into infantile foolishness. You are the council's senior, and I want your wisdom and

counsel. I will not tolerate anybody in this room being mocked or mistreated. Thank you for sharing your thoughts, Neo and Limbo. Mr. Mbeha, I will look down on you and then lock you up the next time you accuse this chamber.

In honour of you, my Lord, bend your head and pray for pardon. I'll begin by begging for your pardon before telling you my side of the tale. The second paragraph in Nyathi's book.

Boss: I'll give it a shot. I've got your back.

Sara: That's fine with me. That said, I'm warning you that if you make a mistake, you'll never again be near him (Amakali, p. 158).

I anticipate the hearer to feel forewarned as a result of the speaker's perlocutionary act of speaking. The hearer's response is to ask pardon and permission to say his piece, but he is not granted the opportunity. A successful perlocutionary utterance II happens when the listener agrees with what Boss says.

I. Boss: (sincerely) Allow me to buy you all lunch. If that's okay with you. I don't want to bother you.

Sara: (quiet and staring at him, her expression stern). His sincerity reminds her of the man she loved) I'm not sure it's such a smart idea. I'm not sure why there's so much interest right now. Aside from that, the child is cautious of strangers.

I don't understand, boss. I'm going to divorce my wife sooner or later. Just give me a little more time.

Sara: 'Sooner or later' is insufficient. I don't want to waste my life hoping for the unthinkable (Amakali, p. 151). Amakali (p. 151)

II. Voice: Hello, Charlotte. I'm sorry I couldn't attend last month as promised; the work escalated and we had to remain, but I'll be back next week...).

"Oh, this is the best day of my life," says Charlotte as she approaches the PRIEST's stall. It's like she's on a mission. Broom handle with portrait of a man mounted on top of it

"Enough!" he yells. No, compatriots, I will not let this lofty discourse to sink into childishness once more. You are the elders of the council, and I turn to you for wisdom and guidance. I will not allow anyone in this room being mocked or ridiculed. Thank you for expressing your thoughts, Mr. Neo and Mr. Limbo. Mr Mbeha, if you do it again, I will hold you in contempt and send you to a penal facility.

Mbeha: My Lord, I beg your forgiveness. (Bowing his head in prayer) I beg your pardon and ask that you allow me to speak what I need to say. (Nyathi, p. 2).

Sara, the hearer, is sceptical of Boss' assertion and hence rejects his idea. Example II has the effect of dissatisfying Charlotte (the hearer) with Steven's (Voice's) promises. On the other side, she goes to the priest and requests that the marriage be performed with a photo of a guy (Steven) put on top of the broom. In Example III of the narrative, the hearer requests forgiveness from King Mbeha.

Town clerk: "You shut up, foolish woman," I. Town Clerk yells at Peggy. Shut up before I seal your lips with my first x

Peggy: (protesting) Let's do this! Go ahead fight me if you are a true man. (Nyathi, p. 2).

Charlotte: if you don't go now, you'll never be allowed back into my house.

Steven: Who's saying that? That's my abode, y'all. My key is right here. No one, not even you, will be able to stop me from going where I want. Get out of my path now if you'd like (Ndjavera, p. 116).

Charlotte: in third place: "Go to hell!" You are what you are because I created you.

Charlotte: please save your breath. Tomorrow, you'll need it in court (Ndjavera, p. 117).

In Example I, the speaker's perlocutionary behaviour is to terrify the audience. The listener, on the other hand, responds by stating, "(Protesting) Continue. Go ahead and challenge me to a fight if you're a true guy." In the second scenario, the speaker's purpose is to terrify the storyteller. As a consequence, both the speaker and the hearer return the facts to the speaker and the hearer. Steven chuckles as a consequence of the speaker's sentence in the final example, which was not intended by the speaker.

The priest now announces the bride and groom to be married. Oh my goodness, groom, wife, and husband. You have permission to kiss each other.

Charlotte: (puzzled) Pastor, what happened to the 'Yes' I do' part? In the words of Ndjavera, on page 102,

King: "I find your daughter guilty of the following felony," the King said to Mbeha. She wore that rag on purpose to show off her opulent, forbidden side. That is seduction, and it is a more heinous offence than the young man's reaction (pointing at the boy). I know how far a woman will go to cause a man problems. She has sinned. Take this girl out of my sight! (A bewildered reaction to the commotion by the elders) The girl is dragged off stage by the Messenger.) To preserve his girl, Mbeha protests; but the village elders draw him back.) (Nyathi, p. 5).

The perlocutionary act of speaking Charlotte, the listener, is confused since historically, the bride and groom have to say 'Yes I do' to the vows, but nothing has happened since. Charlotte: The speaker's judgement in the second perlocutionary act of speech traumatises the hearer. Despite her quiet, she is clearly dissatisfied with the choice.

King: Angry I. Enough is enough. Your disrespectful attitude toward the great cause of modernity is unbearable to me. I have no choice but to adjourn this meeting

because of your inability to accept change for the greater good. You're free to depart;
I'll consult with those who have a glimpse into the future. Nyathi, p.

They begin to exit the stage reluctantly. You may now depart, gentlemen. When the final set of elders attempts to exit the platform, his name is called. The village elders had no concerns to the King's decision to adjourn the assembly. They're angry because the Town Council demanded that they leave the town where they were born. Everyone in attendance pays attention as the King declares that the meeting has come to an end.

1.3. Discussions

Three separate speeches were given in the plays *The Oracle of Cidino*, *Checkmate*, and *The Bride and the Brooms*. This list contains all utterances, as well as utterances of utterances. Austin (1962) established three distinct kinds of speech act in his research of speech act. These are supported by the findings of this investigation. As indicated in the speech above, the selected work had multiple examples of each of the three categories of speech acts. This demonstrates that speech act has a major impact on pragmatics. Language is viewed as an action rather than a mode of communication or expression.

The primary goal of this study was to evaluate the utterances of characters in three plays. The use of language in its most literal sense is referred to as "locutionary action" (Yule, 1996). According to Austin (1962), locutionary activities are "fundamental acts of expressing anything in the regular meaning" (p. 94). The locutionary act, according to Anthonissen (1992), is the construction of a meaningful phrase by talking. A locution is a word that conveys information. Characters commonly use locutionary acts in two ways: to provide information about the world and to describe a current situation in a tale. These classifications are identical to those proposed by Arifin (2021), Bach and Harnish (1979), and other previous scholars. A locutionary act, on the other hand, is a speech with a specific purpose.

The investigation reveals declarative, interrogative, and imperative locutionary actions. All of the plays have declarative, interrogative, and imperative speaking acts. The plays emphasise declarative locution. The declarative actions in the plays are evinced as locutionary acts performed by the speakers to inform the audience of something, in accord

with the commonly understood aims of declaratives. According to Indriafeni (2020), a declarative locutionary is one in which the speaker delivers information to the listener.

Another locutionary activity observed in the plays was the interrogative. Characters in the plays also utilise interrogative locutions, which is emphasised. According to Indriafeni, an interrogative is a locutionary act that is employed to pose a question (2020). There are several points in three plays where issues are addressed. The use of questions in the plays helps the speakers comprehend what is going on and so meets the criterion for interrogative speech activities.

Furthermore, the study discovered that the imperative was the penultimate example of locutionary act within the plays. Imperative phrases indicate a demand, a request, an entreaty, or a proposal. Austin (1962) claims that (p. 76). As the multiple examples above show, imperatives appear in all three plays. In the plays, they are seen giving directions, requesting something from another character, and issuing cautions.

The characters in the three plays were evaluated for their use of illocutionary acts as the study's second research goal. "The Act of Doing Something" (also known as "The Act of Illocution"), according to Parera, is a verbal act with a specific objective in mind. "At the centre of the speech act, illocutionary actions have a considerable impact on the intended meaning" (Searle, 1969). Illocutionary acts are classified into five types, according to Searle's theory: representational, directive and commissive, expressive, and declarative. "Every illocutionary act has a specific purpose based on the location and context of the words uttered." If they desire information, people will seek it from others. The directed illocutionary act is used to ask an inquiry.

Illocutionary acts are investigated in the three plays chosen for this study to demonstrate how speech acts are conducted. In the three plays analysed, four illocutionary acts were found to be more prevalent, whereas declarative acts were found to be less common. This is because declarative acts are illocutionary acts that, when stated, change the world. According to Yule (1996), "declarations" are speech acts that use words to transform the world. Illocutionary behaviour is common in marriage and the courts. People in positions of authority who can give such powerful speeches have the power to change the course of

history. The King in *The Oracle of Cidino* and the Priest in *The Bride and the Broom* are two characters that are capable of such illocutionary behaviours.

Our third goal was to investigate the effect of the characters' perlocutionary behaviours in Namibian theatre. People's persuasive conduct, according to Austin (1962), comprises actions that persuade, convince, discourage, and even intimidate or misinterpret people in their speech. People's differing perceptions of what others say can lead to a range of biased behaviours and misunderstandings. Perlocutionary action, according to Rayhana and Dewi (2020), has implications and ramifications when the speaker tries to persuade the listener to do what he or she wants. As these studies demonstrate, the speaking act is inextricably linked to theatrical studies. Furthermore, the findings demonstrate that Austin's (1962) and Saar's (1969) speech act theory is a useful tool for studying literary works such as tragedies.

1.4. Chapter Summary

This chapter discussed and provided the study's results and data. The data in this chapter were analysed and presented in accordance with the study's three objectives. The importance of the locutionary behaviours of the characters in the three plays was first investigated. The next section looked at illocutionary acts performed by characters in three Namibian plays. Finally, the chapter examined how the three plays' characters employed perlocutionary behaviours to communicate.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusions

This work employed a practical method in the analysis of speech act to examine the three Namibian plays: Francis Nyathi (2003), Checkmate by Maria Amakar\li (2000), Oracle of Cidino by David Stone Ndjavera (2000) and The Bride and the Broom. The characters used three types of speech acts, according to their speech evaluation: declarative, locutionary, and interrogative speech acts. The most prevalent type was the declarative.

Each of the three acts covered illocutionary acts performed by the plays' protagonists. Illocutionary actions include representatives, expressives, directions, commissives, and declarations. Declaratives are the least often used of the five illocutionary acts by the characters. This is due to the fact that anybody with power, even the King and the Priest, can do it. Furthermore, the types of representatives included those who stated, informed, agreed, characterised, reported, and convinced. They had served as a variety of representatives. The expressive characteristics included a wide range of greeting, thank you, pleasure, apology, and supplement emotions, as well as several moods, surprises, and outright fury expressions. Demanding, inquiring, pleading, demanding, proposing, inviting, and warning were all directional acts. Volunteering,

The speaker's utterances had persuasive, instructive, surprising, and other impacts on the listener, but they were all recognised to be frequent in the characters' perlocutionary actions. The study found that plays may be used to investigate pragmatics in a literary way. People may learn about speech acts by listening to fictional characters' conversation, and knowing speech acts is vital for reducing miscommunications, especially when people's perceptions of what others say differ from what they mean.

5.2 Recommendations

There are a number of recommendations outlined in this thesis that are in line with its stated objectives, as stated in Chapter 1.

One of the goals of this study is to investigate the significance of the characters' locutionary activities in plays.

- In Namibian poetry or song lyrics, a similar analysis can be undertaken that analyses locutionary acts - declaratives, interrogatives, and imperatives.
- During the COVID 19 pandemic, an examination of the President's or Minister of Health and Social Services' locutionary speaking acts might also be investigated.
- Likewise, bank locutionary activities or advertising locutionary acts
- Principals' locutionary acts while conducting meetings with teachers or parent meetings are also worth noting.
- The importance of Deixis in plays and short tales.

Objective two is to analyse the characters' illocutionary actions in the plays and determine their significance.

- Speech acts utilised by Minister of Health and Social Services in addressing the cabinet on COVID 19 will be examined in this study.
- An examination of the representational and directional functions of expressive acts in Namibian cinema.
- Politeness Principles and Cooperative Principles can be used in play analysis in addition to the study of illocutionary behaviours. This could lead to fresh insights into how playwrights come up with their scripts.
- Illusions in Namibian short stories are examined.

To analyse the influence of the characters' perlocutionary activities in the plays.

- In presidential speeches, the speaker expects the listeners to respond to their persuasion.

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