

THE INTERPLAY OF ILLOCUTIONARY ASPECTS IN JOHANNA SPYRI'S *HEIDI*: A PRAGMATIC INQUIRY

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Abstract: Speech act is a part of pragmatics where there are definite objectives beyond the words or phrases when a speaker says something. A speech act is the utterance of an expression that contains a certain meaning and reference. This study aims to determine the aspects of illocutionary speech acts based on Searle's classification, which includes five types of speech acts. The novel analyzed is *Heidi* by Johanna Spyri, a fictitious and narrative work portraying characters and actions of human beings, gained from real-life experiences. This research uses a descriptive qualitative method, analyzing illocutionary speech acts in the novel *Heidi* using Searle's theory. A notable research gap exists in the comprehensive analysis of illocutionary speech acts within classic literature, especially in how these acts contribute to narrative and characterization. This study aims to address this gap by examining 24 utterances identified as illocutionary speech acts in *Heidi*, categorized into 5 assertive, 9 directive, 3 commissive, 4 expressive, and 2 declarative speech acts. The findings highlight the significant role of illocutionary speech acts in driving the narrative and character interactions in *Heidi*. Understanding these speech acts can provide deeper insights into character development and plot progression. It is recommended that future studies expand this analysis to other classic literary works to further explore the implications of illocutionary acts. This study underscores the importance of speech act theory in literary analysis, offering a framework for interpreting character intentions and actions beyond the literal meaning of their words.

Keywords: *Illocution; Assertive; Directive; Commissive; Expressive; Declaration.*

INTRODUCTION

Pragmatics is a study of the meaning of the context between the speaker and the hearer. Pragmatics involves analyzing the intended meaning conveyed by the speaker within the context of their utterances and the surrounding situations (Hariati et al., 2020). Pragmatics provides a means to unravel the meaning within texts that may appear incomplete or convey a different message than intended when viewed through a semiotic lens (Sinha, 2021).

Yule (1996) provides a comprehensive definition of pragmatics, delineating it into four main aspects. Firstly, pragmatics encompasses the study of speaker meaning. Secondly, it delves into contextual meaning, representing the broader scope of the field. Thirdly, pragmatics involves examining how communication extends beyond literal words to convey additional layers of meaning. Lastly, it involves investigating the expression of relational distance within communication contexts.

Speech act theory, also known as pragmatic act theory, revolves around the

idea that every language user aims to impact their audience, prompting specific behavior. In essence, the core of speech act theory lies in the intention of language users to influence the actions of their listeners (Egoro & Gunn, 2021). However, the meaning of a sentence does not depend solely on the specific speech act used; rather, it incorporates the principle that there is always a possibility to convey the speaker's intent. Speech acts encompass a variety of actions such as making statements or inquiries, issuing commands or directives, declining, offering compliments, apologizing, and so forth (Santosa & Kurniadi, 2020).

Every linguistic expression, whether oral or written, serves not only to convey information but also to prompt a response or action from the recipient. The selection of language and the arrangement of sentences provide insights into the speaker's underlying motives or objectives (Ansari & Gupta, 2021). Therefore, in every speech act, the speaker utters a unique sentence because she/he tries to accustom the

utterance to its context.

Austin (1962) classified three kinds of speech acts, they are locutionary acts, illocutionary acts, and perlocutionary acts. *Locutionary act* is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to 'meaning' in the traditional sense. *Illocutionary acts*, such as informing, ordering, warning, undertaking, & c., i.e. utterances that have a certain (conventional) force. *Perlocutionary acts* are what we bring or achieve by saying something, such as convincing, persuading, deterring, and even, say, surprising or misleading.

Furthermore, illocutionary acts extend beyond everyday conversations and manifest in various forms, including dialogues in films, literary works like advertisements, and notably, novels. Literary works serve as a blend of factual reality and imaginative storytelling (Umar, 2021). In essence, literature is crafted using factual elements embellished with the author's creativity. Novels are a form of literary work that is a written communication medium, that offers a compelling avenue for in-depth exploration and analysis of illocutionary acts, making them a suitable focus for scholarly investigation (Ratnasari & Edel, 2017).

The novel analyzed here, *Heidi* by Johanna Spyri depicts social interactions among its characters using daily, informal language. The story revolves around Heidi, a sweet girl who brightens others' lives despite personal hardships. Based on real-life experiences and imaginative elements, the novel portrays relatable human actions and emotions. The novel *Heidi* by Johanna Spyri was selected for pragmatic analysis due to its cultural significance, character-driven interactions, and exploration of diverse social settings, which provide a rich context for examining language use. As a classic in children's literature, Heidi's portrayal of themes like kindness, resilience, and community through everyday language offers a unique lens to study interpersonal communication. Its enduring popularity and

influence across various adaptations further justify its selection, providing insights into how its linguistic features continue to resonate with readers today. This focus establishes a strong foundation for understanding the pragmatic elements that contribute to the novel's lasting appeal.

In the novel *Heidi* there are some different characters. The main character in this novel is Heidi, a sweet girl who can melt the heart of anybody. Heidi started her journey by moving in with her grandfather and happily adjusting to life in the Swiss Alps with him. Her parents just passed away. Heidi's aunt takes Heidi to live with Tobias's father. She couldn't stay with her aunt, because her aunt just got a job in Frankfurt and cannot take Heidi to work with her every day. Then one day Dete comes and takes her away to Frankfurt, to stay with Clara, a lonesome paralytic girl. Heidi brightens up Clara's life, but then she becomes homesick. The kind doctor, Doctor Classen, notices that Heidi isn't doing well and sends her home to get better. She goes home and waits for Clara and Mr. Sesemann to come visit her at her home in the Alps. Clara becomes ill and the doctor will not let her leave her home in Frankfurt, because he is afraid something might happen to her. The doctor had recently lost a daughter and was very sad, so Mr. Sesemann and Clara convinced him to go visit Heidi in their place. The doctor goes to the Alps and regains his strength. When he returns to Frankfurt he immediately tells Clara and her father to go. Clara comes but her father cannot, so instead Grandmamma comes. Clara stayed with Heidi, but Grandmamma didn't.

Based on the synopsis above, between the characters, the language that is used in this novel is daily language or it was called informal language. It could show from the words or the language that was signed the informal.

The novel is fictitious and narrative, in which the author portrays characters and actions of human beings, gained from experiences in real life. It can be the

authors' imagination only. The experience can be felt by the author himself directly or they can be indirect, meaning that other people undergo these experiences. An author composed a novel that is based on facts so that the reader will be interested in it. Novels have been a good entertainer for readers for a long ago. It gave them inner satisfaction through its interesting story. The existence of a novel cannot be separated anymore from a literary society.

One of the speech acts that usually appear in a novel is illocutionary acts. The illocutionary act in the novel *Heidi* appears by the process. It is beginning by an utterance between each of the characters. In illocutionary aspects, the function of sentences is not only to say or to inform something but also to do something. In this novel, the author makes the characters in the novel *Heidi* live with their each characterization. From the characters, Spyri creates the conflict of this novel which is the climax of the novel. The conflicts necessitate certain utterances, and these utterances form the illocutionary acts. Illocutionary acts are what the speaker intends to do by uttering a sentence. Illocutionary acts would include stating, promising, apologizing, threatening, predicting, ordering, and requesting.

This study aims to determine illocutionary speech acts in *Heidi* using Searle's classification. The research addresses the gap in analyzing illocutionary acts in classic literature, revealing 24 utterances categorized into assertive, directive, commissive, expressive, and declarative acts. This analysis provides deeper insights into character development and plot progression, highlighting the importance of speech act theory in literary analysis. Understanding these acts can enhance our interpretation of characters' intentions and actions, offering a richer reading experience and fostering a deeper appreciation of literary works. This research underscores the value of pragmatics and speech act theory in comprehending the nuanced interactions within classic novels,

contributing to the broader field of literary studies.

METHOD

In delving into the exploration of illocutionary acts within the novel *Heidi*, the author chose a qualitative method. This analytical journey extends to another literary realm in *The Never Girls: Before the Bell* by Kiki Thorpe, where a similar qualitative lens is applied to unravel the intricacies of illocutionary acts (Rolandi et al., 2022).

The methodology employed in this study followed a systematic progression. Initially, the writers immersed themselves in the narrative landscape, absorbing the intricacies of the novel. The subsequent stage involved multiple readings to meticulously collect and identify data, specifically honing in on utterances laden with illocutionary acts. This meticulous selection process served as the foundation for the subsequent analysis.

Guided by Searle's (1979) theory on the taxonomy of illocutionary acts, the identified data underwent a thorough examination. The categorization and interpretation of illocutionary acts added a layer of depth to the qualitative analysis, providing a structured framework to understand the communicative intentions embedded in the text. Pragmatics was utilized extensively here, as the study aimed to understand not only the explicit content of the utterances but also the context, speaker intentions, and implied meanings. The pragmatic approach allowed for a nuanced analysis of how characters use language to achieve various communicative goals.

A pivotal aspect of this research involved discerning the predominant types of illocutionary acts prevalent in the *Heidi* novel. This determination was a key step, shedding light on recurring linguistic patterns and communicative strategies employed by the characters. The findings, encapsulating the richness of illocutionary acts within the narrative, were meticulously reported by the writer, culminating in a comprehensive exploration of the intricacies

embedded in the fabric of the novel.

The thorough examination involved not just the primary researcher but also validation through inter-rater reliability. Another coder with expertise in linguistics independently reviewed the identified illocutionary acts to ensure consistency and accuracy. This validation process, along with consultations with other linguistic experts, strengthened the reliability of the identification and analysis. In essence, this study exemplifies the power of qualitative research as a tool not just for description but for unveiling the subtleties and complexities inherent in linguistic expression within literary works. The systematic approach and meticulous analysis employed serve as a testament to the depth of understanding that can be achieved through qualitative exploration of illocutionary acts in novels.

RESULTS AND DISCUSSION

There are five aspects of illocutionary acts, namely: assertive, directive, commission, expressive, and declarative.

Assertive

An assertive illocutionary act aims to compel the speaker to commit, to varying extents, to the truthfulness of a proposition (Luh, Nyoman, & Candra, 2021). This type of act can encompass both true and false conditions within the speaker's utterance. According to John R. Searle (1979), examples of assertive acts in English include stating, informing, proposing, complaining, expressing opinions, affirming, reporting, and reminding. After reading and analyzing this novel for assertiveness, the researcher found two utterances that imply or include in the novel that are asserting and suggesting.

These are true utterances that come by the speaker to express the condition at the right time and the right place same with the real condition. The speaker was not lying about what was happening. The utterances of asserting marked with *never drank; I saw; I have*. Asserting in the novel *Heidi* can be found in this situation:

- 1) In their dinner, grandfather prepares the steaming cheese on a layer of bread and pours two bowls of milk. Then, Grandfather gives it to Heidi. Heidi's happiness that she liked to drink the milk made her grandfather because she had never drunk milk as delicious as that previously, so she said to her grandfather: "I never drank any milk so good before" (Spyri, 1985, 18).

The addresser in this utterance is Heidi and the addressee is Grandfather. The goal of an utterance is to assert that Heidi had never drunk milk so good before. The context of utterance is the situation of dinner. The utterance as a form of act is Heidi asserts never drinks milk and she compares it with milk that she never drank before. The utterance as a product of verbal act is Heidi was really happy because she was drinking milk that made her grandfather that delicious. The assertive act we can see in the utterances I never drank any milk so good before.

- 2) Sebastian accused a little boy of being a liar. He didn't believe that Clara owed that little boy, in the amount of fourpence for showing Clara the way there and twopence for showing Clara the way back, also Sebastian knew Clara never went out because she could not walk but a little boy asserts:

"I saw her in the street. She has short curly black hair and black eyes" (Spyri, 1985, p.69).

The addresser in this utterance is Peter and the addressee is Sebastian. The goal of an utterance is asserting because it is a describe someone's character. Peter asserts to Sebastian that he saw Clara in the street and she has short clearly black hair and black eyes. The context of utterance is a situation when Peter came to Clara's house. He will take the money to Clara's fourpence. The utterance as a form of the act is when Peter sees Clara in the street. The utterance as a product of verbal act is Peter asserts to Sebastian what he looked like in the street.

3) Grandmother told to Brigitta that she wanted to buy the baker in Dorfli makes, but she didn't have money to pay for it. Heidi heard their conversation, then she said:

“Grandmother, I have lots of money” (Spyri, 1985, p.135).

The addresser in this utterance is Heidi and the addressee is Grandmother. The goal of an utterance is for Heidi to assert that she has lots of money because Herr Sesemann sent it in the letter. So grandmother can pay the baker that she wants to buy in Dorfli makes. The context of the utterance is the Saturday afternoon when grandmother told Brigitta she wanted to buy the baker in Dorfli makes, but she did not have money to pay for it, and Heidi heard their conversation. The utterance as a form of the act is when Heidi asserts to her grandmother that she has money and she gives it to her grandmother. The utterance as a product of verbal act is Heidi's family could buy baker which was fresh every day in Dorfli makes.

On suggesting, this advice utterance that told by the speaker to the other people so they can consider that opinion. The utterance of suggesting is marked with *if you want; Don't be*. Suggestions in the novel *Heidi* are as follows:

1) In that Golden Sun rays Heidi jumped from bed, then climbed down the ladder and ran outside. At the same time, Peter stood by the hut with his flock of goats, and the grandfather herded Little Swan and Little Bear out of the shed. Grandfather told to Heidi:

“If you want to go with Peter and the goats to the mountain, you must wash and make yourself tidy” (Spyri, 1985, p.25).

The addresser in this utterance is grandfather and the addressee is Heidi. This goal of an utterance is Grandfather suggests that if Heidi wants to go with Peter and the goats to the mountain, Heidi must wash and make herself tidy because the sun shines will laugh at her if her dirty. The context of utterance is the

situation awakened in the morning. While Heidi wants to go with Peter to the mountain. The utterance as a form of act is grandfather suggests Heidi wash and make herself tidy before she goes with Peter to the mountains. The utterance as a product of verbal act is Heidi washing and making herself tidy because her grandfather suggests to her before going to the mountain.

2) On a sunny morning, Heidi had just jumped over the water trough for the tenth time in her gladness, then fell back. An old gentleman dressed in black stood in front of her. He said:

“Don't be frightened” (Spyri, 1985, p.47).

The addresser in his utterance is the pastor and the addressee is Heidi. This goal of an utterance suggests Heidi not be frightened by him because he is very fond of children. The context of the utterance is the sunny morning, when Heidi had just jumped over the water trough for the tenth time in her gladness, then fell back. The utterance as a form of act is pastor suggests to Heidi that she has not to be frightened of him. The utterance as a product of verbal act is Heidi does not be frightened of Pastor.

Assertive illocutionary acts, as described by Searle (1979), involve the speaker committing to the truth of a proposition, reflecting their belief in the statement's accuracy. In "Heidi," such acts are used to convey certainty and truthfulness in various situations. For example, Heidi asserts her delight in the quality of milk she drinks at her grandfather's place by saying, "I never drank any milk so good before" (Spyri, 1985, p.18). This statement underscores her genuine appreciation and enjoyment of the milk, marking it as a true expression of her experience. Similarly, Peter asserts his observation of Clara in the street, describing her appearance to Sebastian to validate his claim (Spyri, 1985, p.69). This act emphasizes Peter's certainty in what he saw, reinforcing the credibility of his statement. Additionally, Heidi reassures her grandmother about her financial

capability by stating, "Grandmother, I have lots of money" (Spyri, 1985, p.135), which illustrates her commitment to helping her grandmother financially. These examples of assertive acts in "Heidi" highlight the characters' commitment to expressing their truthful experiences and observations, thereby contributing to the narrative's authenticity and depth.

Directive

Directive illocutionary acts can manifest in three modes: declarative, interrogative, and imperative, all encapsulated within the directive "I want you to do something" (Utami, 2018). In these illocutionary aspects, the speaker shows some directives such as commanding, requesting, demanding, and advising, which can be found in the directive. They will be analyzed according to their kinds of utterances in the novel *Heidi*, which are as follows:

This utterance is related to asking for someone that she or he must do something. This commanding marked with utterances *go fetch; Open; Get*. Commanding in the novel *Heidi* consists of:

1) When Heidi arrived at her grandfather's home, she pulled her hot clothing off until she stood clad only in her light short-sleeved undergarment. She put her clothes in a tidy heap. Peter grinned when he saw her then Dete came up to them and shrieked, "Peter, go fetch her clothes" (Spyri, 1985, p.12).

The addresser in this utterance is Dete and the addressee is Peter. This goal of an utterance commands Peter to fetch Heidi clothes because Heidi pulled her hot clothing off until she stood clad only in her light short-sleeved undergarment and she put her clothes in a tidy heap. The context of utterance is when Heidi Arrives at her grandfather's home. The utterance as a form act is when Dete commands Peter to fetch Heidi clothes. The utterances as a product of verbal act are Dete commands Peter go to fetch Heidi clothes.

2) Before Peter and Heidi went to the mountain, Grandfather added large pieces of bread and cheese to Peter's meager dinner. It is twice the size of Peter's portions. He told Peter:

"Open your bag" (Spyri, 1985, p.25).

The addresser in this utterance is Grandfather and the addressee is Peter. The goal of an utterance is commanding, where grandfather commands Peter to open his bag because grandfather added large pieces of bread and cheese to Peter's meager dinner. The context of the utterance is the morning before Peter and Heidi went to the mountain. The utterance as a form act is Peter opening his bag for bread and cheese that is given to his grandfather. The utterance as a product verbal act is Peter must open her bag because her grandfather keeps bread and cheese.

3) From the dining room, Fraulein Rottenmeier heard the street music and rushed to the study where the ragged boy turned away at his organ and the children shook with laughter. She shouted for him to leave and dashed toward him.

"Get them away" (Spyri, 1985, p.70).

The addresser in this utterance is Fraulein and the addressee is Sebastian. The goal of an utterance is commanding, where Fraulein is angry at the boy which playing the street music, and the children are shaken with laughter so she commands Sebastian to get them away. The context of utterance is the dining room, Fraulein Rottenmeier heard the street music and rushed to the study where the ragged boy turned away at his organ and the children shook with laughter, she shouted for him to leave off and dashed toward him. The utterance as a form act is Fraulein commands Sebastian to get a boy and children away. The utterance as a product verbal act is Fraulein commands Sebastian to get the boy and children away because they are playing the street music hard.

The phase of requesting is a way how the speaker to ask for something that she or he needs at the moment. This request is marked with utterances of *help; pray to God*. The requests in the novel *Heidi* are as follows:

1) While Heidi clasped the animal, suddenly Peter leaped up and dashed through the flock. Greenfinch, the inquisitive, had sprung to the side of the mountain where the rocks went straight down to a great abyss. Peter threw himself down and grabbed one of her hind legs. Greenfinch bleated angrily and furiously. She struggled to free herself and tried to leap forward.

“Heidi, help!” (Spyri, 1985, p.32).

The addresser in this utterance is Peter and the addressee is Heidi. The goal of this utterance is Peter's request to Heidi to help him because Greenfinch had sprung to the side of the mountain where the rocks went straight down to a great abyss. The context of utterance is the mountain, while Heidi clasped the animal and suddenly Peter leaped up and dashed through the flock. The utterance as a form of act is when Peter leaped up and dashed through the flock, he needed some help from Heidi so he wanted Heidi to help him. The utterance as a product verbal act is Heidi helping Peter from the rocks going straight down to a great abyss.

2) The days are long and dreary since Heidi went with Dete to Clara's house. The blind grandmother requested:

“Pray God, I see Heidi once again before I die!” (Spyri, 1985, p.58).

The addresser in this utterance is a grandmother and the addressee is Dete. The goal of an utterance is grandmother requests Dete bring Heidi back because she wants to see Heidi before she dies. The context of the utterance is the days are long and dreary since Heidi went with Dete to Clara's house. The utterance as a form of act is the blind grandmother wants to see Heidi again before she dies, so she prays to God. The

utterance as a product verbal act is grandmother praying to God that Dete will bring Heidi so she can see again before she dies.

On demanding phase, is the utterance that comes out when the speaker needs to be waited by someone or when she or he wants to do something. The utterances of demanding marked with *Wait a minute; want to see*. Demanding in the novel *Heidi* is as follows:

1) On a clean Sunny June morning, Dete and Heidi went to the Hamlet, Dorfli, through shady green meadows into the stern, lofty mountains. Despite the hot sun, Heidi wore three woolen dresses, a thick red shawl, and nailed mountain shoes, which were far too heavy for her five-year-old feet. Halfway up the mountain, Heidi demands to wait for waiting for her. Heidi said that:

“Wait a minute, Dete. I'll go with you”. (Spyri, 1985, p.5).

The addresser in this utterance is Heidi and the addressee is Dete. The goal of an utterance is Heidi demands to Dete to wait a minute because she feels hot wearing three woolen dresses, a thick red shawl, and nailed mountain shoes. The context of utterance is morning, Dete and Heidi went to Hamlet, Dorfli, through shady green meadows into the stern, lofty mountain. The utterance as a product of the act is Heidi wants Dete to wait for her.

2) When Dete left, Heidi came to her grandfather who sat on a bench watching her. She said:

“I want to see inside the house”. (Spyri, 1985, p.16).

The addresser in this utterance is Heidi and the addressee is grandfather. The goal of an utterance that Heidi has said included demanding, that Heidi want to see the grandfather's house. The context of the utterance is grandfather's home, when Dete left, Heidi came to her grandfather who sat on a bench watching her. The utterance as a form of act is when Heidi comes to the house she

wants to see inside the house so she asks to go inside.

In the advising phase, this is a thought that is expressed with beautiful words to invite someone to do what is the best way. The utterances of advising marked with *God is a good father; put*. Advising in the novel *Heidi* is as follows:

1) The time drew near for Frau Sesemann to return home. A few days before her departure Frau Sesemann called Heidi to ask whether she always prayed to God to solve her problem or not and Heidi answered that she never did it. Then Frau Sesemann said to her:

“Child, God is a good father. He knows better than we do, what is good for us. He gives something better than what we ask for if we do not run away and lose our trust in Him. When God no longer hears the voice of one He knew among those who pray to Him, He lets that person go her way until she gets in trouble. (Spyri, 1985, p.104).

The addresser in this utterance is Herr Sesemann and the addressee is Heidi. In the goal of an utterance, we can see that Frau Sesemann gave an opinion to Heidi about what should she do. The context of utterance is the time drew near for Frau Sesemann to return home. A few days before her departure Frau Sesemann called Heidi to ask whether she always prayed to God to solve her problem or not and Heidi answered that she never did it. After Heidi told her feeling to Frau Sesemann about her problems, Frau Sesemann advised her to pray to God. Frau Sesemann thought it was the solution to overcome Heidi’s problem. The utterance as a form of the act is Heidi must pray to God so that she can be happy anymore. The utterance as a product of the act is Frau Sesemann giving some advice to Heidi.

2) Clara wishes to walk like Heidi and Peter. She tried to stand but drew quickly back so Heidi helped her and said:

“Put your foot down firmly once”. (Spyri, 1985, p.204).

The addresser in this utterance is Heidi and the addressee is Clara. The goal of an utterance is that Clara followed Heidi’s advice and ventured a step then another. The context of the utterance is Clara wishes to walk like Heidi and Peter. She trained to try to stand but drew quickly back so Heidi helped her. The utterance as a product verbal of act is Heidi helps Clara to stand.

Directive illocutionary acts, as elucidated by Utami (2018), include commands, requests, demands, and advice, aiming to prompt the addressee to perform specific actions. In "Heidi," these acts are vividly portrayed through various interactions. Commanding is illustrated when Dete orders Peter to fetch Heidi's clothes (Spyri, 1985, p.12), showcasing authority and control. Requesting is exemplified by Peter's plea for Heidi's help (Spyri, 1985, p.32), highlighting the need for assistance. Demanding is seen when Heidi insists that Dete wait for her (Spyri, 1985, p.5), emphasizing urgency and determination. Advising is depicted through Frau Sesemann's guidance to Heidi on the importance of praying to God (Spyri, 1985, p.104), reflecting wisdom and care. These directive acts not only drive the plot forward but also deepen character relationships and development. Comparing these findings with past studies reinforces the significance of directive speech acts in shaping interactions and narrative progression, underscoring their role in literature as a tool for character dynamics and thematic expression.

Commissive

Searle (1979) explains that commissive encompasses illocutionary acts designed to bind the speaker to a future course of action. They aim to compel the speaker to undertake specific actions or bring about particular states of affairs (Dewi & Netra, 2016). Examples of actions falling under this category include promising, threatening,

intending, vowing to perform or abstain from certain actions. In the novel *Heidi*, the researcher found two utterances that imply or include the novel that are promising and offer.

This is an utterance that asks someone to believe what the speaker says. The utterances of promising marked with *I'll come every day; I promise*. Promising in the novel *Heidi* is as follows:

1) Little White Snowflake bleated so plaintively, that Heidi ran and comforted her. Peter said Snowflake cried because the mother goat had been sold at Mayenfeld and would no longer come to the mountain. Heidi said: "Don't cry, you poor, Little Snowflake. I'll come every day, and you won't have to be alone". (Spyri, 1985, p.32).

The addresser in this utterance is Heidi and the addressee is Little Snowflake. This goal of utterance is Heidi's promise to Little Snowflake that she will come every day so the animal will not have to be alone. The context of utterance is the situation in the mountain. The utterance as a form of act is when Heidi tells to goat not to cry. She promises to come every day.

2) Fraulein took all of Heidi's bread and threw it out. Heidi shouted and cried till Clara had to make her calm. She said: "Don't cry. I promise you shall have even more rolls, all nice and fresh, when you go home. Yours would be hard and stale by then". (Spyri, 1985, p.80).

The addresser in this utterance is Clara and the addressee is Heidi. This goal of an utterance is when Heidi yells and cries at her bread, Clara promises her to change it with the other one that is more delicious and fresh. The context of utterance is when Fraulein takes all of Heidi's bread and throws it out. Heidi shouted and cried till Clara had to make her calm. The utterance as a product of the act is Clara trying to make Heidi calm.

In the offering phase, this utterance to bidding someone to do something or he did it

by himself. The utterances of offering marked with *I think we might have*. In the novel, *Heidi* is as follows:

Before Heidi went to sleep, her grandfather told her, "I think we might have something to eat now," (Spyri, 1985, p.18). The addresser in this utterance is grandfather and the addressee is Heidi. In this goal of an utterance, we can see that grandfather offered Heidi to eat. The context of the utterance is before Heidi went to sleep her grandfather offered Heidi to eat and her grandfather made the supper and Heidi only watched what her grandfather did. The utterance as a form of act is grandfather offered Heidi that they might have something to eat at this time. The utterance as a product verbal of act is when grandfather told to Heidi they need something to eat so he made it.

Commissive illocutionary acts, as defined by Searle (1979), bind the speaker to a future course of action, encompassing promises, threats, vows, and offers (Dewi & Netra, 2016). In "*Heidi*," commissive acts are illustrated through promises and offers. For example, Heidi's promise to Little Snowflake, "I'll come every day, and you won't have to be alone" (Spyri, 1985, p.32), underscores her commitment to caring for the goat, while Clara's assurance to Heidi, "Don't cry. I promise you shall have even more rolls, all nice and fresh, when you go home" (Spyri, 1985, p.80), aims to comfort and reassure her. Additionally, Heidi's grandfather's offer, "I think we might have something to eat now" (Spyri, 1985, p.18), exemplifies his care and provision for Heidi. These acts reinforce the characters' intentions and commitments, driving the narrative forward by creating expectations and obligations. The analysis aligns with previous studies, highlighting how commissive acts establish trust and relational bonds between characters, thus enhancing the story's emotional and thematic depth. These findings emphasize the importance of promises and offers in literature, revealing how they shape interactions and influence the plot's

progression.

Expressive

Yule (1996) defines expressive as speech acts used to articulate the speaker's emotions or sentiments. These acts serve to convey the speaker's feelings through utterances directed at the listener (Supri & Rahmatiany, 2021). Expressive speech acts encompass various types, including expressions of gratitude, congratulations, forgiveness, reproach, admiration, and sympathy (Searle, 1979).

In the novel *Heidi*, the researcher found two utterances. They are: thanking and protesting. The utterance that saying some praising to thank what someone did to the speaker. The utterance of thanking is marked with *thank you*. Thanking in the novel *Heidi* is as follows:

- 1) Heidi came back to Dorfli. She is very missed her grandmother and her grandfather, arrived in the little hut she said:
"God, thank you for bringing me home". (Spyri, 1985, p.130).

The addresser in this utterance is Heidi and the addressee is Brigitta. This goal of an utterance is Heidi thanked God for giving her occasion to come back again to the little hut. The context of utterance is the situation in the grandfather's house when Heidi comes back again home and meets with her grandfather and grandmother. The utterance as a form of act is Heidi was really happy when she came back home so she thanks God for bringing her home once again to the little hut. The utterance as a product of the act is Heidi's thanks to God because she can meet again with her grandfather and grandmother in the little hut.

Expressing the speaker's disagreement about something that is done by the other people. The utterance of protesting marked with *can't stay there; be silent; never let me; how dare you*. Protesting in the novel *Heidi* is as follows:

- 1) Dete will bring Heidi to her grandfather in Dorfli. On their trip, they meet with Dete's friends. Her friends ask about Heidi, the little girl who standing beside Dete. Dete gives some explanation that Heidi will stay with her grandfather because Dete is very busy with her work. Dete's friend protests to Dete's decision and says:

"She can't stay there!" (Spyri, 1985, p.6).

The addresser in this utterance is Barbel and the addressee is Dete. The goal of an utterance is Barbel's protest to Dete because she disagrees with Dete's decision that Heidi will live with their grandfather. Barbel knows well that the grandfather is an unkind man and has a bad habit, it will be bad if Heidi stays there. The context of the utterance is the morning when Dete and Heidi go to their grandfather's house. The utterance as a form of the act is Barbel's protests to Dete about Heidi not staying with her grandfathers. The utterance as a product of verbal act is Dete will send Heidi to her grandfather's house although she is protested by Barbel.

- 2) Dete comes to their grandfather's house to take Heidi back with her because when Heidi stayed in that house she never went to the school even the church. She forced Heidi to go with her but it made her grandfather upset and said:

"Be silent! Never let me see you again with your hat and feather and such words on your tongue" (Spyri, 1985, p.54).

The addresser in this utterance is grandfather and the addresser is Dete. The goal of an utterance is grandfather protests to Dete he did not want to hear Dete's statement that Heidi would go with Dete. The context of the utterance is that Dete comes to their grandfather's house to take Heidi back with her because when Heidi stayed in that house she never went to the school even the church. She forced Heidi to go with her

but it made her grandfather upset. The utterance as a form of act is when Dete takes Heidi back. The utterance as a product of the act is when grandfather protests and tells to Dete be silent and he does not want to hear anything from Dete.

- 3) Heidi puts a white kitten in one pocket, and a yellow and white striped one in the other, then she goes straight into the dining room. While she wanted to sit down Fraulein began scold:

“How dare you answer me so, Adelheid? (Spyri, 1985, p.66).

The addresser in this utterance is Fraulein and the addressee is Heidi. The goal of an utterance is Fraulein’s protest against Heidi who says that she is meow. The context of the utterance is Heidi putting a white kitten in one pocket, and a yellow and white striped one in the other, then she went straight into the dining room. The utterance as a form of act is when Fraulein so angry with Heidi. The utterance as a product verbal of the act is Fraulein thinks that Heidi says meow to her and Fraulein protests to Dete.

Expressive illocutionary acts, as defined by Yule (1996), articulate the speaker’s emotions or sentiments, encompassing expressions such as gratitude, congratulations, and reproach (Supri & Rahmatiany, 2021; Searle, 1979). In “Heidi,” expressive acts are evident in instances of thanking and protesting. For example, Heidi’s gratitude to God upon returning home demonstrates her deep emotional relief and joy: “God, thank you for bringing me home” (Spyri, 1985, p.130). Conversely, expressions of protest, such as Barbel’s disagreement with Dete’s decision to leave Heidi with her grandfather and the grandfather’s angry reaction to Dete’s attempt to take Heidi away, highlight strong sentiments of concern and anger. These findings align with previous studies, emphasizing how expressive acts effectively convey complex emotions and reactions, thereby enriching character interactions and advancing the narrative. This analysis

reinforces the significant role of expressive acts in literature, providing insights into characters’ emotional landscapes and their impact on the storyline.

Declarative

Searle (1979) stated that a declarative illocutionary act has the power to alter the course of conversation. It encompasses actions such as affirming, christening, announcing, identifying, and relinquishing (Muliawati & Puspani, 2020). A declarative illocutionary act has the power to alter the course of conversation. It encompasses actions such as affirming, christening, announcing, identifying, and relinquishing. Declarative in the novel *Heidi*, the researcher found two utterances which consist of prohibiting and condemning.

An utterance that says to forbid someone’s act because the speaker disagrees with it. The utterance of prohibiting is marked with *dirty*. Prohibiting in the novel *Heidi* is as follows: Sebastian ran to answer a loud ring at the bell the next morning. Only Herr Sesemann rang like that. Instead, a ragged little boy carrying a hand organ wants to see Clara. Sebastian said with prohibiting and roughly.

“You dirty, good-for-nothing rascal! What do you want of her?” You must be out of your mind! (Spyri, 1985, p.69).

The addresser in this utterance is Sebastian and the addressee is Peter. This goal of an utterance is Sebastian prohibiting Peter from meeting with Clara. The context of utterance is the situation in front of house’s Clara. The utterance as a form of the act is when Sebastian sees a little boy, he says rough words for him because the little boy is dirty. The utterance as a product verbal of act is Sebastian prohibits Peter because he is dirty so he cannot meet with Clara.

The utterance expresses the speaker’s thought to punish someone for his mistakes. The utterances of condemning marked with *is all your fault*. Those utterances such as Clara and Heidi watched the kittens in the basket. While they still accounted for it, then

even more kittens tumbled out and made a mess. Fraulein blamed Heidi and said:

“This is all your fault, you utter barbarian! Into the dark cellar with rats and black beetles, you’ll go until you’re tamed”. “I will have something to say to Herr Sesemann”. (Spyri, 1985, p.72).

The addresser in this utterance is Fraulein and the addressee is Heidi. This goal of an utterance indicates that Fraulein gave punishment to Heidi because she made the house so messy and will tell Herr Sesemann her naughty. The utterance as a form of the act is Fraulein Condemning Heidi because she made the house so messy and Fraulein told to Herr Sesemann her naughty. The utterance as a product verbal of act is when Fraulein is upset with Heidi who made some mess in the house.

In summary, declarative illocutionary acts in "Heidi" align with Searle's (1979) framework, which emphasizes their power to alter the course of conversation through actions like affirming and condemning (Muliawati & Puspani, 2020). In the novel, examples include Sebastian prohibiting Peter from meeting Clara and Fraulein condemning Heidi for creating a mess, both of which demonstrate how these acts enforce rules and express authority. These instances reflect broader social hierarchies and power dynamics, highlighting the significant role of declarative acts in shaping character interactions and advancing the narrative. Our findings support past studies by showing how language in literature can enforce societal norms and influence individual behaviors, providing a deeper understanding of the interplay between speech acts and social structures within the text.

CONCLUSION

The analysis of illocutionary acts in Johanna Spyri's Heidi uncovers the nuanced ways in which the novel's language reflects its themes and character dynamics. By examining these speech acts, we gain insights into character development, interpersonal relationships, and narrative

progression. The varied use of assertive, directive, commissive, expressive, and declarative enriches the narrative, providing depth and realism to the characters' interactions.

This linguistic approach highlights how different speech acts delineate personalities and roles, reveal relationships and power dynamics, and drive the plot forward. For instance, the frequent use of directives by the grandfather underscores his authoritative role, while expressive show emotional connections and responses among characters. These interactions help illustrate how characters negotiate their social roles and influence one another.

Ultimately, the analysis demonstrates Spyri's skillful use of language to enhance storytelling and thematic exploration. The recurring use of certain illocutionary acts underscores central themes such as guidance, education, and moral instruction. This complexity not only contributes to the novel's narrative depth but also makes the characters' interactions relatable and engaging for readers, underscoring Heidi's enduring appeal and literary significance.

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