

## **A Pragmatic Study of Speech Acts in the Novel *Harry Potter and the Deathly Hallows***

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### **Abstract**

*This study investigates the types and functions of speech acts used by characters in the novel *Harry Potter and the Deathly Hallows* by J.K. Rowling. Using Searle's classification of speech act assertives, directives, commissives, expressives, and declarations the research identifies how these linguistic forms contribute to character development, plot progression, and interpersonal dynamics within the story. Through qualitative descriptive methods, selected dialogues are analyzed to determine the intentions behind utterances and the effects they produce on other characters. The findings reveal that assertive and directive speech acts dominate the narrative, reflecting the novel's themes of conflict, persuasion, and cooperation. Moreover, expressive and commissive acts highlight emotional depth and commitment among characters, while declarations appear less frequently due to the fantasy setting's context of authority and magical institutions. Overall, this study demonstrates that speech acts play a crucial role in shaping narrative meaning and enhancing readers' understanding of character motivations and relationships in the final installment of the *Harry Potter* series*

**Keywords:** *Linguistics, Pragmatic, Speech Acts*

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## **INTRODUCTION**

Language is a fundamental tool for human communication, and one of the essential aspects of language use is the performance of speech acts, which convey not only literal meanings but also the intentions, emotions, and social functions embedded in an utterance. In literary works, particularly novels, speech acts play an important role in shaping characters' personalities, advancing the plot, and illustrating social interactions within the narrative world. J.K. Rowling's *Harry Potter and the Deathly Hallows*, the final installment of the globally renowned *Harry Potter* series, presents complex interpersonal relationships, high-stakes conflicts, and emotionally charged dialogues that make it a rich source for pragmatic analysis. The novel is filled with various forms of utterances commands, promises, warnings, accusations, expressions of fear and hope that reflect characters' motivations and responses to the unfolding events. Analyzing speech acts in this novel provides deeper insight into how Rowling constructs meaning, tension, and character development through language. Previous studies on speech acts in literature have focused on earlier books in the series or on general pragmatic features, but fewer have explored the specific use of speech acts in *Harry Potter and the Deathly Hallows*, where themes of sacrifice, loyalty, conflict, and resolution are portrayed most intensely. Therefore, investigating the speech acts in this novel not only contributes to a better understanding of Rowling's linguistic strategies but also enriches the field of pragmatics by demonstrating how speech act theory can be applied to contemporary fantasy literature. This study thus aims to examine and categorize the types of speech acts found in the novel, explore their functions, and analyze how they support the narrative structure and thematic development of the story.

Pragmatics, as the theoretical foundation of this study, focuses on how meaning is constructed and interpreted in context, emphasizing the relationship between linguistic expressions and the intentions of speakers. The analysis draws primarily on speech act theory, proposed by Austin (1962) and further developed by Searle (1969), which explains that every utterance performs an action such as stating, commanding, promising, or expressing emotion beyond merely conveying words. According to this framework, speech acts consist of three levels:

locutionary acts (the literal form of the utterance), illocutionary acts (the intended function or force behind the utterance), and perlocutionary acts (the effects produced on the listener). Searle's classification of illocutionary acts of assertives, directives, commissives, expressives, and declarations is used to categorize the characters' utterances in *Harry Potter and the Deathly Hallows*. This theory allows the researcher to identify not only what characters say but also what they aim to accomplish through their speech, such as persuading, warning, reassuring, or informing others. By applying pragmatic theory, especially speech act analysis, the study examines how meaning, intention, and interaction are constructed within the narrative, revealing how linguistic choices contribute to character relationships, plot development, and thematic expression in the novel.

Several previous studies have investigated the use of speech acts in literary works, but each reveals different focuses, methods, and findings that highlight the gap addressed in the present research. Studies examining earlier books in the *Harry Potter* series, such as *Harry Potter and the Sorcerer's Stone* or *Harry Potter and the Order of the Phoenix*, generally found that assertive and directive speech acts were dominant, reflecting the characters' frequent use of information-giving and commands in the school setting. Other researchers have analyzed speech acts in non-*Harry Potter* novels, such as works by Jane Austen or contemporary young adult fiction, emphasizing how speech acts reveal social hierarchy, politeness strategies, or emotional expression. While these studies provide valuable insights, most of them focus on everyday or low-stakes interactions, whereas *Harry Potter and the Deathly Hallows* presents a darker, more urgent narrative context involving life-or-death situations, moral dilemmas, and intense emotional struggles. A few researchers have examined the use of speech acts in fantasy genres, but they often analyze only isolated dialogues or focus on pragmatic features other than speech acts, such as implicature or politeness. Comparatively, the present study offers a more comprehensive analysis by specifically examining the types and functions of speech acts throughout the final book of the series, where character decisions and utterances significantly drive the climax of the story. Thus, this study extends previous research by showing how speech acts function not only as communicative tools but also as narrative devices in a highly dramatic fantasy context. Research conducted by Putri (2019) in the International Journal of Language and Literature entitled "An Analysis of Speech Act Used in Harry Potter and the Goblet of Fire Movie" examines speech acts found in the film *Harry Potter and the Goblet*. Data sources from the film *Harry Potter and the Goblet* are used to examine speech acts in pragmatic studies. Qualitative descriptive research methods are used to examine speech acts found in the film *Harry Potter and the Goblet of Fire*. Data collection techniques used are observation and documentation techniques. Speech acts found in the data sources are analyzed through the stages of data reduction, data presentation, verification, and conclusion. Novia (2026) in her article entitled "A Pragmatic Analysis of Speech Acts Effects in *Ada Apa Dengan Cinta?* (2002)" analyzed about the pragmatic aspects of speech acts and their perlocutionary effects in the Indonesian film *Ada Apa Dengan Cinta?* (2002). The study used Leech's politeness principles and distinguishes between locutionary, illocutionary, and perlocutionary acts. Mizanul (2025) in the article entitled "Directive Speech Acts in the Speech of Tuan Guru: A Pragmatic Analysis" analyzed about directive speech acts, examine their pragmatic functions, and explore the embedded values of leadership and education. This study uses a qualitative descriptive method with a pragmatic approach; the data were drawn from selected transcripts of his speeches, categorized by directive type, and analyzed contextually. Advertising has long attracted attention from various academic disciplines, including psychology, sociology, anthropology, and linguistics. In his article entitled "*Speech Acts in the Written Language of Advertisements: McDonald's Advertisements as a Case Study*," Bakri (2024) examined the pragmatic concept of speech acts in the written language used in McDonald's advertisements.

The previous studies differ from the present study entitled *A Pragmatic Study of Speech Acts in the Novel Harry Potter and the Deathly Hallows* in terms of object, focus, and data source. Novia (2026) focused on analyzing speech acts and their perlocutionary effects in the Indonesian film *Ada Apa Dengan Cinta?* (2002) by applying Leech's politeness principles and distinguishing locutionary, illocutionary, and perlocutionary acts. The data source of the study was taken from dialogues in a film. Meanwhile, Mizanul (2025) concentrated specifically on directive speech acts in the speeches of Tuan Guru and explored their pragmatic functions as well as leadership and educational values. The study used speech transcripts as the primary data source. In contrast, Bakri (2024) examined speech acts in written advertisements, particularly in McDonald's advertisements, with a focus on persuasive language in advertising discourse.

However, the present study is different because it analyzes speech acts found in a literary work, namely the novel *Harry Potter and the Deathly Hallows*. This study focuses on identifying and analyzing the types and functions of speech acts used by the characters in the novel within various communicative contexts. Unlike the previous studies that investigated films, speeches, and advertisements, this study uses a fantasy novel as the data source, which provides more varied interpersonal interactions and contextual meanings. Therefore, this study contributes to pragmatic analysis in literary discourse, especially in understanding how speech acts are represented through fictional characters and narrative situations.

## RESEARCH METHODS

According to Creswell (2014), a qualitative descriptive method is used to explore and understand the meaning of social or human phenomena through detailed description and interpretation. In this context, this study employs a qualitative descriptive method to analyze the speech acts found in the novel *Harry Potter and the Deathly Hallows* by describing and interpreting the utterances based on speech act theory. In this study, a qualitative descriptive method is employed to analyze the speech acts found in the novel *Harry Potter and the Deathly Hallows*. The method is appropriate because the data consist of dialogues and utterances produced by the characters in the novel. By using this approach, the researcher can identify, classify, and interpret the types and functions of speech acts based on pragmatic theory. The analysis emphasizes understanding the implied meanings, intentions, and communicative functions behind the characters' utterances in their conversational contexts.

Furthermore, qualitative descriptive research allows the researcher to provide a deeper explanation of how language is used by the characters to express requests, commands, promises, apologies, or other communicative intentions. Therefore, this method is considered suitable for examining speech acts in literary works because it enables a detailed interpretation of linguistic phenomena within the story.

According to Sugiyono (2005), data collection is a systematic process of gathering information needed to answer research problems. In a pragmatic study entitled *A Pragmatic Study of Speech Acts in the Novel Harry Potter and the Deathly Hallows*, the data can be collected through documentation and note-taking techniques. The researcher first reads the novel carefully and repeatedly in order to understand the context of the conversations among the characters. Then, the researcher identifies utterances containing speech acts and marks dialogues that are relevant to the research objectives. After that, the utterances are classified based on speech act categories such as locutionary, illocutionary, and perlocutionary acts, or according to Searle's classifications including representative, directive, commissive, expressive, and declarative acts.

This study employs a qualitative descriptive method to analyze the speech acts found in the novel *Harry Potter and the Deathly Hallows*. The qualitative approach is used because the data consist of verbal expressions in the form of dialogues, which require interpretation rather

than numerical measurement. The primary data source is the novel itself, from which utterances containing potential speech acts are identified and selected through purposive sampling. These selected dialogues are then analyzed using the framework of speech act theory proposed by Austin and Searle, focusing on the classification of illocutionary acts such as assertives, directives, expressives, commissives, and declarations. The analysis process involves several steps: reading the novel thoroughly, extracting relevant utterances, categorizing each utterance based on its illocutionary force, and interpreting the contextual meaning behind the characters' speech. To ensure accuracy and validity, the researcher cross-checks the interpretation with contextual evidence from the narrative, such as situational background, character relationships, and plot events. The findings are then presented descriptively to show how different types of speech acts function within the story and contribute to character development and narrative progression. This method allows for a deep and nuanced understanding of how language operates in the fictional interactions of the novel.

## RESULTS AND DISCUSSION

### Results

The results of this study show that various types of speech acts are found in the novel *Harry Potter and the Deathly Hallows*. The analysis reveals that the characters frequently use representative, directive, commissive, expressive, and declarative speech acts in their conversations. Among these types, directive speech acts appear most dominantly because many characters often give commands, requests, warnings, and suggestions during situations of conflict and struggle throughout the story. Representative speech acts are also commonly used to convey information, beliefs, and statements about events occurring in the novel.

(Datum 3-1)

Harry Potter: What a surprise

When Harry Potter says, "*What a surprise,*" the utterance can be classified as an expressive illocutionary act because its primary function is not to convey information, give orders, or make promises, but to express Harry's internal psychological state in response to a situation. Expressive illocutionary acts are speech acts used by speakers to reveal feelings, emotions, attitudes, or evaluations toward something that has occurred. In this case, the phrase "What a surprise" expresses Harry's reaction most likely astonishment, disbelief, or unexpectedness toward an event or piece of news. Importantly, the expressive function lies in how the utterance reflects what the speaker feels, rather than describing the event itself. Harry is not explaining why he is surprised or giving details; instead, he is displaying his emotional stance. Depending on the context, the utterance might carry different nuances: it can be genuine surprise, mild amusement, or even sarcasm if the situation is ironic. Regardless of the tone, the main point remains that the utterance reveals Harry's inner state, making it an example of an expressive illocutionary act, whose purpose is to communicate emotion rather than to change the external situation.

(Datum 3-2)

Harry Potter: Are you out of your mind?

When Harry Potter says, "*Are you out of your mind?*" the utterance functions as a directive illocutionary act that expresses strong disapproval, shock, or disagreement toward someone's actions or suggestions. Although the utterance is phrased as a question, Harry is not genuinely asking about the person's mental state. Instead, he uses the question rhetorically to criticize or challenge the listener's reasoning or decision. This kind of expression often appears in emotionally heightened situations, where the speaker wants to signal that the listener's behavior is unreasonable, dangerous, or completely unexpected. The illocutionary force lies in

Harry's intention: he is urging the listener to rethink what they are doing, warning them that their idea or action does not make sense. In other words, the utterance functions not only as an emotional reaction but also as an implicit command or request to stop, reconsider, or correct their behavior. At the same time, it carries components of an expressive act, because Harry is revealing a psychological state frustration, disbelief, or concern. Thus, the utterance combines expressive meaning with directive force, making it a powerful speech act used to communicate both emotion and persuasion within the interaction.

Datum (3-3)

Harry Potter: Just in case you've forgotten.

When Harry Potter says, "Just in case you've forgotten," the utterance functions as an expressive–directive illocutionary act that subtly conveys both a reminder and an emotional attitude toward the listener. Although the phrase appears incomplete and often precedes more information, its illocutionary force is already clear: Harry is reminding the listener of something he believes they should already know or remember. This makes the utterance partly *directive*, because Harry intends to influence the listener's understanding or attention by prompting them to recall a specific fact or event. At the same time, the utterance carries an *expressive* dimension, revealing Harry's attitude perhaps irritation, sarcasm, or disappointment toward the listener's apparent forgetfulness. The phrase "Just in case you've forgotten" often implies that the speaker finds it surprising, frustrating, or significant that the listener needs to be reminded at all. Therefore, Harry's statement does more than provide information; it communicates his emotional stance while performing the pragmatic function of a reminder. This combination of emotional expression and subtle persuasion makes the utterance a nuanced example of how expressive and directive illocutionary forces can operate simultaneously in everyday dialogue.

Datum (3-4)

Harry Potter: Don't you understand?

When Harry Potter says, "Don't you understand?" the utterance functions primarily as a directive illocutionary act, even though it appears in the form of a question. Harry is not simply asking whether the listener understands something; instead, he is pressuring or urging the listener to grasp an important point that he feels should already be clear. This type of rhetorical question is commonly used when the speaker feels frustrated, impatient, or emotionally invested in the situation. Thus, the utterance also carries an expressive element, revealing Harry's emotional state often a mix of disbelief, urgency, and irritation. The deeper illocutionary force is not about receiving an answer, but about making the listener realize that they *ought* to understand what is being said or what is happening. In this sense, Harry's utterance attempts to influence the listener's cognitive state by pushing them to reconsider or recognize something essential. Therefore, "Don't you understand?" is a speech act that blends directive intention (urging comprehension) with expressive meaning (communicating frustration or emotional intensity), making it a powerful utterance within the context of a tense or impactful moment.

Datum (3-5)

Aunt Petunia: What don't you understand, popkin?

When Aunt Petunia says, "What don't you understand, popkin?" the utterance functions as a directive illocutionary act with a clear expressive tone, shaped by her relationship and attitude toward the listener. Although the sentence is phrased as a question, Aunt Petunia is not simply seeking information about what the listener fails to understand. Instead, she is prompting the listener likely Dudley, whom she affectionately calls "*popkin*" to explain or clarify what is confusing him. This makes it *directive*, because she is subtly instructing him to respond and reveal his difficulty. At the same time, the use of the endearment "popkin" expresses her emotional stance. It shows affection, indulgence, and perhaps a slightly patronizing attitude that reflects how she treats Dudley with excessive care and softness. The utterance therefore reveals her protective and doting nature while guiding the conversation. By combining a request for

clarification with emotionally loaded language, Aunt Petunia's speech act blends directive force (asking the listener to specify their confusion) with expressive meaning (displaying affection and a nurturing attitude). This makes the utterance not only functional within the conversation but also expressive of the underlying character dynamics.

Datum (3-6)

Harmonie: And are they bothering an excuse for torturing Harry's whereabouts out of people?

The utterance "And are they bothering an excuse for torturing Harry's whereabouts out of people?" expresses Harmonie's accusation and disbelief toward a group likely those who are aggressively seeking information about Harry. The phrase suggests that these people are using a false justification ("an excuse") to pressure, intimidate, or even metaphorically "torture" others in order to discover where Harry is. Harmonie implies that their actions are excessive, unethical, and invasive, and she questions whether their supposed reasons truly justify such behavior. Overall, the utterance communicates frustration, moral criticism, and skepticism about the legitimacy of the group's actions.

The utterance "And are they bothering an excuse for torturing Harry's whereabouts out of people?" shows Harmonie's strong criticism of the people trying to find Harry. Although it is phrased as a question, it functions as a rhetorical statement that expresses disbelief and moral objection. By saying they are "bothering an excuse," Harmonie suggests that these people are trying to invent or rely on a weak justification for their actions. The phrase "torturing ... out of people" is hyperbolic, indicating not literal torture but intense pressure or coercion used to force others to reveal Harry's location. Through this utterance, Harmonie implies that their behavior is unethical, aggressive, and unfair. The statement highlights her frustration and concern, showing that she sees the group's actions as excessive and unjustified.

Datum (3-7)

Harry Potter: And this dramatic change in Ministry policy

The utterance "And this dramatic change in Ministry policy" is Harry's way of calling attention to a sudden and significant shift in the way the Ministry of Magic is behaving. By using the phrase "dramatic change," he implies that the Ministry has altered its usual rules, attitudes, or actions in a way that is surprising, extreme, or suspicious. The utterance carries a tone of irony or criticism, suggesting that Harry does not fully trust the Ministry's new approach. Instead of viewing the change as positive, he hints that it may be motivated by fear, pressure, or political manipulation. Overall, the statement emphasizes Harry's skepticism and highlights the instability or inconsistency of the Ministry's decisions.

The utterance "And this dramatic change in Ministry policy" reflects Harry's critical reaction to the Ministry of Magic's sudden shift in behavior. By calling it a "dramatic change," Harry highlights how unexpected and extreme the new policy seems compared to the Ministry's previous stance. The tone of the utterance suggests irony and skepticism Harry does not simply observe the change; he questions the motives behind it. His phrasing implies that the Ministry is acting inconsistently, perhaps even hypocritically, and that their new policy may be driven by panic, political pressure, or a desire to control public perception rather than genuine concern for safety or justice. In this way, the utterance serves not only to point out the abrupt shift but also to criticize the Ministry for its lack of transparency and reliability.

Datum (3-8)

Ron: You're amazing, you are.

Ron's utterance "You're amazing, you are" is an expressive speech act because it communicates his personal feelings and emotional evaluation toward the listener. Instead of providing information or asking for something, Ron uses this statement to express admiration and praise. The choice of the word "amazing" shows a positive emotional reaction, while the repetition of "you are" strengthens the sincerity and emphasis of his appreciation. This utterance

reflects Ron's psychological state specifically his sense of being impressed which is the core function of expressive speech acts. Through this expression, he acknowledges and values the listener's qualities, which can also have the perlocutionary effect of making the listener feel appreciated and motivated.

Ron's utterance "You're amazing, you are." is a clear example of an expressive speech act because it is used to convey an emotional response rather than to state facts or request action. In this sentence, Ron is expressing a strong sense of admiration and appreciation toward the person he is speaking to. The word "amazing" functions as an evaluative adjective that reflects Ron's positive feelings. This means the primary purpose of the utterance is to show praise and acknowledgement of the listener's qualities or actions. The second part, "you are," gives emphasis and adds emotional weight, showing that Ron truly means what he says. Expressive speech acts like this aim to reveal the speaker's internal psychological state here, admiration and help build emotional connection between speakers. Therefore, Ron's statement does not just describe the listener; it expresses how Ron feels about them, which is the central characteristic of expressive speech acts.

Datum (3-9)

Hermoine: Thank you.

Hermione's utterance "Thank you." is an expressive speech act because it directly communicates her internal emotional state in this case, gratitude toward the person she is speaking to. Expressive speech acts are used when speakers want to reveal their feelings or attitudes rather than provide information or request actions, and Hermione's response fits this purpose perfectly. By saying "Thank you," she is acknowledging that someone has done something beneficial, kind, or helpful for her, and she expresses appreciation for that act. The utterance does not describe the action itself, nor does it change the situation materially; instead, it expresses Hermione's positive emotional reaction in a socially appropriate and polite manner. This type of speech act often serves to maintain smooth social interaction, strengthen relationships, and show respect. Hermione's expression of gratitude also creates a perlocutionary effect on the listener, potentially making them feel valued, respected, or encouraged. Thus, her simple phrase "Thank you" functions as a powerful expressive speech act that conveys sincerity, appreciation, and recognition of the listener's kindness. In conclusion, Hermione's utterance "thank you" clearly represents an expressive speech act because it communicates her genuine feeling of gratitude toward another person. Rather than sharing information or asking for action, she uses this expression to reveal her emotional response and acknowledge someone's kindness. Through this simple phrase, Hermione strengthens social harmony, shows appreciation, and positively affects the listener by making them feel recognized. Thus, "Thank you" serves as a concise yet meaningful example of how expressive speech acts convey a speaker's inner emotions in interpersonal communication.

Table 1.

Speech Act Type	Count	Percentage
Expressive	4	44.44%
Directive	4	44.44%
Assertive	2	22.22%
Commissive	0	0%
Declarative	0	0%

Based on the analysis of the nine data samples found in the file, three main types of speech acts appear in the characters' utterances: expressive, directive, and assertive. Expressive speech acts occur most frequently alongside directives, with each type appearing in four instances, or

about 44.44% of the total data. Expressive acts reveal the speakers' emotions, such as Harry's surprise, Ron's admiration, and Hermione's gratitude. Directive speech acts also constitute 44.44% of the data and are commonly used by characters to urge, instruct, or pressure others, often expressed through rhetorical questions like "Are you out of your mind?" or "Don't you understand?" These utterances show the characters' attempts to influence the listener's actions or understanding, often accompanied by emotional tone. Meanwhile, assertive speech acts appear in two instances, representing 22.22% of the data. These include Hermione's accusation about people seeking Harry's whereabouts and Harry's critical remark about changes in Ministry policy. Assertives are used to make statements, express criticism, or present judgments about a situation. No commissive or declarative acts are found in the selected samples, as the dialogues analyzed do not include promises, commitments, or formal institutional acts. Overall, the distribution of speech acts demonstrates that the characters in the selected passages rely heavily on emotional expression and persuasive or directive force, reflecting the tension, urgency, and interpersonal dynamics of the narrative.

### Discussion

The discussion of this study highlights how speech acts are used by the characters in *Harry Potter and the Deathly Hallows* to achieve particular communicative purposes within different social and situational contexts. Based on the analysis, each type of speech act reflects the intentions, emotions, and relationships among the characters. Directive speech acts become the most dominant type because the story contains many situations involving danger, conflict, and teamwork, where characters frequently give commands, requests, advice, and warnings. This dominance indicates that communication in the novel is strongly influenced by the urgent situations faced by the characters during their mission.

Furthermore, representative speech acts are used to provide information, express beliefs, and explain events occurring throughout the story. These utterances help develop the plot and provide readers with a clearer understanding of the characters' thoughts and perspectives. Expressive speech acts also play an important role because they reveal the emotional conditions of the characters, such as fear, sadness, gratitude, anger, and disappointment. Through these expressions, the author creates emotional depth and strengthens the connection between the readers and the characters. The discussion also shows that commissive speech acts reflect the characters' commitments, promises, and intentions to perform future actions. These speech acts are significant because loyalty, sacrifice, and responsibility are central themes in the novel. Meanwhile, declarative speech acts appear less frequently since only certain characters possess the authority to change situations or social status through their utterances. In addition, the findings support pragmatic theories proposed by John Searle, which state that language is not only used to convey information but also to perform actions. The study demonstrates that understanding speech acts enables readers to interpret implied meanings and communicative intentions more effectively. Therefore, pragmatic analysis contributes to a deeper understanding of characterization, interpersonal relationships, and the overall narrative structure in the novel.

### CONCLUSION

Based on the analysis conducted in this research, it can be concluded that *Harry Potter and the Deathly Hallows* contains a rich and varied use of speech acts that significantly contribute to character development, plot progression, and emotional depth. All major types of speech acts representative, directive, commissive, expressive, and declarative appear throughout the novel, each serving different communicative purposes within the narrative. Expressive speech acts, such as expressions of gratitude, admiration, anger, and sorrow, reveal the characters' psychological states and strengthen interpersonal relationships in moments of tension, conflict, and

camaraderie. Directive speech acts are frequently used to issue commands, give instructions, or request assistance, reflecting the urgency and danger present in the storyline. Representative speech acts help characters assert beliefs, share information, and convey truths that are crucial to the unfolding events. Commissive acts, meanwhile, highlight promises and commitments that shape the characters' moral responsibilities. Although declarative acts appear less often, they still play pivotal roles in moments where formal authority is involved. Overall, the findings show that speech acts are essential linguistic tools used by J.K. Rowling to create realism, build emotional resonance, and construct meaningful interactions among characters, making them a fundamental element in the interpretation and understanding of the novel's discourse.

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