

ILLOCUTIONARY ACTS IN J.K. ROWLING'S "HARRY POTTER: THE CURSED CHILD"

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Abstract

This article journal aims to accomplish two objectives. The first objective is to discover the types of illocutionary acts that are found in playscript "Harry Potter: The Cursed Child", and the second objective is to discover the functions of illocutionary acts that are found playscript "Harry Potter: The Cursed Child". This article journal used a qualitative method. This research also used theory about illocutionary acts by Searle and theory about the function of illocutionary acts by Leech. This research was only focused with utterance by the main character in this play script, Albus Severus Potter. The conclusions in this research are (1) four types of illocutionary acts that were used in play script, they were commissive, representative, expressive and directive. Among 67 illocutionary acts cases that utters by the main character in this play script, 22 cases were representative act, 9 cases were commissive act, 24 cases were directive act, and 12 cases were expressive act, (2) four types of functions of illocutionary acts that used in playscript, they were convivial, collaborative, conflictive, and competitive. Among 67 illocutionary acts uttered by the main character in this play script, 21 cases were collaborative, 24 cases were competitive function, 20 cases were convivial function and 2 cases were conflictive function.

Keywords: pragmatics, speech acts, illocutionary acts, play script.

INTRODUCTION

As humans, we constantly interact with people in our daily lives. Communication is one of the ways people interact with one another. In everyday life, communication is crucial. People utilize language to communicate with one another. Language is a form of communication that uses words, sounds, and gestures to convey emotions. Language is more than just a collection of words or sounds; it also has a meaning. One of the linguistic aspects that study about meaning is pragmatics.

According to Crystal (2003, p. 120) pragmatics is the study of the factors that impact our choice of language in social interactions, as well as the effects of that choice on others. Furthermore, Crystal (2003, p. 120), stated that there are aspects that will always influence our selection of sounds, grammatical construction, and vocabulary from the language's resources. One of the subdivisions of pragmatic speech is speech act. Speech act is concerned about the use of utterance to perform an act. Speech acts are categorized into three groups, the first group is locutionary acts. Second group is illocutionary acts and the last group is perlocutionary acts. Austin (1962) in his book defines locutionary as a production of the utterance. Furthermore, according to Austin (1962), illocutionary is defined as intentional meaning of a language that is spoken or written, whereas the effect of a listener's utterance is a perlocutionary act. Illocutionary acts are commonly utilized in everyday speech, whether written or spoken.

Play script is an important part of drama which contains all dialogues of all characters to be performed on the stage. Harry Potter: The Cursed Child is a drama script by J.K. Rowling, and it was one of the best-seller books by J.K. Rowling's. This play script is about the story of Albus Severus Potter, the son of Harry Potter who is struggling with his first year in Hogwarts, the wizarding school. Harry Potter: The Cursed Child was published in 2017 and has 334 pages.

There are many previous studies about illocutionary acts. The writer found those who focus their study on illocutionary acts. Those are, Mahmud (2019). Her research is about "*The Use of Speech Acts in Angngaru of Makassar Society*". The goals of this journal study are to investigate the various types of speech acts and the functions of Angngaru in Makassar society.

Mahmud (2019) applied Searle's theory of speech act in this journal research. Representatives, instructions, commissives, and expressives were the categories of speech acts discovered throughout her investigation. Furthermore, her research indicates that Angngaru serves numerous purposes in Makassar society.

The writer also found a manuscript with the title "*Commissive Speech Acts in Jack Thorne's Harry Potter and The Cursed Child Playscript*". The study was conducted by Nuraeni (2020). Nuraeni's research focused on the types and forms seen in the playscripts. Her research aims to identify types and forms of a commissive acts style playscript. Nuraeni (2020) used Austin's and Searle's theories to discover the speech act. She also used Bach's theory and Harnish's theory to identify different forms of speech act. She also applied Searle and Birner's direct and indirect speech act theory. Nuraeni (2020) assessed the data using the descriptive method. The outcome demonstrates that providing is one of the varieties of commissive acts prevalent in playscript. Furthermore, direct speech is the most common type of speech performance in playscript.

The writer also discovered another study, entitled "*An Analysis of Illocutionary Acts in the Utterances of the Main Characters of Queen of Katwe Movie Script*" that was conducted by Siahaan (2019). The purpose of Siahaan's thesis is to discover the classifications and functions of illocutionary acts, as well as the most dominating illocutionary acts found in the utterances of the film's primary characters, Phiona Mutesi and Robert Katende. According to the findings of his research, 80 data was found that meet the indication for illocutionary act forms and function. Furthermore, in Siahaan's study results indicate that representational is the forms of illocutionary acts that are mostly used.

The next study that the writer found with the title "*The Man with The Heart in The Highlands*" William Saroyan's" that conducted by Rohma (2008). In her study, she used a descriptive qualitative method and she used Searle's theory to analyze data. Rohma's research will look at the illocutionary acts used by characters and how they do them in William Saroyan's "The Man with the Heart in the Highlands." According to the findings, there are four sorts of illocutionary acts: representational acts, commissive acts, directive acts, and expressive acts. Furthermore, the illocutionary acts in this drama perform as convivial, competitive, conflictive, and collaborative functions. Another finding from Rohma's research is that there are two methods to execute illocutionary acts: directly and indirectly.

The writer also found study with the title by Indriawati (2008) with the title "*Illocutionary Acts Used by Indonesia This Morning Presenters on METRO TV*". The purpose of Indriawati's research is to investigate the forms and functions of illocutionary acts performed by Indonesia This Morning Presenters on Metro TV. In this study, Indriawati (2020) employs Zelda Safitri and Candice Anggunadinata's. The results show that there are four forms of illocutionary acts that are used, they are directive, expressive, representative and commissive. Furthermore, the function of illocutionary acts that are collaborative, convivial, conflictive and competitive was found in "*Illocutionary Acts Used by Indonesia This Morning Presenters on METRO TV*".

Furthermore, a study with the title "*A Study of Illocutionary Acts in Heroes Series*" by Nurdiansyah (2018) also related with this thesis. Nurdiansyah's research looked at the many forms of illocutionary acts and their social purposes in the Heroes series' communication through dialogue. He applied Searle's theory in Yule (1996), Bach & Harnish (1982), and Leech (1983) to discover the categories of illocutionary act and social functions. The findings indicate that declarations, instructions, expressives, and representatives are the types of illocutionary actions found in the Heroes Series, while convivial, conflictive, collaborative, and competitive are the functions of illocutionary acts found in the Heroes Series.

The author also discovered Nugroho's thesis "*An Analysis of Illocutionary Acts in Sherlock Holmes Movie*" (2011). His research goal is to determine the forms of illocutionary activities that are prominently exhibited by Sherlock Holmes in the "Sherlock Holmes" film based on its

narrative. Nugroho examined the data in this study using the descriptive approach. The results suggest that directive is the most common sort of Illocutionary Acts utilized by Sherlock Holmes.

The final thesis that the writer found entitled *"An Analysis of Illocutionary Acts in the Movie Prince of Persia: The Sands of Time."* conducted by Wardani. Wardani studied the uses of illocutionary acts that focused on the main character's speech in the film "Prince of Persia: The Sands of Time" in this study. The goals of her study are to determine the context and classification of illocutionary acts that is used in the film "Prince of Persia: The Sands of Time" as well as to comprehend the interpretation of the discourse between the speaker and the listener in which the author or researcher chose Illocutionary Acts.

Based on the explanation above, the writer was interested to discover the illocutionary act that is used in the play script *"Harry Potter: The Cursed Child"* by J.K. Rowling. The writer found many utterances that written by the authors of play script include of form illocutionary act. This study focused on the utterance by the main character in this play script, Albus Severus Potter. Based on previous studies, the previous researchers just do the research on illocutionary acts in adult movies, playscript, and promising expression's speech of Makassar society. Therefore, the writer discovered the types of Illocutionary acts that are found from the playscript *"Harry Potter: The Cursed Child"*.

Review of Related Literature

Pragmatics

Pragmatics is an affiliated field of linguistic studies which emerged in late 1970s, according to Silalahi (2016, p. 1), and it deals with utterances in specific events, the purposeful activities of speakers at specific times and locations, and typically using language.

According to academics, there are numerous meanings of pragmatics. Yule in his book (1996, p. 3) describes that *"pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader)"*. Crystal (2003, p. 120) defines pragmatics as *"the study of the aspects that influence our choice of language in social interaction and the repercussions of that choice on others"*. Levinson (1983, p. 5), points out that the study about language usage was defined as pragmatics. Furthermore, Levinson (1983, p. 9) in his book defines pragmatics as the study of the relationships between language and circumstance that are relevant to grammar writing.

According to Mey (2001, p. 6), pragmatism focuses on the use of human language communication as influenced by society situations. Furthermore, according to Mey (2001, p. 12), *"pragmatics is required if we seek a more complete, deeper, and generally more rational description of human language behavior"*.

As Yule (1996, p. 4) points out *"the advantage of studying through pragmatics is that one talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of action (for example, requests) that they are performing when they speak"*. Furthermore, Yule (1996, p. 4) notes in his book that one of the main disadvantages of studying pragmatics is difficult to investigate in a consistent and objective manner.

According to Griffiths, as stated in Shidqi (2016), pragmatics is divided into 4 areas of study. Speech act, implicature, presupposition reference and deixis are the subfields of pragmatics.

According to the definition above, pragmatics is the branch of linguistics that studies meaning and context. The main focus of pragmatics is on the meaning in one context of conversation that is delivered by utterances, and one of the subfields of pragmatics that is fascinating to explore is speech act.

Speech Acts

Speech act is a subfield of pragmatics that focuses with the use of utterances to conduct an act. John L. Austin, a philosopher, initially created the concept of speech act in his book *How to Do Things with Words*.

Speech acts is a theory proposed by Austin (1962) in which to say something is to do something. Yule (1996, p. 47) defines speech acts as activities carried out through utterances. Meanwhile Searle as cited in Mey (2001, p. 93) mentions that *"the unit of linguistics communication is not, as has generally been supposed, the symbol, word or sentence, or even the token of the symbol, word or sentence in the performance of the speech acts"*.

Austin presented three different categories of speech acts. According to Austin (2002, p. 181), speech acts are classified into three types: locution, illocution, and perlocution. The speaker's speech or what he or she says is referred to as locution. Illocution refers to what the speaker means to transmit to the addressee. Perlocution alludes to the message that the recipient gets and the understanding of what the speaker says.

Types of Speech Acts

According to Levinson (1983, p. 236), there are three definitions of speech acts based on Austin's theory. The first is a locutionary act. The second is an illocutionary act. The last is the perlocutionary act.

1. Locutionary Acts

A locutionary act is the uttering of a sentence having a specific sense and reference. Furthermore, Austin (2007, p. 102) defines locutionary act as the construction of a meaningful language phrase. In addition, Yule (1996, p. 48) in his book said that, *"Locutionary act which is the basic act of utterance, or producing a meaningful linguistic expression"*. Locutionary acts are easily characterized as speech acts since they have a literal meaning.

Austin in Huang (2007, p. 102) states that the locutionary act is the fundamental act of speaking that is separated into three linked subacts: phonic act, phatic act, and rhetic act. The first is a phatic act, the creation of an utterance-inscription. The second phatic act was the composition of a specific linguistic expression in a specific language. The phatic act is focused with the act of creating a well-formed string of sounds/symbols. The utterance-inscription was contextualized and is defined as final rhetic act.

2. Illocutionary Acts

The making of a declaration, offer, promise, or other effect while uttering a sentence, such consequences being unique to the circumstances, is referred to as an illocutionary act. Furthermore, Austin in Huang (2007, p. 102) describes illocutionary act as the actions that are meant to be undertaken by the addresser in order to utter a linguistic utterance through the use of conventional force. In addition, Yule (1996, p. 48), in his book said that *"Illocutionary act is performed via the communicative force of an utterance"*.

Illocutionary acts can consist of apologizing, congratulating, joking, accusing, blaming, ordering, swearing, thanking, nagging, giving permission, promising and naming. Leech (1983, p. 203) in his book also categorizes illocutionary verbs that adapted from Alston (1964), as exhort, thank, promise, congratulate, express, propose, suggest, request, reprimand, ask, opine, admit, predict, announce, and report.

3. Perlocutionary Acts

Perlocution act alludes to the demonstration of causing influences on the crowd by articulating the sentence, with such impacts being special to the conditions of conveyance. Furthermore, Yule (1996, p. 49) points out that *"Perlocutionary act is depending on the circumstances you will utter on the assumption that the hearer will recognize the effect you intended"*.

Perlocutionary act, according to Austin in Huang (2007, p. 102), is about conveying the repercussions or impacts on the audience by the utterance of a linguistic expression. It was concerned about the impact of a speech on the recipient. The consequence of this act of speaking is sometimes referred to as the perlocutionary effect.

Leech (1983, p. 203) in his book also categorizes perlocutionary verbs that adapted from Alston (1964), as bore, attract attention, embarrass, relieve tension, get hearer think about, distract, impress, inspire, get hearer to do, amuse, frighten, irritate, encourage, deceive, and persuade.

Classifications of Speech Acts

There are many linguists that classify illocutionary acts such as John R. Searle (1979). Searle (1979, pp. 12-17) proposes five types of illocutionary acts. The first is directive. The second is commissive. The third is representative. The fourth is expressive. The last is declarative.

a) Directive

Directives are attempts by the speaker to persuade the listener to do something. This illocutionary act may consist of entreating, permitting, advising, inviting, raying, pleading, begging, questioning, requesting, commanding, ordering, and asking. For instance: *"Call me when you arrive home, Biru"*. In this utterance, the speaker wants the hearer in this conversation (Biru) to do something (text). The speakers used the word "Call" to indicate the use of illocutionary acts in the type of directive (commanding).

b) Commissive

Commissive commits the speakers to do action in future. According to Searle, as reported in Huang (2007, p. 107), commissive expresses the speaker's purpose to accomplish something. Furthermore, he stated that while using this type of illocutionary acts, the universe adapts to the words through the speaker. This illocutionary act may consist of offering, swearing, mocking, vowing, and promising. For instance: *"I'll come back in a few minutes."*. In this utterance, In the utterance above, the speaker uses the word "I'll come back" to indicate the illocutionary acts of commissive (promising). The speaker in the utterance above commits that he will come back in a few minutes.

c) Representative

Representative or assertive language commits the speaker (to varied degrees) to something being true, to the truth of what is conveyed. According to Searle, as cited in Huang (2007, p. 106), when executing this type, the speaker describes the world as their believes and fitting the word to the world of belief. This illocutionary act may consist of asserting, claiming, describing, concluding, stating, reporting, insisting, agreeing, denying, believing, disagreeing, concluding, complaining, and informing. For instance: *"The doctors are struggling to handle the patients"*. In the utterance above, the speaker states that the doctors are struggling to handle the patients. In this utterance, the speaker used the illocutionary act of representative in the form of stating. The speaker implements the illocutionary acts of representative in this sentence.

d) Expressive

Expressive are used to express a psychological condition indicated in the sincere condition concerning a propositional state of things. Expressive type has no direction to fit. When conducting this form, the speaker is not attempting to make the world match the words, but instead the truth of the conveyed premise is assumed. This illocutionary act may consist of thanking, congratulating, apologizing, condoling, deploring, welcoming, wishing, appreciating, blaming, disliking and praising. For instance: *"Congratulations for your graduation, Chava."*. In the sentence above, the speaker expressed their psychological condition to the hearer (Chava). The speaker uses the words "congratulation" that indicate illocutionary acts of expressive in the form of congratulating.

e) Declarative

Declarations are about changing the status or situation of the referred-to objects merely because the declaration was successfully accomplished. According to Searle, as reported in Huang (2007, p. 108), declaration may produce immediate changes in such current condition of events because it relies on an intricate extralinguistic institution. This illocutionary act may consist of nominating a candidate, firing from employment, excommunicating, deciding, naming and declaring war. For instance: *"President: I declare a state of national emergency because of Covid-19 has already spread everywhere in the country."* In this utterance, the speaker (president) brings the changes in his or her country via words. The president declares that his or her state is in a national emergency because of Covid-19 has already spread everywhere in the country. The speaker (president) uses the term "declare" to indicate the illocutionary acts of declaration (declaring).

Functions of Illocutionary Acts

Leech (1983, pp. 104-105) in his book proposed the functions of illocutionary acts. Those functions are divided into four types, as follows:

1. Competitive

The function of illocutionary aim contending with the social objective, such as begging, demanding, requesting, and ordering, was competitive. This illocutionary function has a negative politeness and seeks to minimize the implied disagreement.

2. Convivial

Convivial was the function of illocutionary objective to social goal, such as congratulating, thanking, greeting, inviting, and offering. This illocutionary function is more polite and seeks for opportunities for comity.

3. Collaborative

Collaborative was the function of illocutionary aim to be indifferent with the social objective, such as asserting, reporting, announcing, and instructing. This illocutionary function does not include any politeness because politeness is less important in this function.

4. Conflictive

The function of illocutionary objective competing with social goal, such as reprimanding, cursing, accusing and threatening, was conflictive. This illocutionary function contained no politeness because it was supposed to provoke offense.

Drama Script

One of the literary forms is drama or play. The term "drama" derives from the Greek word "draon," which means "activity" or "doing something."

According to Abrams, as quoted in Lestari (2018, p. 25), drama is a type of composition intended for theatrical performance in which performers play the roles of the characters, conduct the prescribed action, and utter the written speech. He also claims that a play is a typical alternative term for a dramatic composition.

In Oxford Dictionary (Horby, 1974), script is defined as printed cursive characters in imitation of handwriting. The term script is also related with talk, discussion, drama or play which is to be broadcasted.

Drama, play, and script are two dependent nouns that, when combined, have a new meaning. According to Sari (2017, p. 21), a drama script is an ordered word that is written by a playwright, which is performed in theatre, television, or radio in the form of conversation.

METHOD

The writer employs a qualitative approach in studying the types of illocutionary acts and functions of illocutionary acts found in “Harry Potter: The Cursed Child”. One of the methods of research is qualitative research. According to Miles & Huberman (1994, p. 1) “*Qualitative data usually in the form of words rather than numbers, have always been the staple of some fields in social sciences, notably anthropology, history, and political science*”.

Sources of Data

The primary data in this research is the play script “*Harry Potter: The Cursed Child*” by J.K. Rowling. “*Harry Potter: The Cursed Child*” was consist of 334 pages. The play script “*Harry Potter: The Cursed*” by J.K. Rowling was published in 2016.

Procedures of Data Collection

The research data collection procedures are:

1. Read the play script 5 times.
2. Identified the utterances that included the illocutionary acts in playscript.
3. Selected the extract in utterances that included the illocutionary acts in playscript.
4. Classified the types of illocutionary acts that are found in playscript.

Procedures of Data Analysis

The writer in analyzing data in “*Harry Potter: The Cursed Child*” focused on utterances in the main character, Albus. The writer uses the theory of Miles and Huberman to analyze. The writer uses qualitative data analysis by Miles and Huberman. According to Miles and Huberman (1994, pp. 10-11), analyzing data consists of three ways. The first way is called data reduction. The second is data display. The last way is called conclusion drawing/verification.

The first step is data reduction. In this step, it was the process of selecting the data, simplifying the data, abstracting the data, and manipulating data is referred to as this step of data analysis. The second is data display. After reducing the data, the next step is data display. This data analysis process refers to displaying organized, compressed information that allows for conclusions drawing and action. The last step is conclusion drawing or verification. This part of data analysis refers to how the writer begins to decide what things mean after collecting data, which includes identifying propositions, causal processes, alternative configurations, explanations, patterns and regularities.

The research data analysis procedures are:

1. Performed the analysis that focuses on the utterances of Albus Severus Potter in the play script.
2. Analyzed the data that was found by using Searle’s theory about types of illocutionary acts (representative, declarative, commissive, directive and expressive) in the utterances of Albus Severus Potter.
3. Determined the functions of illocutionary acts in the utterances of Albus Severus Potter.
4. Made the conclusions.

FINDINGS AND DISCUSSION

The types of illocutionary acts used in the play script “Harry Potter: The Cursed Child”

Directives

Directives are the speaker's attempts to persuade the audience to do something.

Data 1

Albus : You’ll write to me, won’t you?

(act one, scene one, page 5)

The participants in the conversation above are Albus and Ginny. This conversation takes place in King’s Cross. Albus utters the utterance above because he wants to leave his family and go to Hogwarts for the first time.

In this conversation, Albus uses an illocutionary act of directive to make a questioning statement. Directives are the speaker's attempts to persuade the audience to do something. The words *"You'll write to me, won't you?"* indicating the illocutionary act of directive in the function of asking. The words *"You'll write to me, won't you?"* also shows that Albus asks Ginny to write for him when he is already at Hogwarts School because it was his first-year in. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose competes with the social goal, the function in this utterance is competitive.

Data 2

Albus : **Leave me alone, Rose.**

(act one, scene ten, page 50)

The participants in the conversation above are Albus and Rose. This utterance takes place in The Hogwarts Express. Albus utters the utterance above because Rose was trying to be close again to him as a friend. Rose calls Albus with a loud sound and Albus feels offended and asks her why she is talking with him like that.

In this utterance Albus uses an illocutionary act of directive to make a commanding statement. Directives are the speaker's attempts to persuade the audience to do something. The words *"Leave me alone, Rose."* indicating the illocutionary act of directive in the function of commanding. The words *"Leave me alone, Rose."* also shows that Albus commands Rose to do something, which is to leave Albus alone. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose competes with the social goal, the function in this utterance is competitive.

Data 3

Albus : **Craig! Get away! Get help!**

(act three, scene nineteen, page 238)

The participants in the conversation above are Albus and Scorpius. This utterance takes place in Quidditch Pinch, Hogwarts School. Albus utters the utterance above because he saw Craig Bowker Jr in the middle of a conversation with Delphi.

In this utterance Albus uses an illocutionary act of directive to make a commanding statement. Directives are the speaker's attempts to persuade the audience to do something. The words *"Craig! Get away! Get help!"* indicating the illocutionary act of directive in the function of commanding. The words *"Craig! Get away! Get help!"* also shows that the speaker, Albus, commands Craig Bowker Jr to go away from the Quidditch Pinch and commands him to search for help. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose competes with the social goal, the function in this utterance is competitive.

Data 4

Albus : **What you doing here?**

(act two, scene eleven, page 127)

The participants in the conversation above are Albus and Hermione. This utterance takes place in Defence Against the Dark Arts Class, Hogwarts School. Albus utters the utterance above because he saw Hermione, Harry Potter's best friend.

In this utterance Albus uses an illocutionary act of directive to make a questioning statement. Directives are the speaker's attempts to persuade the audience to do something. The words *"What you doing here?"* indicating the illocutionary act of directive in the function of questioning. The words *"What you doing here?"* also shows that Albus asked a question to Hermione about what she was doing in the Dark Arts class and found out that Hermione was

the teacher of The Defence Against The Dark Arts class. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose competes with the social goal, the function in this utterance is competitive.

Representatives

Representative or assertive language commits the speaker (to varied degrees) to something being true, to the truth of what is conveyed.

Data 5

Albus : **Cedric– Your dad loves you so much.**

(act three, scene twenty, page 246)

The participants in the conversation above are Albus and Harry. This utterance takes place in Maze, Triwizard Tournament 1995. Albus utters the utterance above because he meets with Cedric in the middle of Triwizard Tournament and tells his father's message.

In this utterance Albus uses an illocutionary act of representative to make an informing statement. Representative or assertive language commits the speaker (to varied degrees) to something being true, to the truth of what is conveyed. The words "*Cedric– Your dad loves you so much.*" indicating the illocutionary act of representative in the function of denying. The words "*Cedric– Your dad loves you so much.*" also shows that the speaker, Albus, informs Cedric, Amo's son, that his father loves him so much. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose ignores the social goal, the function in this utterance is collaborative.

Data 6

Albus : **There's a lot to understand. Dad's pretty complicated.**

(act four, scene two, page 259)

The participants in the conversation above are Albus and Scorpius. This utterance takes place in Scottish Highlands, Aviemore Station 1981. Albus utters the utterance above because Scorpius said that he could never understand Albus and Albus's father while they are trapped in time because they lost the Time-Turner.

In this utterance Albus uses an illocutionary act of representative to make a describing statement. Representative or assertive language commits the speaker (to varied degrees) to something being true, to the truth of what is conveyed. The words "*There's a lot to understand. Dad's pretty complicated.*" indicating the illocutionary act of representative in the function of describing. The words "*There's a lot to understand. Dad's pretty complicated.*" also shows that the speaker, Albus, describes to Scorpius that his father, Harry Potter, is a complicated person. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose ignores the social goal, the function in this utterance is collaborative.

Data 7

Albus : **I don't have a thing about older woman!**

(act four, scene fourteen, page 311)

The participants in the conversation above are Albus and Scorpius. This utterance takes place in Classroom, Hogwarts School. Albus utters the utterance above because Scorpius thinks that Albus likes older women, and he denies it.

In this utterance Albus uses an illocutionary act of representative to make a denying statement. Representative or assertive language commits the speaker (to varied degrees) to something being true, to the truth of what is conveyed. The words "*I don't have a thing about older woman!*" indicating the illocutionary act of representative in the function of denying. The words "*I don't have a thing about older woman!*" also shows that the speaker, Albus,

denies that he has feelings for older women. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose conflicts with the social goal, the function in this utterance is collaborative.

Data 8

Albus : **I agree it doesn't sound good.**

(act three, scene ten, page 207)

The participants in the conversation above are Albus and Professor McGonagall. This utterance takes place in the Head Mistress's Office, Hogwarts School. Albus utters the utterance above because Professor McGonagall asks him several questions after the incident in the Forbidden Forest. Professor McGonagall becomes Head Mistress after Albus Dumbledore and Severus Snape, the Headmasters, are killed by Voldemort.

In this utterance Albus uses an illocutionary act of representative to make an agreement statement. Representative or assertive language commits the speaker (to varied degrees) to something being true, to the truth of what is conveyed. The words "*I agree it doesn't sound good.*" indicating the illocutionary act of representative in the function of agreement. The words "*I agree it doesn't sound good.*" also shows that Albus agrees that his actions are not good to do and can put everyone in danger. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose conflicts with the social goal, the function in this utterance is collaborative.

Expressives

Expressive are used to express a psychological condition indicated in the sincere condition concerning a propositional state of things.

Data 9

Albus : **I admire your confidence.**

(act four, scene fourteen, page 311)

The participants in the conversation above are Albus and Ginny. This utterance takes place in Church, Godric's Hollow 1981. Albus utters the utterance above because Scorpius just asked Rose out for School Ball with high confidence.

In this utterance Albus uses illocutionary acts of expressive to make an appreciating statement. Expressive are used to express a psychological condition indicated in the sincere condition concerning a propositional state of things. It states what the addresser feels. The words "*I admire your confidence.*" indicating the illocutionary act of expressive in the function of praising. The words "*I admire your confidence.*" also shows that the speaker, Albus, appreciates Scorpius's confidence to ask Rose to go to School Ball. Furthermore, the utterance has a function based on social goals. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose is in compliance with the social goal, the function in this utterance is convivial.

Data 10

Albus : **It's magnificent.**

(act four, scene three, page 262)

The participants in the conversation above are Albus and Scorpius. This utterance takes place in Godric's Hollow 1981. Albus utters the utterance above because he saw the beautiful place of Godric's Hollow.

In this utterance Albus uses illocutionary acts of expressive to make a praising statement. Expressive are used to express a psychological condition indicated in the sincere condition concerning a propositional state of things. It states what the addresser feels. The words "*It's magnificent.*" indicating the illocutionary act of expressive in the function of praising. The words "*It's magnificent.*" also shows that the speaker, Albus, praises Godric's Hollow as a magnificent and beautiful place. Furthermore, the statement above represents a social purpose.

Because the illocutionary purpose is in compliance with the social goal, the function in this utterance is convivial.

Data 11

Albus : **Thank you.**

(act three, scene sixteen, page 227)

The participants in the conversation above are Albus and Harry. This utterance takes place in Owlery, Hogwarts School. Albus utters the utterance above because Delphi comes to Hogwarts School and says something to him. Delphi said she would help Albus on his mission.

In this utterance Albus uses an illocutionary act of expressive to make a thanking statement. Expressive are used to express a psychological condition indicated in the sincere condition concerning a propositional state of things. It states what the addresser feels. The words "*Thank you.*" indicating the illocutionary act of expressive in the function of thanking. The words "*Thank You.*" also shows that Albus thanks Delphi because she helps him to continue his mission to get Amo's son, Cedric Diggory, come back alive. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose is in compliance with the social goal, the function in this utterance is convivial.

Data 12

Albus : **Hello, Dad.** Is something wrong?

(act two, scene seven, page 113)

The participants in the conversation above are Albus and Harry. This utterance takes place in The Edge of The Forbidden Forest, Triwizard Tournament 1994. Albus utters the utterance above because he saw his father, Harry Potter. In that time, something is wrong with the Time-Turner that makes Albus and Scorpius come back into the present. Albus felt shocked when he suddenly saw his father.

In this utterance Albus uses illocutionary acts of expressive to make a welcoming statement. Expressive are used to express a psychological condition indicated in the sincere condition concerning a propositional state of things. It states what the addresser feels. The words "*Hello Dad.*" indicating the illocutionary act of expressive in the function of welcoming. The words "*Hello Dad.*" also shows that Albus welcomes his father, Harry Potter, and feels shocked because his father suddenly comes up. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose is in compliance with the social goal, the function in this utterance is convivial.

Commissives

Commissive commits the speakers to do action in future.

Data 13

Albus : **I'll see you at dinner.**

(act four, scene fourteen, page 313)

The participants in the conversation above are Albus and Scorpius. This utterance takes place in Classroom, Hogwarts School. Albus utters the utterance above because he wants to leave the class soon and go out with his father.

In this utterance Albus uses illocutionary acts of commissive to make promising statements. Commissive commits the speakers to do action in future. The words "*I'll see you at dinner.*" indicating the illocutionary act of commissive in the function of promising. The words "*I'll see you at dinner.*" also shows that the speaker, Albus, commits himself to meet with Scorpius again at dinner time. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose is in compliance with the social goal, the function in this utterance is convivial.

Data 14

Albus : **I'll run away again.**

(act two, scene nine, page 120)

The participants in the conversation above are Albus and Scorpius. This utterance takes place in Staircases, Hogwarts School. Albus utters the utterance above because he is running away from his bed and thinking about continuing his mission with Scorpius. Harry Potter looks up after Albus and asks him to get in the bed again.

In this utterance Albus uses illocutionary acts of commissive to make promising statements. Commissive commits the speakers to do action in future. The words "*I'll run away again*" indicate the illocutionary act of commissive in the function of promising. The words "*I'll run away again*" also show that Albus commits himself to running away from Hogwarts and continuing his mission with Scorpius. Albus also commits himself that this time he will run away and make sure Ron, Harry's best friend, can't find them anymore like before. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose is in compliance with the social goal, the function in this utterance is convivial.

Data 15

Albus : Exactly, it's been done before– **let's do something new, something's fun.**

(act three, scene sixteen, page 225)

The participants in the conversation above are Albus and Scorpius. This utterance takes place in Owlery, Hogwarts School. Albus utters the utterance above because he wants to do something new with Scorpius, that is to destroy The Time Turner and cancel their mission because they think it's dangerous.

In this utterance Albus uses illocutionary act of commissive to make an offering statement. Commissive commits the speakers to do action in future. The words "*let's do something new, something's fun.*" indicating the illocutionary act of commissive in the function of offering. The words "*let's do something new, something's fun.*" also shows that the speaker, Albus, offers himself to destroy the Time Turner with *Stupefy* spell that has never been done before. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose is in compliance with the social goal, the function in this utterance is convivial.

Data 16

Albus : **And then– when we caught her– I wanted to kill her.**

(act four, scene fifteen, page 317)

The participants in the conversation above are Albus and Harry. This utterance takes place in A Beautiful Hill. Albus utters the utterance above because he still had personal vengeance with Delphi for trapping him for a crime mission.

In this utterance Albus uses illocutionary acts of commissive to make swearing statements. Commissive commits the speakers to do action in future. The words "*And then– when we caught her– I wanted to kill her*" indicate the illocutionary act of commissive in the function of swearing. The words "*And then– when we caught her– I wanted to kill her*" also shows that the speaker, Albus, swears to kill Delphi when he catches her. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose conflicts with the social goal, the function in this utterance is conflictive.

Data 17

Albus : **What if I run? I'll run.**

(act two, scene nine, page 120)

The participants in the conversation above are Albus and Scorpius. This utterance takes place in Staircases, Hogwarts School. Albus utters the utterance above because he is running away

from his bed and thinking about continuing his mission with Scorpius. Harry Potter looks up after Albus.

In this utterance Albus uses illocutionary acts of commissive to make promising statements. Commissive commits the speakers to do action in future. The words "*I'll run*" indicate the illocutionary act of commissive in the function of promising. The words "*I'll run*" also show that Albus commits himself to running away from Hogwarts and continuing his mission with Scorpius. Furthermore, the statement above represents a social purpose. Because the illocutionary purpose is in compliance with the social goal, the function in this utterance is convivial.

The Functions of illocutionary acts used in the playscript Harry Potter: The Cursed Child Competitive

The function of illocutionary aim contending with the social objective, such as begging, demanding, requesting, and ordering, was competitive. This function was found in 4 cases, which is in Data 1, 2, 3, and 4.

Convivial

Convivial was the function of illocutionary objective to social goal, such as congratulating, thanking, greeting, inviting, and offering. This function was found in 8 cases, which is in Data 9, 10, 11, 12, 13, 14, 15, and 17.

Collaborative

Collaborative was the function of illocutionary aim to be indifferent with the social objective, such as asserting, reporting, announcing, and instructing. This function was found in 4 cases, which is in Data 5, 6, 7, and 8.

Conflictive

The function of illocutionary objective competing with social goal, such as reprimanding, cursing, accusing and threatening, was conflictive. This illocutionary function contained no politeness because it was supposed to provoke offense. This function was found in 1 case, which is in Data 16.

CONCLUSION

There were four types of illocutionary acts detected in J.K. Rowling's primary character's statements in "Harry Potter: The Cursed Child." They were authoritative, compassionate, directive, and expressive. Albus Severus Potter, Harry Potter's son, was the main character in this play script.

This analysis discovered 17 utterances of the primary character, Albus Severus Potter. There were 4 utterances that discovered the main character used with the type of representative acts, 4 utterances that discovered the main character used with the of directive acts, 4 utterances that discovered the main character used of expressive acts, and 5 utterances that discovered the main character used of commissive acts.

Four categories of illocutionary acts were discovered in the playscript Harry Potter: The Cursed Child. They were collaborative, competitive, convivial and conflictive. There are 17 utterances of the main character that qualify as the functions of illocutionary acts. In the collaborative function of illocutionary acts, there were 4 utterances. In the competitive function of illocutionary acts, there were 4 utterances. In the convivial function of illocutionary acts, there were 8 utterances. In the conflicting function of illocutionary acts, there were 1 utterance.

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