# Speech Act Analysis of Oscar Wilde's "*The Happy Prince*"

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## Keywords

- Illocutionary Speech Acts
- Literary Discouse
- Literary Linguistics
- Linguistic Analysis
- Speech Act Theory

## Abstract

*The study aims to analyze how illocutionary speech acts were used contextually to create meaningful expressions in the short story "The Happy Prince" written by Oscar Wild. The study's sample contains all the data from the selected short story. Searle's speech act theory was used as a theoretical framework to examine the data. Discourse analysis was used to analyze the data to point out illocutionary speech acts used in the story. In this study, the illocutionary speech acts used in Oscar Wilde's "The Happy Prince" have been identified, discussed, and evaluated to determine how the author effectively uses language to explicate his intended themes of love, giving, and the harshest truth that is the division of classes. The paper also analyses different types of illocutionary acts, including directive, commissive, and expressive, regarding their role in the development of the story and the central characters. Depending on the type of discourse, the results show a significant focus on representative and directive speech acts concerning power relations and the problem of saving lives.*

## 1. Introduction

The primary purpose of this study is to explain the numerous ways speakers use language to convey different behaviors and actions. The study aims to illustrate the pragmatic uses of language in Oscar Wilde's "The Happy Prince" and how representative acts convey the message of social injustice, directive acts share the message of selflessness, and expressive acts emphasize the feelings of togetherness. Finally, this work was meant to advance the ongoing discussions of the artistic output of Oscar Wilde and the ways languages are used in "The Happy Prince".

This research focuses on the analysis of the pragmatic aspect of the language used in "The Happy Prince" by Oscar Wilde as the set of illocutionary acts performed in the story. Previous research investigated the illocutionary acts in different texts, such as 'Onward' by Kumala and Rohmah, 2021, and political speeches, but studying how the particular language features help to develop the theme and depict characters in Wilde's famous story. Investigating the representative, directive, and expressive discourse will help shed light on the relationships between language and literary components in Wilde's study, consider the author's artistic decisions, and apply deeper comprehension of the artwork and its message.

This research will give readers a better understanding of contexts and Speech Acts used in studying pragmatics. It can be beneficial for readers and upcoming researchers who have an interest in speech act theory. The pragmatic approach of Speech Act Theory implicitly proposes a link between form and function. This link might or might not appear in the utterances of "The Happy Prince," an English short story.

The notion of speech act was initially introduced by John Langshaw Austin, a prominent figure in pragmatics, in 1962. It was further expanded by John R. Searl, another philosopher of language, in 1969. Both scholars argue that language serves to convey information or describe objects and is a tool for performing actions. Speech acts typically refer to actions carried out using verbal expressions.

A locutionary act produces a sequence of sounds that carries a conventional meaning, without any external help. An illocutionary act encompasses the act of expressing, asking, or directing something, and the speaker's expectation implies the illocutionary force of the act. Illocutionary activities refer to the actual actions that are carried out through speech. Perlocutionary actions refer to speech's ultimate impact on the recipient, which can be persuading, amusing, or depressing. People construct a statement with a specific purpose in mind. The communicative impact of a speech is referred to as its illocutionary force. A perlocutionary act refers to the impact or influence generated in the listeners due to hearing a locutionary act; in other words, it is the response elicited from the hearer. Language philosopher John R. Searle expanded on it in 1969. They both believe that language is frequently employed "to do things" or carry out actions rather than just to inform or describe things. Put differently, speech acts are activities that are carried out through utterances. When someone speaks, he creates sentences with proper grammar and vocabulary and carries out a task with the speech. The following three related acts are associated with acting by speech.

The possibility of a discourse demonstration is based on the notion that by employing a higher level of scientific categorization to analyze speech acts (as proposed by Austin and Searle), these speech acts can be viewed as sequences of smaller units (individual speech acts) that, when combined, significantly contribute to a comprehensive context representing

a significant final speech act (as discussed by Murphy and Neu, 1996). Researchers tend to discuss the apparent emergence of this language set as a speech act, even as more people participate (Scollon and Scollon, 2001).

The potential for employing language as a form of action has revealed a significant source of inspiration for contemporary thought. Linguistic expressions are not just an approach to portraying conditions of undertakings but can be utilized to perform different exercises, such as promises, apologies, and guarantees, among numerous others. So, there are activities, for example, wagering, pronouncing, and censuring, which can only be done if certain words are articulated. The speech act hypothesis offers a method to analyze the underlying aspects of the conversation and organize the content of verbal communication (Cook, 1992). The speech act theory aims to explain the process by which listeners perceive speakers' utterances and how speakers employ language to achieve specific objectives.

Discourse demonstration questions have their roots in dialectic reasoning, even if they are currently seen as a subfield of multidimensional pragmatics. For a very long time, rationalists assumed that an "announcement" had to "depict" a situation or "express some reality," which it may accomplish incorrectly or correctly. Many of the words that the two scholars and grammarians would have accepted without question as "statements" have now been carefully analyzed. It is now widely accepted that many statements that resemble proclamations are either completely unplanned or just partially planned to document or provide transparent information about what happens. (Austin, 1962, p.1)

Examining illocutionary speech acts in literary texts can shed light on the deeper intentions and sentiments an author addresses through their characters. This research paper will analyze illocutionary speech acts in Oscar Wilde's "The Happy Prince." Illocutionary speech acts, as defined by linguistic scholar John Searle, are utterances that convey information and, at the same time, perform an act (Kumala & Rohmah, 2021). In the text "The Happy Prince," research can demonstrate instances of illocutionary speech acts that focus on advancing themes and developing characters.

This study will be useful for the development of linguistic and literary study. The study serves to mediate the relationship between Speech Act Theory and textual analysis for Oscar Wilde's story by providing deep understanding of how the characters' spoken and performed words comprise deliberate enacted messages. The study facilitates the examination of more speech acts, including assertions, commands, and promises, and how they add to character development, storyline, and thematic meaning. It is interdisciplinary because it combines pragmatics and literary studies by enforcing higher analysis of linguistic problems in stories. Besides, it also reveals how the processes of characterization and interaction present moral and social concepts and values, like sacrifice and inequality, to enrich accounts of language as the medium for presenting ethical messages. Finally, it promotes genre-specific fields, especially in the area of fairy tales, by revealing how speech acts operate across cultural and historical domains and enhancing the knowledge of language use in narrative around the world.

It is still possible to identify several gaps in the current research regarding the application of the speech act theory in literature, especially considering short stories. First, speech act theory, even though originating from linguistics and being introduced into law and communication sciences, is not frequently applied in the analysis of literary texts. Little

research examines the ways in which speech acts function to convey characters' goals, desires, sentiments, or affiliations within a story. Second, the correlation between speech acts and emotion is still not discussed in detail, and their connection could be more insightful to interpret the affective aspect of narrative such as "The Happy Prince". Lastly, there is a lack of cross-cultural or genre-specific speech act studies, especially within fairy tales or moralistic stories. Studying how these speech acts operate and what cultural values they index, or what didactic purpose they serve in these contexts could perhaps shed light on further aspects of their linguistic and cultural nature. These gaps indicate that there is more work to be done in this area concerning interdisciplinary research with reference to the question of literary speech act.

## 1.1. Research Questions

    i.     How speech acts are used in text to convey meaning within context?
   ii.     What are the goals of using speech acts in The Happy Prince?

## 2. Literature Review

It takes a multidisciplinary perspective to account for insights from different fields, such as language structure, human comprehension, social cooperation, and language rationality. Pragmatics is a discipline that has been developed over the last fifty years to address these issues.

The connection between language and action has been apparent in earlier works. However, in recent decades, scholars have gained a more comprehensive understanding of the distinction between the meaning of an expression (semantics) and its practical uses (pragmatics). Hypothetical structures that propose precise methods for connecting and acknowledging the relationship between linguistic items and relevant situational variables have been well-received. Contemporary Spanish linguistics has embraced the mainstream American English tradition in this area, following the revisions put out by Austin (1962), Searle (1969), Grice (1975), Sperber and Wilson (1986), and Dark coloured and Levinson (1987). Sanchez de Zavala (1997) is perhaps the most remarkable exception to the general rule that innovative and creative hypothetical propositions are uncommon. In this case, significant promises were made in the form of exact recordings of the actual sorts of speech acts and their adequacy levels.

Various forms of conduct express linguistic expressions (Austin, 1962). Existing literature on speech actions has predominantly emphasized the illocutionary aspect, even though these can be identified in any utterance. Language offers structures that encode different illocutions in a standard manner. Revelation sentences often serve as statements, interrogatives as questions, and imperatives as orders.

Leech (1983) and Brown and Levinson (1987) have greatly influenced studies on politeness in Pragmatics. Leech (1983) proposes using new proverbs as symbolic representations of social interaction, expanding upon Grice's conversational norms and principles. Brown and Levinson (1987) employ Goffman's notion of face, which refers to the shared social reputation that individuals are obliged to uphold. The preservation of social ties justifies the inclination to deviate from conventional behaviour, particularly when employing possibly toxic speech acts (such as disagreeable requests); nonetheless,

strong language can still be acceptable when communicating with intimate acquaintances. Affection is perceived as a method of controlling social interactions. Therefore, a productive investigation was initiated to explore how social classes influence language usage, especially those with authority and division. This led to the discovery of a compelling connection between discourse analysis research and societal concerns.

The level of politeness associated with each illocutionary kind is heavily influenced by the speaker-recipient connection and the context. To evaluate the societal influence of a specific expression, it is essential to employ a cost-benefit scale for the recipient. While orders are generally considered unfriendly, it is essential to note that expressive and commissive statements are not. Therefore, employing good manners is necessary to minimize any adverse consequences of speech. When someone engages in a speech act that could be seen as negligent or inconsiderate, such as making a request that could potentially harm the recipient's reputation, it activates the unconscious process of seeking linguistic strategies to alleviate the burden. The primary objective of using indirect speech acts is now recognized as politeness, with the level of indirectness in communication being directly proportional to the level of politeness.

Tsohatzidis (1994) agrees with Searle that essential criteria can be employed to build a logical framework for understanding the success and satisfaction of illocutionary acts. Each illocutionary force can be categorized into four distinct elements:

A- The illocutionary intention, the method employed to achieve that objective, the prerequisites of preparation and sincerity, and the level of excellence.

B- The illocutionary powers are organized recursively.

C- The components of their power and propositional essence determine the states of achievement of fundamental illocutionary acts.

D- The propositional content and the course of fit determine the states of fulfilling basic illocutionary activities.

These requirements allow speech acts to recognize the connection between words' meaning and the real world, which allows us to figure out the correspondence between words and things. Regarding the four levels, this direction can be unequivocally recognized (Searle, 1979; Leech, 1983; Mey, 1993).

(1) The terms "direction of fit" and "world-to-word" refer to the relationship between a statement and the state of affairs in the world. Once the illocutionary act is finished, its content aligns with the existing circumstances in the world. This demonstrates manipulating language to align with the speaker's objectives and bestowing the speaker with authority for assertions, such as claiming, disclosing, advising, concluding, responding, desiring, etc.

(2) The concept of "direction of fit" refers to the relationship between words and the world in commissives and directives. The universe is modified based on the propositional content at the time that the illocutionary act is completed. All forms of speech serve as commissive and directing acts, meaning that promises, demands, and requests possess the authoritative power of legal obligations. Commissives not only express an anticipation, but also consider the speaker's dedication to engaging in a plan by, for instance, providing, inviting, vowing, and assuring.

(3) The dual direction of correspondence (declarative): If an illocutionary act is successful, the speaker's actions have caused changes in the world that align with the propositional content. This can be observed through the way the speaker acknowledges this modified environment. Therefore, speech acts like baptizing, declaring war, denouncing, and others do not communicate any mental state by aligning words with the world to alter (institutional) reality.

(4) The null direction of correspondence (expressive): If a specific mental state is conveyed and a diverse array of mental states can be expressed, there is no inherent alignment between mental states and reality. Consequently, the council provides the speaker or listener with guidance on expressing qualities or actions, such as apologizing, showing gratitude, applauding, welcoming, and more. In addition, Searle made a distinction between the "illocutionary point", the "illocutionary act", and "illocutionary force". He subsequently discovered the five fundamental illocutionary forces, which are mentioned below and represent the most straightforward forces that can exist:

A- The word "state" is a performative verb that refers to attesting or affirming something. It is typically used in declarative statements to express this power of attestation.

B- The verb "commit" refers to the fundamental commissive illocutionary act.

C-The verb "directive" refers to the basic illocutionary force.

D- Performative phrases refer to the authority of making a statement.

E- The grammatical structure of exclamatory sentences refers to the fundamental expressive intention. Austin's taxonomy of speech acts is flawed due to its irregularity and inadequacy. As a result of these limitations, Searle specifically concentrated on the illocutionary point, direction of fit, mental state, and content. These four aspects were chosen among the twelve speech act classificatory system criteria.

Searle (1979) enhanced Austin's taxonomy of speech acts by categorizing them into five distinct groups (Searle, 1985; Leech, 1983; Leech and Thomas, 1985, Mey 1993; Yule 1996):

A- Representatives: These speaking acts, such as asserting, disclosing, instructing, and concluding, give the speaker a sense of reality.

B- Directives: The speaker's role is to convince the listener to take a specific action or move towards a particular objective.

C- Commissives: Seale explains that their commitment is "unexceptionable," indicating that it stems from the speaker rather than the listener. Therefore, they compel the speaker to engage in a forthcoming action, such as extending an offer, issuing a threat, making a commitment, and so forth.

D- Expressives: These communicate the speaker's emotional and psychological state. Their inherent inclination is to exhibit politeness by extending warm greetings, expressing gratitude, and offering praise. However, it is also true that they can also engage in blaming and accusing behavior.

E- Declarative: The speech act through which we change the world through utterances is called a declarative act.

In particular, the prior literature on illocutionary speech act analysis of literary texts has established a theoretical framework for this research. This paper examines illocutionary speech acts in "The Happy Prince," and it emerges that representative, directive, and expressive speech acts dominated the story, hence supporting the earlier research findings of other scholars concerning speech acts in literature.

For example, Kumala and Rohmah (2021) have analyzed the illocutionary speech from the book "Onward" by Dan Scanlon, and in the movie released based on the book they found that there were many directive illocutionary acts evident which were driving the central plot and the characters. In the same vein, the study of illocutionary acts in the speech delivered by President Rodrigo Duterte showed that the speech consisted of assertive (representative) illocutionary acts that were aimed at expressing the beliefs and claims of the speaker (Wardana et al., 2019).

A study conducted by Sakti (2022) examined to identify the different forms of speech acts that are used by the main character in the movie "Onward". The method used in this research was qualitative research that adopted a pragmatic research approach and the study showed that all the types of speech acts were portrayed in the film. Further, Sintamutiani et al. (2019) which suggests four types of speech acts in the movie "Beauty and the Beast" with directive speech acts being most used. Nonetheless, the researchers could not identify any type of expressive speech acts in the entire movie. Similarly, the current-scenario-of-the-Happy-Prince analysis shows how illocutionary speech acts contribute to the story-telling, the narration of themes, and the development of the main characters.

## 3. Research Methodology

The Speech Act Theory proposed by Searle (1969) is used as a theoretical framework for this analysis. According to Searle, every utterance has some actions, either implicit or explicit, which can be categorized into three major categories. This study aims to investigate the short story to understand the implications of Searle's proposed theory. The study examines what speech acts Oscar Wilde used in the short story "The Happy Prince." Discourse Analysis is a research method used to analyze the text of a selected short story. A textual technique is used to investigate the speech acts found in the text. The analysis was guided by Searle's taxonomy of illocutionary acts, which categorizes speech acts into five primary types. The five major speech acts are offer, request, promise, apology, and thank you. This study is delimited to illocutionary acts used in "The Happy Prince, " a short story by Oscar Wilde. While analyzing the story's dialogue and narrative, the researcher focused on when characters performed illocutionary speech acts. The isolated acts were then grouped using Searle's taxonomy while the functions of the acts in the story were analyzed.

The research paper employs qualitative and quantitative research paradigms. The qualitative analysis involves understanding of the complexities of language used in the dialogues and the forces that the characters are performing while the latter involves sorting and counting the kinds of speech acts done in the narratives. Altogether these methods provide a view of the pattern of speech acts in the stories on a daily basis smoothly with other activities.

This qualitative analysis adopts Speech Act Theory by Searle's taxonomy in identifying characters' dialogues, expressions and actions. It analyses how the particular speech act forms (representatives, directives, commissives, expressives, declaratives) can help in character evaluation of story course and themes determination. The entire text of "The Happy Prince" was collected. All the dialogues and narrative speech interactions between all the main characters were observed. Classifying dialogues using Searle's framework: statements of assertion, commands, promises, feelings, and utterances that result in change.

In this research paper both quantitative analysis and qualitative analysis supports the findings. The qualitative assessment gives a richer picture of the contextual and semiotic aspects of communicative routines, explaining how characters' utterances relate to intentions including commands or requests. On the other hand, the quantitative analysis provides statistical numbers on the occurrence and the kind of speech acts which provides evidence to the findings that was observed qualitatively. Altogether, the two of them give comprehensive and sound realization of the use of the speech acts in the story.

Step-by-Step Analysis

1. Going through the story and identify speech acts in outline form.

2. The researcher analyzed separate each of them and characterize them – and recognize the context in which it used.

3. Subdividing speech acts by the character and divide by the type and intention of a speech act.

4. The role, such as blossoming of character relationships or motifs and themes (for example, sacrifice, compassion, inequality).

The researcher examined the effects of speech acts on the overall meaning of the story and the characters' feelings and the social issue portrayed. Furthermore it is useful to analyze how speech acts work as meaningful and plot-shaping actions, and how they contribute to the supporting of themes.

## 4. Data Analysis

### 4.1. Representative:

The representative speech act demonstrates the frequent occurrence of several types observed in the story "The Happy Prince" through data analysis. Ninety-three assertions have been shown to have a maximum impact of 30% on the total, which is 307. The instance of assertive illocutionary forces shown below is observed in 65 cases, which accounts for 70% of the total occurrences (93). It has been found that when the Happy Prince attempted to utilize his means, specifically the Swallow, to act in the best interest of his nation's poor citizens.

Example: "Far away, far away in a little street, is a poor house. One of the windows is open, and I can see a lady at a table through it."

He is crying because her face looks tired and malnourished. Different forms of the representative speech act occur at different times. The reacting illocutionary force, which consists of 19 articulations and accounts for 20% of the total, is followed in role (93); in

contrast, the desiring and reacting illocutionary powers are less common in isolation. The last kind only appears twice with 2% of the total, while the prior kind occurs in seven expressions with 8% (93). Take a look at the following example:

Example: "As he is no longer beautiful, he is no longer useful."

In the example above, the mayor of the city is making a representative speech by discussing his opinions on how the Happy Prince monument seems.

Example: "Death is the brother of sleep"

Swallow is using the example above to discuss his beliefs regarding the reality of death, which is why it is a representative speech act.

Example: "In Egypt, the sun is warm on the green palm tree"

The example above illustrates that the speech act is indicative of Egyptian weather by using the warm sun on palm trees in Egypt as evidence. The compilers' choice to eliminate the valuable components made of gold and the precious stone eyes from the statue of the Happy Prince and give them to the needy citizens of the region serves as a final illustration of the impactful intention of their actions.

### 4.2. Directives:

Twenty-three expressions, or 7.4% of the total (307), have been recognized according to the Directive Speech Act. In 9 cases or 39% of the total, illocutionary forces are questioned and requested (23).

Although there are no examples of reacting illocutionary force in the text being examined, the presence of ordering illocutionary force has been detected in 5 expressions, making up 22% of the overall numbers (23).

The narrative "The Happy Prince" also acknowledges directive terms.

Example: "Pluck out my other eye and give it to her".

Happy Prince is asking Swallow to do something in the scenario above, which is why it is a directive speech act.

Example: "Fly over my city little Swallow and tell me what you see there"

The directive speech act in the example above is Happy Prince asking Swallow to take off above the city and inform him what is happening there.

### 4.3. Commissive:

There are eight occurrences in the content, which accounts for 3% of the total, that acknowledge the Commissive Speech Act (307). The primary example of a commissive speech act in the text is the unambiguous commitment made with absolute certainty (8). One of these occurrences involves the Swallow, who, on that chilly night, made a promise and commitment to remain with the Prince, expressing:

Example: "It is very cold here, but I will stay with you for the night, and be your messenger".

In the example above, Swallow is engaging in a commissive speech act by pledging to remain with the Happy Prince statue.

Example: "I will wait with you one night longer, said the Swallow".

In the above example, Swallow promises to wait with Happy Prince, which is why it is a commissive speech act.

Example: "Dear Prince I must leave you but I will never forget you".

In the above example, Swallow makes a promise to Happy Prince not to forget him forever, which is why it is a commissive speech act.

### 4.4. Declarative:

The speech act through which we change the world by utterances is called a declarative speech act.

For example,

He got married yesterday.

He became blind in a car accident.

In the story "The Happy Prince," declarative expressions are also acknowledged.

Example: "His friends had gone away to Egypt six weeks before".

In the above example, the writer talks about Swallow's friends who have travelled to Egypt. Through this sentence, he is changing the outer world, which is why it is a declarative speech act.

Example: "So he plucked out the Prince's other eye".

In the above example, the writer talks about Swallow's action of plucking out Prince's other eye. Through this sentence, he is changing the outer world, which is why it is a declarative speech act.

Example: "You are blind now, he said".

In the above example, Swallow talks about the blindness of Happy Prince, and through this sentence, he changes the outer world, which is why it is a declarative speech act.

Example: "Then the snow came, and after the snow, frost came".

In the above example, the writer talks about the arrival of snow and frost, and through this sentence, he changes the outer world, which is why it is a declarative speech act.

### 4.5. Expressive:

Based on the examination data, 12 expressive speech act articulations were found, which make up 4% of the total (307). Three illocutionary elements independently fluctuate in frequency during an expressive speaking performance.

Regarding shock illocutionary force, 9 instances account for 75% of the total (12). The councillors' surprising comment regarding the ruler's worn-out appearance is as follows:

Example: Dear me! How shabby the Happy Prince looks!

The examined content includes two occurrences of the illocutionary force statement expressing remorse, which makes up 17% of the sum of all (12), and one occurrence of the illocutionary force statement expressing appreciation, which makes up 8% of the overall (12). In the following scenario, the Prince conveys his gratitude to the Swallow for the assistance rendered at a later time:

For example: Thank you, Swallow.

Example: Thank you, Swallow.

Example: "Alas! I have no ruby now, said the Prince".

In the above example, the Happy Prince expresses his bad feelings about not having any more rubies to give poor people, which is why it is an expressive speech act.

Example: "I am glad that you are going to Egypt at last, little Swallow".

In the above example, Happy Prince expresses his nice feelings for Swallow's visit to Egypt, which is why it is an expressive speech act.

Example: "What a lovely bit of glass, 'cried the little girl;"

In the above example, the little girl expresses her feelings for beautiful glass, which is why it is an expressive speech act.

Example: "But you must kiss me on the lips, for I love you".

In the above example, Happy Prince expresses his love for little Swallow, which is why it is an expressive speech act. It is important to note that the data analysis does not reveal any instances of announcement speech acts.

## 5. Results and Discussion

The illocutionary speech act analysis of "The Happy Prince" shows that Wilde employed language to reveal the themes, propel the plot, and create characters. This analysis of the short story made it possible to define that there are more representative and directive illocutionary speech acts than expressive speech acts. The perlocutionary acts, where characters perform a given act, matter because they demonstrate how characters could employ directions to advance stories and rebuild the sort of relationships seen with other characters.

The first noble action enacted by the happy Prince is arguably a directive one because it involves the Happy Prince directing the Swallow to take off the ruby from his sword and donate it to a low-income family, setting the course of events within the story, all in a bid to be altruistic. While the expressive illocutionary acts that mean characters exhibiting their affective stance were less frequent, but they perform a significant function in the narrative. The function of the expressive speech acts cannot be overestimated because emotions demonstrated in the story and expressed through the characters are on center stage and engage the central components of the story. Representative and directive speech acts are, of course, used most frequently, but expressive speech acts are equally important for the expressive specifications of the characters' feelings and emotions which drive the story.

The Happy Prince, a speaking statue made of gold that was placed to commemorate a monarch, is a perfect illustration of how performative language can enrich fiction. For the whole time readers witness an incredible transformation of the Prince which is caused by his own remarks and sad contemplations about the issues that his mankind faced. Later in the story, the Prince provides the basis for action, cursing selfish people to prompt Swallow to be selfless and bring the destruction of the statue. Likewise, dialogues between the Prince and the Swallow use various forms of the expressives in terms of how deep the Prince is interested in her and how caring he is. Primarily the Swallow refuses to stay with the Prince gradually as feelings of thankfulness and request by the Prince to which the Swallow transforms from the greedy bird to selfless. This expresses the narrator's appreciation of the Happy Prince as he sings his praises, which is an enactedinium that relates directly to the value of the story.

Consequently, the illocutionary speech act analysis of "The Happy Prince" reveals the textual practices through which Wilde employed language to offer an outlook on the story, and put forward the plot and the characters' performances. This conforms with a predominant of representative and directive acts informed by the author's preoccupation with social inequities and the latent urge to assist others, as well as the expressive acts that portray the affectionate connection between the two main characters. When used, directive acts were more often than not a means that advanced the plot and relationships between characters. This comes out clearly in cases like the Happy Prince's instructions to the Swallow to spread his possessions, which advances the plot and depicts his generosity.

Where expressive acts were less frequent, dramatic significance could not be overemphasized because it served as the ingredient that highlighted the loving relationship between the Happy Prince and the Swallow. The expressions of thanks and appreciation manifested by the Swallow uphold the spirit of willingness to give and willingness to serve. Therefore, an analysis of the illocutionary speech Act of "The Happy Prince" is suggestive and worthwhile due to the light it casts on the broad ideas of the story, the characters' progress, as well as the purposes of the author.

The representative illocutionary acts, where characters make assertive statements about the world, were used mainly to show a sharp contrast between riches and poverty within the city (Kissine, 2016). Sustaining the opposite themes of wealth and poverty in urbanity, the major representative illocutionary acts of the characters—the assertions—were employed in the following manner. For instance, there is a moment when The Happy Prince says, "I am covered with fine gold; I would feel miserable, but I don't know why"; this is just a representative utterance concerning his state, which reveals inequality in this town (Riezka & Basri, 2020). This use of representative illocutionary acts creates a vivid contrast between prosperity and suffering with broader implications of social injustice. On the other hand, directive illocutionary acts in which characters give commands or instructions are displayed for plotting purposes and to dictate relationships among them.

Consider when the Happy Prince says he sees misery in the city; the Prince is making assertive claims about the state of affairs. (see, Asykin et al. 2021 Assykin, Oka, Tenaya, Rahman, Yunus, Hadi, Pratama, Moris, Gusto, Rumbita, Ali, Bhimo, 2019). The text mentions several directive illocutionary speech acts that identify directives toward others or utterances that involve the command, request, or invitation for action (see Wardana et al., 2019). For example, when the Happy Prince asks the Swallow to take the ruby from the sword and bring it to a poor family, the Swallow develops the Prince's historical goodwill.

Furthermore, the paper locates Wilde's stylistics in the context of his overall literary production, focusing on how his journalistic, editing, and criticism experience made him a unique narrator. Lastly, in addition to earlier features of representatives and directives, the text describes several expressive illocutionary acts, where interlocutors identify an emotional state or refer to an attitude toward something expressed linguistically.

When the Swallow expresses his thanks, the attitude toward or emotional response to the Happy Prince is evident, further engaging themes of charity, selflessness, and kindness (see references Wardana et al., 2019). The study of illocutionary speech acts in "The Happy Prince" also offers insight into characterization-related aspects. The reader is deepened by the various representative, directive, and expressive acts expressed by the characters within the story. For example, the Happy Prince often makes representative illocutionary acts to portray the plight of people experiencing poverty, demonstrating his concern and desire to help others, which is fundamental to his character. (Kumala & Rohmah, 2021) (Asykin et al., 2021) (Wardana et al., 2019) (Santosa, 2017)

It can be observed that Swallow uses expressive acts of gratitude and admiration toward the Happy Prince to emphasize the near companionship of their relationship. The Swallow shifts its character from a selfish being to one who has a sense of selflessness. In closing, the analyses of the illocutionary speech acts of "The Happy Prince" present a unique perspective into the author's themes, characterization, and resulting messages. The study analyzes the different illocutionary speech acts between the characters to gain perspective far beyond the story's complexity and the author's intent. (Akmal et al., 2020) (Santosa, 2017) (Asykin et al., 2021) (Kumala & Rohmah, 2021)

This research paper is a way of supporting the big field of pragmatics especially the theory in the speech act in the way characters in the story use different speech acts. In comparison to the studies by Mubarok et al. (2021) that investigate directive speech acts in school slogans or Suryanti & Afriana (2020) that focuses on identifying and categorizing the speech acts with reference to the movie "Cinderella", the present study moves from the perspective of the more prominence to a literary text. It offers a fresh look at the use of speech acts when the conversation is not face-to-face and written instead. In addition, like Sakti (2022) who analyzed "Onward" for the different speech act, this paper also identifies various types of the speech act, not limited to film, slogans, and even folk literature. Therefore, the study continues previous research with an emphasis on a new medium to add to the body of literary analysis and pragmatics.

### 5.1 Recommendations

Upcoming researchers can analyze the illocutionary acts in relation to the story's symbolism, themes, and historical context to determine their role in the work's overall theme, "The Happy Prince."

The researchers can investigate how these illocutionary acts shed light on the characters, their goals, relations, and changes during the story. For instance, how does Swallow's speech evolve as the character becomes more loyal to the Prince?

Researchers can examine how social criticism can be established through illocutionary acts in Wilde's works. They should pay attention to the expressions of the dominant classes and the oppressed classes.

Assessing the illocutionary acts presented in "The Happy Prince" about other Oscar Wilde's works or other fairy tale literature would be helpful. This may bring certain stylistic elements and everyday themes to the fore.

Such inquiry looks to understand how illocutionary acts of the particular work may act on readers or spark their feelings. What is being asked is more about the sustainability and relevancy of the story to its readers in the present times.

## 6. Conclusion

The present research is in line with the prior studies concerning the illocutionary speech act analysis of literary texts. Representative and directive illocutionary acts dominate in "The Happy Prince" due to an orientation on the problem of social injustice and altruism with the help of language, as well as the expressiveness of the significant characters' relationships (Akmal et al., 2020) (Santosa, 2017) (Asykin et al., 2021) (Kumala & Rohmah, 2021)

Some of the representative acts depict the aspect of holding richness in the city, while other acts of the play are directive and show the kind aspect of the Happy Prince in sharing his wealth. Whereas narrative acts occur more regularly, stylistically expressed acts are less frequent, nevertheless, they are much more indicative of the affective connection shared between the two characters Solving the research questions, the overall conclusion of the study will be that the choices of illocutionary acts used by Wilde are strategic, and these can help build the narrative, paint themes, and even contribute to the development of characters. Identifying the illocutionary speech acts in "The Happy Prince," this paper has demonstrated how Wilde engaged in language to guide the text, enforce themes and narrate protagonists' traits.

People must understand how distinctive expression patterns serve as the vehicles of diverse instructive expectations if they are to become good communicators in the long term. To accurately explain the expression, a communicator must consider the following:

1. The linguistic resources required to assign syntactically and semantically related structure to the articulation

2. The sophisticated and genuine device that handles the assigned meaning of mental states

3. A system of social concepts, including social status and expertise

4. A system of higher-level representations that determine how linguistic structures are appropriately used in specific contexts

Short stories might be pragmatically studied like other forms of theatrical and novel writing. The appropriate use of speaking acts is erratic, and the chosen narrative needs to be represented by a notable pattern. It does not have any significant pattern. So, despite the stylistic differences between novels and short stories, narrative/story discourse fits itself well into speech act analysis. According to the findings of this research, if readers know how illocutionary speech acts are used in the short story, they can quickly come to accurate interpretations of the text by relating it with context.

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