Expressive Speech Acts in the Novel *"A Midsummer Night's Dream"* by William Shakespeare in John Searle's Theory

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ABSTRACT

The researcher focused on researching this novel because the dialogue is displayed not only as an aesthetic device, but also as a medium to express conflicts, emotions, and relationship dynamics between characters, especially through expressive speech. This study aims to analyze expressive speech in William Shakespeare's *novel "A Midsummer Night's Dream"* using John Searle's speech theory of speech. This research explores the role of language in shaping conflicts, conveying emotions, and reflecting social norms and power relations. The method used is qualitative descriptive with content analysis techniques against dialogue excerpts in the novel. The main source of data is obtained from the translated and original version of *"A Midsummer Night's Dream"*. The data analyzed was in the form of dialogue excerpts that contained expressive speech acts. The data collection technique was carried out by purposive sampling to select speech that showed the emotional expression of the characters. The data collection technique is carried out by documentation through reading and recording dialogues. The data analysis technique used the category of expressive speech actions based on the Searle classification. The validity of the data is obtained through triangulation of theories and sources. The research procedure includes the reading of the manuscript, the classification of the dialogue, and the analysis of the meaning of the illocution. The results of the study showed that there were 63 expressive speech acts used to express love, anger, sadness, disappointment, surprise, and other forms of emotion. Characters such as Helena, Hermia, Lysander, and Demetrius became the main users of this act of speech. Expressive speech plays a role in bringing the love triangle conflict to life, depicting gender imbalances, and displaying the emotional transformation of the character. This study concludes that expressive speech acts function as novelistic tools that reinforce characterization, build plots, and reflect cultural values in literary works. These findings contribute to expanding the understanding of the role of language in emotional communication within classical literary texts.

Keywords: Speech Acts, Expressive, John Searle, Shakespeare, Novel, *"A Midsummer Night's Dream"*.

ABSTRAK

Peneliti fokus meneliti novel ini karena dialognya ditampilkan tidak hanya sebagai perangkat estetika, tetapi juga sebagai media untuk mengekspresikan konflik, emosi, dan dinamika hubungan antar tokoh, terutama melalui tindak tutur ekspresif. Penelitian ini bertujuan untuk menganalisis tindak tutur ekspresif dalam novel William Shakespeare *"A Midsummer Night's Dream"* menggunakan teori tindak tutur John Searle. Penelitian ini mengeksplorasi

peran bahasa dalam membentuk konflik, menyampaikan emosi, dan mencerminkan norma sosial dan relasi kekuasaan. Metode yang digunakan adalah deskriptif kualitatif dengan teknik analisis isi terhadap kutipan dialog dalam novel. Sumber data utama diperoleh dari versi terjemahan dan asli dari *"A Midsummer Night's Dream"*. Data yang dianalisis berupa kutipan dialog yang berisi tindak tutur ekspresif. Teknik pengumpulan data dilakukan dengan purposive sampling untuk memilih tindak tutur yang menunjukkan ekspresi emosional karakter. Teknik pengumpulan data dilakukan dengan dokumentasi melalui pembacaan dan perekaman dialog. Teknik analisis data menggunakan kategori tindak tutur ekspresif berdasarkan klasifikasi Searle. Keabsahan data diperoleh melalui triangulasi teori dan sumber. Prosedur penelitian meliputi pembacaan naskah, klasifikasi dialog, dan analisis makna ilokusi. Hasil penelitian menunjukkan bahwa ada 63 tindak tutur ekspresif yang digunakan untuk mengungkapkan cinta, kemarahan, kesedihan, kekecewaan, kejutan, dan bentuk emosi lainnya. Karakter seperti Helena, Hermia, Lysander, dan Demetrius menjadi pengguna utama dari tindak tutur ini. Tindak tutur ekspresif berperan dalam menghidupkan konflik cinta segitiga, menggambarkan ketidakseimbangan gender, dan menampilkan transformasi emosional karakter. Penelitian ini menyimpulkan bahwa tindak tutur ekspresif berfungsi sebagai alat novelistik yang memperkuat karakterisasi, membangun plot, dan mencerminkan nilai-nilai budaya dalam karya sastra. Temuan ini berkontribusi untuk memperluas pemahaman tentang peran bahasa dalam komunikasi emosional dalam teks sastra klasik.

Kata kunci: Tindak tutur, Ekspresif, John Searle, Shakespeare, Novel, *"A Midsummer Night's Dream"*.

A. INTRODUCTION

Language in literary works not only serves as a means of communication, but also as a mirror of the inner expressions, social conflicts, and emotional upheavals of its characters. William Shakespeare's novel "*A Midsummer Night's Dream*" presents complex emotional dynamics through conversations between characters, especially in the form of expressive speech. Emotional utterances such as annoyance, joy, jealousy, and confusion appear in various scenes, marking the importance of language's role as a medium of depiction of emotional conflict. The use of expressive speech reflects how the character responds to the social and emotional realities around him (Nabila et al., 2025:110).

An analysis of the form and function of expressive speech is important to understand how Shakespeare constructed interpersonal relationships and social tensions in his novelistic narratives. Among Searle's five classifications of speech acts, expressive speech acts are the central focus of this study. Expressive utterances such as praise, blame, complaint, admiration, and sorrow not only convey emotional reactions but also shape the direction of

the plot and intensify character relationships. In this play, characters like Hermia, Helena, and Lysander use expressive language to voice emotional turmoil and relational conflict. Therefore, analyzing expressive speech is crucial to understanding how Shakespeare constructs meaning, emotion, and power through language.

This research was carried out because there have not been many studies that specifically dissect the role of expressive speech in creating novel effects and forming characters in classic novel manuscripts. "*A Midsummer Night's Dream*" was chosen because it has a rich dialogue that is full of emotional nuances, and shows the complexity of a love relationship filled with misunderstandings, jealousy, and desire. Compared to other Shakespearean works that are more studied in terms of tragedy or structure, this work offers a subtle, humorous, and ironic linguistic complexity, very worthy of analysis through a pragmatic approach. This work also remains relevant today because the issues raised such as conflicts of love, loyalty, and social tension are still a reflection of the reality of human relationships today.

This study highlights the peculiarities of expressive speech in classical novels as a marker of character emotions and a tool to describe changes in social relationships in stories. This study contributes to literary analysis by emphasizing the importance of language aspects as a tool for representing power, vulnerability, and emotional struggles in interaction. Shakespeare's works, which have long been the object of academic study, have not been widely studied through speech theory actions, especially in their expressive aspects. Expressive speech acts were chosen because they were able to express the character's personal reactions to situations that provoked emotions, so that it became a window to see the inner structure and motivation of the character. Compared to structural or semiotic approaches, the speech approach provides a sharper space in revealing the implicit meaning of character dialogue.

This research presents novelty through a focus on the type of expressive speech in classical novels as the main tool for the formation of emotions and the dynamics of social relations. Unlike previous research that only highlighted literal meanings or thematic structures in novels, this study explored how verbal

expression in the form of emotional speech plays a role in building novelistic nuances as well as conveying sociocultural messages. The novel "*A Midsummer Night's Dream*" is the work of William Shakespeare, the fifth edition by Gramedia Pustaka Utama and published in 2024. This novel contains a novel script that is more often seen as a romantic comedy, but through the lens of speech theory theory, this novel can be revealed as a portrait of human communication that is full of misunderstandings and deep emotional dynamics. There has been no research that specifically raises expressive speech in this text using John Searle's theory, which asserts that language not only conveys information, but also involves feelings and attitudes towards situations. Previous studies discussing this novel only focused on the performances presented, this is proven by research conducted by (Joubin, 2022:417; Mantellato, 2023:51; Stephenson, 2021:708). Shakespeare's *A Midsummer Night's Dream* remains relevant today because it presents universal themes such as complicated love, social pressures on life choices, and the search for identity all of which remain central conflicts for modern humans. Through its chaotic love triangle, emotional manipulation through

"love potions," and escape into a fantasy world as a form of escapism, the play reflects how humans are often trapped between logic and emotion, reality, and illusion. In the era of social media and instant relationships, the emotional turmoil and misunderstandings depicted in this story feel even more relevant, proving that issues of the heart and identity are indeed timeless.

A Midsummer Night's Dream presents a web of romantic entanglements involving Hermia, Lysander, Demetrius, and Helena, entangled further by the fairy king Oberon and his mischievous servant Puck, whose use of a magical love potion creates chaos among the lovers in a moonlit forest before the final restoration of harmony. The speech acts found in Shakespeare's dialogues ranging from directives like commands, commissives such as love vows, to expressives showing jealousy or grief serve as pragmatic indicators of interpersonal dynamics and power structures in the play. The choice of *A Midsummer Night's Dream* is grounded in its enduring thematic relevance and its rich, multifaceted dialogues, which exemplify the pragmatic intricacies of speech acts. These expressive utterances are instrumental not only in revealing the

character's psychological states but also in propelling the narrative forward by intensifying relational tensions or fostering reconciliation. Unlike prior studies that emphasized literary structure or symbolism, this research adopts a pragmatic lens, focusing on the expressive force of language through Searle's taxonomy to uncover the performative functions of speech in shaping emotional and social narratives.

Expressive speech is particularly relevant to reveal how Shakespeare's characters express confusion, love, anger, or irony. Examples of expressive speech in the novel titled *Ends with Us* such as "But this is a very special hand that has been through almost half a million dollars' worth of specialty education. I have a lot of faith in this hand," uttered by Ryle, contain a tone of boasting where the speaker wishes to impress others (Salsabila, 2023:48). Another example is found in *Love at First Swipe Web Series* that expressed by Li Wen "Wow, you look handsome," the relationship of the speaker and hearer were childhood friends, and they met again at the speaker's brother wedding ceremony. The speaker showed gratitude to the hearer for attending to the speaker's brother wedding ceremony. Therefore,

thanking expression in the utterance is considered as the type of expressive speech act (Ricca & Ambalegin, 2022:19).

This research makes a theoretical contribution to the development of John Searle's speech theory of action, especially expressive types in the study of classical novels. The application of this theory helps to broaden the understanding of how language is used not only as a medium of information, but as a tool of psychological and social reflection in the performing arts. Practically, this research is useful as a reference for academics, literary critics, and theater actors to understand the role of emotions in dialogue and how the use of language can create a high novelistic intensity.

Communication in the novel is not just an exchange of words, but a linguistic action that contains social and psychological intentions (Maharani et al., 2025:843). John Searle's speech theory in Saleh et al. (2024:52), which is a development of Austin's theory, is the main framework in this study. According to Searle, expressive speech is speech that expresses attitudes or feelings towards external conditions, such as praise, complaints, apologies, or surprises

(Nugroho et al., 2025:34). Speech acts, as first introduced by J.L. Austin and further developed by Searle, refer to utterances that do not merely state something, but perform actions through language. In this framework, speaking is viewed as a form of doing such as making a promise, issuing a command, giving thanks, or expressing regret. Every utterance carries an illocutionary force that reflects the speaker's intention and a perlocutionary effect that influences the hearer. This category specifically functions to reveal the speaker's psychological state in response to certain events or conditions. Unlike assertive or directive acts, expressive acts are not meant to describe facts or cause the hearer to act, but rather to represent how the speaker feels about a situation whether emotionally, morally, or socially. Expressive speech acts are characterized by their emphasis on sincerity, emotional content, and evaluative stance. The speaker is emotionally involved, and the utterance is expected to align genuinely with the speaker's internal condition. Typical forms include statements of gratitude, regret, admiration, complaint, and sarcasm. These acts are pivotal in literature, where character emotions and relationships often unfold through emotionally charged dialogue. This type of speech is used by characters to show personal reactions, create an emotional atmosphere, and develop an interpersonal narrative in the novel (Asdah & Safitri, 2025:910).

Searle's division of speech acts consists of five categories, namely assertive, which is an utterance that states the truth or facts; directive, which is an utterance that aims to get the listener to do something; commissive, which is an utterance that shows the speaker's commitment to take action in the future; expressive, which is an utterance that expresses the speaker's feelings or attitude; and declarative, which is an utterance that directly changes the status or situation through a statement (Umat & Utomo, 2024:131). Expressive speech occupies an important position in literary works, as it conveys not only the intention, but also the inner atmosphere of the character. This is emphasized by Arumdafta & Pratiwi (2024:21) that expressive speech is very important in understanding the dynamics of human relationships involving emotional conflicts. Expressive speech is not only a means of expressing feelings, but also a symbol of emotional power in interactions (Sartika et al., 2025:1230).

Dialogue in the classic novel holds a lot of potential for analysis. Shakespeare wrote dialogues that were not only rich in meaning, but also highly reflective of the social and emotional conditions of his time. "*A Midsummer Night's Dream*" is a fertile field for studying expressive speech, as each character conveys his feelings through intelligent, ironic, and poetic dialogue. Characters like Hermia, Helena, Lysander, and Demetrius not only move through action, but also through words full of emotional meaning. Their speech reflects strength and vulnerability at the same time, revealing inner complexity in conflicting and humorous interactions (Mourad, 2021:318).

This study aims to identify and analyze the form and function of expressive speech in "*A Midsummer Night's Dream*" using Searle's theoretical framework. The focus of the research is directed at how emotional speech is used by characters to express conflict, develop relationships, and convey social values. Expressive speech characteristics include the expression of feelings, the use of emotional diction, and not demanding a direct response from the interlocutor. Its existence is important as an indicator of emotions and social dynamics in the story.

Several previous studies have touched on the role of speech in literary works, but none have addressed the expressive type in Shakespeare's novels in depth. A study by Mukminin (2024:48) revealed that emotions such as anger or sadness in short stories are often manifested through expressive speech. Meanwhile, Astika et al. (2021:58) stated that this type is a character mechanism in conveying inner reactions verbally. The study differs in its focus on classical novel texts, with its high emotional intensity and complex forms of language. Seftiani et al. (2021:186) stated that many of the conflicts that occur in the novel can be examined based on the language used by the characters in the dialogues.

Examples from the script show how Shakespeare used expressive speech as a major driving force for conflict. The character of Hermia clearly shows her emotions when she is forced to marry a man she does not love. His speech contained rejection, anger, and determination. Other characters such as Oberon and Titania also throw emotional speeches at each other that show the tension in their relationship as king and fairy queen. Language is the main tool in

creating conflict, shaping atmosphere, and conveying the social meaning hidden behind conversation (Alparizky & Bahri, 2025:248).

This research confirms that novels are not just about events, but also about words. Expressive speech plays an important role in shaping the emotion, relationships, and intensity of the story. Through this approach, *"A Midsummer Night's Dream"* can be read not only as a love comedy story, but as a portrait of human communication that is colorful and meaningful.

B. RESEARCH METHODS

William Shakespeare's novel *"A Midsummer Night's Dream"* was chosen as the object of research because it presents complex emotional conflicts through interactions between characters in a mixed atmosphere of fantasy and reality. The dialogues of the characters in this novel are full of emotional content such as love, jealousy, anger, sadness, and admiration, which are conveyed in the form of expressive speeches. The use of poetic, metaphorical, and intense language in this novel becomes an expressive means to express the inner state of the characters and describe the dynamics of interpersonal relationships. An interesting aspect that can be studied is how expressive speech is used by characters to convey their emotions, as well as how this form of expression affects the course of conflicts, power relations, and narrative resolution.

This study uses a qualitative descriptive approach with a speech action analysis strategy based on John Searle's theory. The qualitative descriptive approach was chosen because it allows an in-depth analysis of the dialogue in the novel *"A Midsummer Night's Dream"* without using quantitative data. The strategy used refers to the category of Searle speech acts, especially expressive speech acts that reflect the speaker's psychological state of a condition. This strategy involves the process of identifying, classifying, and interpreting the expressive illocution functions that arise in the characters' dialogues, to understand how emotions are articulated and used to construct novel relationships and tensions (Razak & Ratnawati, 2025:980).

This research is not tied to a specific setting because the object analyzed is in the form of a novel text, so its implementation can be carried out flexibly. The time frame of the study lasted from August 2025.
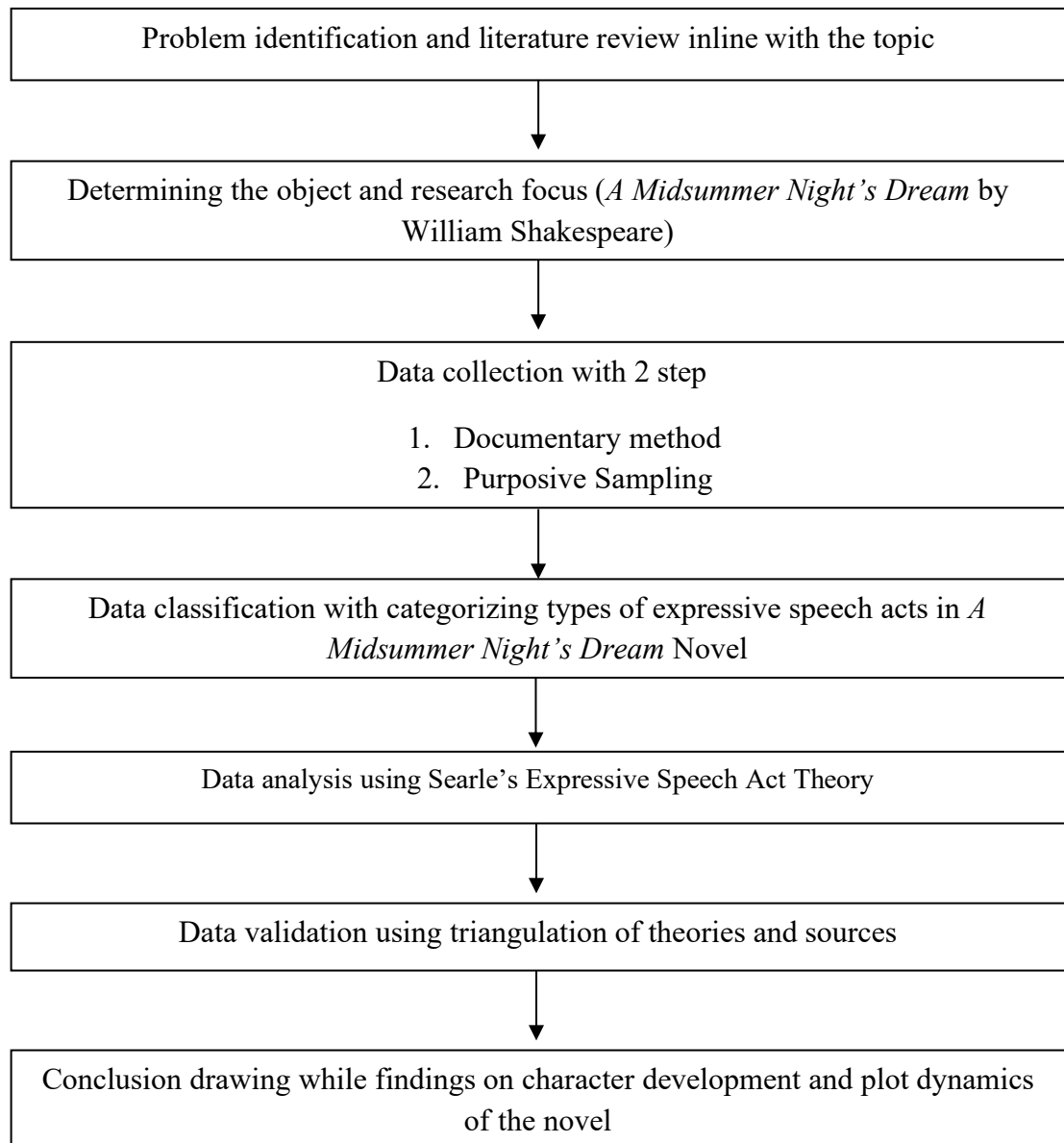
Figure 1. Research Flowchart

The purpose of this study is to analyze the expressive speech contained in the novel *"A Midsummer Night's Dream"* by William Shakespeare. The analytical framework refers to the theory of speech actions by John Searle, which places the illusory aspect at the core of verbal communication. The focus of the research is on speeches that reflect the speaker's emotions or inner attitudes, whether in the form of praise, criticism, apology, admiration, anger, or other forms of emotion.

Qualitative methods are used in this study, with a descriptive approach. This method aims to understand and describe linguistic phenomena in novel dialogue in depth (Saadah et al.,

2025:266). Not using statistics, this method focuses on narrative interpretation of the collected verbal data. The descriptive approach is used to map and explain how expressive speech functions in creating emotional meaning and supporting plot and character development.

The main source of data in this study is the manuscript of the novel *"A Midsummer Night's Dream"* by William Shakespeare. The data studied is in the form of speech or character dialogue that contains elements of expressive speech, such as expressions of feelings of love, anger, sadness, admiration, or frustration. Secondary data sources include scientific journals and literature reviews that discuss speech theory and analysis of Shakespeare's novels.

The data extraction technique uses purposive sampling, which is the selection of data based on certain considerations according to the focus of the research (Lenaini, 2021:36). In this novel, what is taken is a quotation from the character's dialogue that explicitly shows the existence of emotional expression in accordance with the category of expressive speech acts.

Data collection technique was carried out by the documentation method, namely recording and organizing parts of the text that are relevant to the focus of the research (Waruwu, 2023:2900). All dialogues in the novel are read intensively and critically to identify the forms of expressive speech used by the main and supporting characters.

Data analysis was carried out with a content approach based on Searle's theory (Saleh et al., 2024:53), which focused on decomposing the function of expressive illocution in speech. The analysis steps include:

1. Data Identification: Determining dialogue excerpts that contain emotional elements or reflections on the character's psychological state.

2. Speech Classification: Groups data based on types of emotional expressions such as anger, admiration, sadness, frustration, love, or ridiculous.

3. Function Analysis: Examine the illocution function of each speech act, to understand the communicative intent and its impact in the noveltic structure.

4. Validation and Triangulation: Comparing the results of the analysis with theories and findings from previous research to test the consistency and accuracy of interpretation.

5. Conclusion and Generalization: Compiling the main findings of the analysis to formulate the contribution of expressive speech to the development of characters and the plot of the novel.

The validity of the data is guaranteed through triangulation of theory and data. The results of the analysis were compared with Searle's speech theory and other relevant literature, to ensure that the interpretation was carried out accurately and objectively.

The research procedure was carried out through several stages,

C. RESULT AND DISCUSSION

Expressive Speech Act

The expressive speech act in this study focused on the expressions of emotions and feelings produced by the characters in William Shakespeare'*s novel "A Midsummer Night's Dream".* Based on the results of the analysis, expressive speech is the main means for the characters to express deep feelings such as excessive love, jealousy, anger, confusion, and witty annoyance. Characters such as Helena, Hermia, Lysander, Demetrius, and Titania exhibit a wide spectrum of emotions through their speech, which often explodes suddenly in the form of intense and poetic verbal expressions.

namely: (1) in-depth reading and understanding of the novel *script "A Midsummer Night's Dream"* to identify relevant forms of verbal expression; (2) classification of data based on categories of expressive speech actions according to Searle's theory; (3) analysis of the illocution function of expressive speech; (4) validation of results by triangulation of data and theory; and (5) drawing conclusions about the strategic role of expressive speech in shaping emotions and conflicts in novels.

Expressive speech not only shapes the characterization of the characters, but also plays an important role in moving the plot and building conflict. Emotions that are conveyed explicitly through speech reveal the tension between the characters, especially in the parts that depict the chaos of love caused by Oberon's potion. Helena, for example, uses expressive speech to convey feelings of inferiority, pain, and betrayal when she feels manipulated and ridiculed by people who used to ignore her. Hermia expresses anger and jealousy at Lysander's change in attitude, while Titania shows admiration and deep love when she wakes up and sees Bottom.

These expressive speeches enrich the emotional dynamics presented in the novel and reinforce the nuances of the romantic comedy that Shakespeare built. Through expressive speech, Shakespeare depicts the complexity of human feelings wrapped in the absurdity of dreams, miracles, and magic manipulations. Some of the main findings in this study are related to the dominant category of expressive speech acts, which are as follows:

Table 1. Findings of Expressive Speech Act

No.	Findings	Number of Findings
1.	Expression of emotions	13
2.	Expressions of love	10
3.	Complaining expression	2
4.	Satirical expression	8
5.	Praise expressions	5
6.	Expressions of blame	5
7.	Expression of fear	1
8.	Expressions of confusion	6
9.	Pleasurable expressions	2
10.	Astonished expression	2
11.	An advising expression	1
12.	Sad expression	6
13.	Happy expression	2
	Total findings	63

DISCUSSION

William Shakespeare's novel *"A Midsummer Night's Dream"* is one of the classic works of literature that is famous for blending elements of love, magic, chaos, and comedy in a single narrative stage. The script was written by Shakespeare in the late 16th century and became one of the most frequently staged romantic comedy novels to date. The main strength of this novel lies in its ability to depict the complexity of human emotions through characters who are under the influence of love and magic. The conflicts presented are not only external between the characters, but also reflect deep emotional upheaval, especially in terms of

unrequited love, jealousy, anger, and irrational admiration.

The novel focuses on the four main couples involved in the chaos of love: Hermia and Lysander, Helena and Demetrius, Titania and Oberon, as well as the fictional couple in the play Pyramus and Thisbe. In conflicts that arise between them, language is used as the main medium to convey emotions, form conflicts, and resolve tensions. Shakespeare wrote the dialogues of his characters in a poetic style that contained a lot of strong and often exaggerated emotional speech. It is precisely through this exaggerated expression that this novel creates a unique atmosphere and comic as well as tragic appeal that is both entertaining and touching.

This novel is an interesting object of study in the study of speech actions because it is full of speeches that describe the emotions of its characters. The focus of this study is on expressive speech, which is speech that expresses feelings, such as love, jealousy, anger, heartache, annoyance, and amazement. The expressive speech in this novel not only strengthens the characterization of the characters, but also becomes an important element in the development of the plot and the creation of the atmosphere. Characters like Helena express a lot of their frustrating feelings because love is unrequited; Hermia shows anger and jealousy when her lover changes hearts; Titania shows deep admiration and love for Bottom while under the influence of magic; and Puck as a mischievous fairy expresses satisfaction and amusement at the mess he causes.

Using an ambiguous time setting and a semi-magical world, *"A Midsummer Night's Dream"* presents a complex linguistic and emotional experience. Language became a tool for Shakespeare to explore the most irrational side of human love and feeling. Therefore, the expressive speech in this novel is not just a means of communication between characters, but a reflection of the emotional conditions that are at the center of the conflict and the resolution of the story. The novel provides a wide space to observe how emotions are articulated in the form of speech, making it a very relevant material to analyze from the perspective of expressive speech theory.

Table 2. Discussion of Expressive Speech Act

No.	Pages	Dialogue	Spoken Speech Act	Speech Act Context
1.	Page 7	Theseus states how long the moon changes.	"but oh, methinks, how slow This old moon wanes! She lingers my desires"	An expression of frustration and emotional longing for the time that feels slow towards the wedding day.
2.	Page 7	Theseus called Hippolyta gently.	"Now, fair Hippolyta, our nuptial hourDraws on apace..."	The gentle greeting of "fair Hippolyta" and the enthusiasm of welcoming the wedding show, love and appreciation.
3.	Page 7	Theseus satirizes the old woman.	"Like to a step-dame or a dowager, Long withering out a young man's revenue.	A satire on an old woman (stepmother or rich widow) that slows down the happiness of a young man. This is a form of sarcasm.
4.	Page 7	Hippolyta praises the beauty of the moon	"the moon, like a silver bow bent in heaven..."	An expression of admiration for the beauty of the moon.
5.	Page 8	The expression of love from Theseus to Hippolyta, is conveyed in a reflective tone.	"I woo'd thee with my sword, And won thy love doing thee wounds;"	Theseus admits that his love was earned through war ("with my sword") and realizes that the way he wins that love comes with wounds and suffering. This depicts a love relationship that started with a conflict, but now he wants to celebrate peacefully.
6.	Page 8	Egeus expresses his emotions to Theseus.	"Full of vexation come I, with complaintAgainst my child, my daughter Hermia."	This speech shows Egeus who feels disappointed and disturbed because Hermia does not follow her will to marry the man of her choice.
7.	Page 8	A blameful expression from Egeus to Lysander.	"This man hath bewitch'd the bosom of my child."	This speech shows Aegean's accusation that Lysander has "bewitched" his daughter, implying that Hermia's love for Lysander was not natural, but rather due to

manipulative influences.

8.	Page 8	A sharp sarcasm from Egeus who accused that all of Lysander's love words were just pretense.	"With feigning voice, verses of feigning love;"	This tutuan said that the voice and the love verse are fake, with the word "feigning" repeated as an emphasis on lies.
9.	Page 9	Hermia's pleading and complaining expression at the same time.	"I would my father look'd but with my eyes."	This speech voiced frustration over the lack of empathy and freedom of choice.
10.	Page 10	An exasperating expression from Theseus, yet loaded with psychological distress.	"Whether, if you yield not to your father's choice, You can endure the livery of a nun,For aye to be in shady cloister mew'd..."	This speech describes monastic life with the metaphors of "shadow" and "loneliness", giving the impression that choosing not to marry is a grim fate.
11.	Page 11	An angry and blameful expression from Egeus, who called Lysander "scornful".	"Scornful Lysander, true, he hath my love; And what is mine my love shall render him; And she is mine..."	This speech affirms that Hermia belongs to him and he has the right to give it to whomever he chooses. This reflects anger over defiance and the assertion of full power as a father.
12.	Page 11	Theseus' astonished expression.	"I must confess that I have heard so much..."	This speech showed his surprise that he had heard the news about Demetrius and Helena before, but he had not had time to respond.
13.	Page 12	An expression of love and concern from Theseus to Hippolyta.	"What cheer, my love?"	This speech signifies love and an attempt to melt the tension after a loud conversation with Hermia and the men.
14.	Page 12	Hermia's sad and poetic expression.	"Belike for want of rain, which I could wellBeteem them from the tempest of my eyes."	This speech counters Lysander's metaphor by implying that his cheeks are pale with tears. "Tempest of my eyes"

				shows the deep sadness and subtlety of her feelings as a wounded woman.
15.	Page 13	Hermia's complaining expression.	"O cross! Too high to be enthrall'd to low."	This speech calls their love "cross" (burden, suffering), because the love of a person of high status is not supposed to be subject to the low. The cry of "O cross!" marks sadness over the status inequality that is considered a barrier.
16.	Page 14	A pleading expression from Lysander.	"If thou lovest me then,Steal forth thy father's house tomorrow night;"	Lysander asks Hermia to leave her father's house secretly for the sake of their love. The tone of this sentence shows the urgency and trust in Hermia's love.
17.	Page 14	A sarcastic expression from Hermia.	"By all the vows that ever men have broke(In number more than ever women spoke)..."	Hermia inserted criticism of men's promises that were often broken, while still delivering her vows of love. This shows an awareness of the fragility of the promise but his determination not to repeat it.
18.	Page 15	Helena's expression of awe and praise was stunned.	"Your eyes are lode-stars and your tongue's sweet airMore tuneable than lark to shepherd's ear..."	This speech sounds like a poetic metaphor: eyes as beautiful as a star pointing the way and a voice as beautiful as a singing bird. This praise is based on envy but is still packaged in a subtle and poetic way.
19.	Page 15	Confused expression of Hernia.	"I frown upon him, yet he loves me still."	This speech expresses ignorance of the logic of Demetrius' love.

20.	Page 16	Helena's sad expression.	"The more I love, the more he hateth me."	This speech is a reflection of one-sided love: the greater the love he gives, the more he is shunned. This phrase is very powerful in expressing inner anguish.
21.	Page 16	Hermia's expression of love for Lysander.	"Before the time I did Lysander see,Seem'd Athens as a paradise to me. Oh, then, what graces in my love do dwell,That he hath turn'd a heaven into hell!"	The metaphor "heaven into hell" shows how deep and total the influence of love is, even though now we have to leave everything behind.
22.	Page 17	Helena's expression of blame.	"So the boy Love is perjur'd everywhere. For, ere Demetrius look'd on Hermia's eyne..."	This saying states that love (described as "boy") breaks promises everywhere, because before falling in love with Hermia, Demetrius had actually loved Helena. This indicates an emotional wound that has not healed.
23.	Page 18	Helena's expression of blame and disappointment.	"He hail'd down oaths that he was only mine; And when this hail some heat from Hermia felt,So he dissolv'd, and showers of oaths did melt."	The metaphor of the weather is used poetically to show the instability of Demetrius' love.
24.	Page 18	Helena's sad expression.	"If I have thanks, it is a dear expense. But herein means I to enrich my pain,To have his sight thither and back again."	This speech shows extreme love and self-torture.
25.	Page 19	A complimentary expression from Bottom.	"A very good piece of work, I assure you, and a merry."	This speech shows Bottom's enthusiastic praise of the script of the novel "Pyramus and Thisbe", even though it is clear that the novel is referred to as "lamentable comedy", a deliberate contradiction to humorous effect.

26.	Page 20	Flute's expression of confusion.	"What is Thisbe? A wandering knight?"	This speech shows the confusion of Flute who still does not understand his role.
27.	Page 24	The Fairy's joyful expression.	"Over hill, over dale, / Thorough bush, thorough brier, / Over park, over pale..."	This speech describes the spirit of carrying out duties in an agile and loyal manner.
28.	Page 25	Fairy's surprised expression.	"Either I mistake your shape and making quite, / Or else you are that shrewd and knavish sprite..."	This speech depicts an expression of astonishment as well as a humorous insinuation.
29.	Page 26	An expression of excitement from Puck.	"And then the whole quire hold their hips and loffe..."	This speech reinforces the expression of satisfaction and pride in the ability to entertain.
30.	Page 26	Oberon's sarcastic expression was sharp.	"Ill met by moonlight, proud Titania."	Oberon's opening remarks were intended as a satire on Titania's attitude which was considered arrogant. It is an angry expression wrapped in irony and subtle accusations.
31.	Page 27	Oberon's sarcastic expression.	"Your buskin'd mistress and your warrior love, / To Theseus must be wedded..."	This speech is a satire with a hint of jealousy, showing offending and feelings of betrayal.
32.	Page 27	Titania's expression of guilt.	"But with thy brawls thou hast disturb'd our sport..."	This speech describes a straightforward and emotional accusation.
33.	Page 28	An expression of love from Titania.	"His mother was a vot'ress of my order..."	Titania explained her emotional connection with the child's mother, who showed expressions of affection, memories, and deep loyalty.
34.	Page 30	An angry and vindictive expression from Oberon.	"Well, go thy way. Thou shalt not from this grove / Till I torment thee for this injury."	This speech symbolically depicts anger, hurt, and threats.
35.	Page 31	Demetrius' angry and exasperated expression.	"Hence, get thee gone, and follow me no more."	This speech was delivered rudely to show anger and irritation towards Helena.

36.	Page 32	An expression of love from Helena.	"You draw me, you hard-hearted adamant,But yet you draw not iron, for my heartIs true as steel."	This speech shows a metaphor of love full of suffering.
37.	Page 32	Demetrius' angry and disgusted expression.	"Tempt not too much the hatred of my spirit; For I am sick when I do look on thee."	This speech shows extreme rejection with painful emotional expressions.
38.	Page 33	A sarcastic expression from Helena to Demetrius.	"The wildest hath not such a heart as you."	This speech is an emotional criticism in the form of sarcasm.
39.	Page 33	Helena's expression of confusion.	"Apollo flies, and Daphne holds the chase; The dove pursues the griffin..."	Helena flips the traditional logic of who chases whom in love, showing the absurdity of the situation. It's a subtle satire against the reversal of gender roles in their love.
40.	Page 33	An emotional expression from Demetrius.	"I shall do thee mischief in the wood."	This speech was an intimidating expression from Demetrius, showing frustration and abusive intentions at being constantly pursued by Helena.
41.	Page 34	Helena's complaining expression.	"We cannot fight for love as men may do. We should be woo'd, and were not made to woo."	This speech implies a satire on the social norms that limit women in love.
42.	Page 34	Oberon's expression of vengeance.	"And with the juice of this I'll streak her eyes,And make her full of hateful fantasies."	This speech expresses Oberon's desire to deceive Titania for refusing her request. He wants to make Titania fall in love sadly with the first creature he sees.
43.	Page 38	An expression of praise by Hermia.	"Lysander riddles very prettily..."	This speech is in the form of clarifying feelings and maintaining politeness in love communication.
44.	Page 39	Puck's sarcastic expression.	"Pretty soul, she durst not lie / Near this lack-love, this kill-courtesy."	This speech shows a negative assessment that is poetically thrown out.

45.	Page 39	An expression of love from Helena to Demetrius.	"Stay, though thou kill me, sweet Demetrius."	This speech is a statement of sacrifice in love.
46.	Page 40	Helena's expression of sadness.	"Therefore no marvel though Demetrius / Do, as a monster, fly my presence thus."	This speech describes self-loathing due to deep sadness.
47.	Page 50	An expression of love from Titania.	"And I do love thee: therefore, go with me."	This speech indicates love and also emotional dominance, since love is spoken along with the desire to have.
48.	Page 55	An emotional expression from Demetrius.	"Why do you rebuke him that loves you so? / Lay breath so bitter on your bitter foe."	This speech shows heartbreak and emotional confusion.
49.	Page 55	Hermia's emotional expression.	"Now I but chide, but I should use thee worse, / For thou, I fear, hast given me cause to curse."	This speech is filled with grief and anger, indicating expressive speech that is full of emotional accusations and a sense of loss.
50.	Page 55	Hermia's expression of fear.	"It cannot be but thou hast murder'd him. / So should a murderer look, so dead, so grim."	It is a form of expressive speech that combines the emotions of fear, disappointment, and accusation in one verbal outburst.
51.	Page 56	Hermia's expression of emotion at thinking Lysander had been killed.	"Out, dog! Out, heart! Thou driv'st me past the bounds / Of maiden's patience."	This speech contains extreme anger and feelings of humiliation.
52.	Page 59	Helena's expression of emotion as she accused the men of manipulating the truth.	"You do advance your cunning more and more. / When truth kills truth, O devilish-holy fray!"	Helena uses the "devilish-holy" paradox to show how painful a seemingly sacred betrayal can be. It is an expressive act of speech that expresses feelings of hurt, anger, and cynicism.
53.	Page 61	Hermia's expression of sadness.	"But why unkindly didst thou leave me so?"	This speech is a form of conveying feelings of rejection and not being understood.
54.	Page 64	An expression of love from Lysander.	"Helen, I love you, by my life I do..."	This speech shows commitment and emotional devotion.

55.	Page 69	An expression of emotion and anger from Oberon to Puck.	"This is thy negligence: still thou mistak'st, / Or else commit'st thy knaveries willfully."	This speech is full of negative emotions and disappointment over the failure of the plan.
56.	Page 72	An emotional expression from Demetrius to accuse Lysander of being a coward.	"Lysander, speak again. / Thou runaway, thou coward, art thou fled?"	This speech is in the form of insults and emotional encouragement to provoke the courage of the opponent.
57.	Page 77	An expression of love from Titania to Bottom.	"What, wilt thou hear some music, my sweet love?"	This act of speech shows emotional attention and deep love.
58.	Page 81	Aegean's expression of confusion found Hermia, Lysander, Demetrius, and Helena sleeping in the forest.	"I wonder of their being here together."	This act of speech is a spontaneous expression of ignorance and worry.
59.	Page 82	Lysander's expression of confusion over uncertainty.	"My lord, I shall reply amazedly, / Half sleep, half waking..."	This speech reflects a sincere sense of wonder and a feeling of uncertainty about the reality he is experiencing.
60.	Page 86	Expressions of praise from the Flute over Bottom's genius.	"No, he hath simply the best wit of any handicraft man in Athens."	This speech shows deep respect for their friend's acting skills and flexibility.
61.	Page 94	A sarcastic expression by Lysander.	"He hath rid his prologue like a rough colt; he knows not the stop..."	This speech conveys a veiled insinuation of dissatisfaction.
62.	Page 97	An expression of sadness by Thisbe.	"O wall, full often hast thou heard my moans..."	This speech expresses the typical sadness of the romance style.
63.	Page 105	An expression of confusion by Hippolyta.	"How chance Moonshine is gone before Thisbe comes back and finds her lover?"	This speech expresses confusion over the poor flow of the show.

Expressive speech in *"A Midsummer Night's Dream"* plays an important role in representing emotions, conflicts, and psychological dynamics between characters. Characters such as Helena, Hermia, Lysander, Demetrius, Oberon, and Titania often use expressive speech to express feelings of love, anger,

sadness, jealousy, and frustration. Shakespeare framed their emotions in poetic metaphors and novelistic irony, which not only brought the characters to life but also added depth of meaning to the situation they were in. This act of expressive speech reflects the inner turmoil of the characters and is a trigger and revelation of the tension that occurs between them.

In the early part of the novel, Theseus' expression of frustration and longing for a time that feels slow illustrates how the emotions of love can be hampered by time (p. 7). On the contrary, Hippolyta shows admiration for the beauty of the moon as a form of serenity and acceptance. The emotions of the female characters, especially Hermia and Helena, are often articulated through expressions of neglected love, betrayal, and the search for validation. Helena, for example, expresses deep sadness when she says "The more I love, the more he hateth me" (p. 16), reflecting the suffering of one-sided love.

Expressive speech also reflects power relations and inner conflicts. When Egeus blames Lysander for having "bewitched" Hermia (p. 8), it is not only an expression of a father's anger, but also an affirmation of patriarchal power over his daughter's choice. Something similar is seen when Hermia complains about her father's decisions and the social pressure she faces, such as when she says "O cross! Too high to be enthrall'd to low." (p. 13). This speech voiced social inequality that became a barrier to true love.

In the middle to the end of the script, the emotions of the characters are more intense. Hermia and Helena blame each other out of jealousy and betrayal, such as when Hermia yells angrily at Helena, or Helena accuses two men of playing tricks on her (pp. 55–56). The illusion in this speech act is the expression of pain and injustice, while the perlocution clouds the conflict and damages their friendship relationship. Similarly, Oberon and Titania, who, despite being a fairy couple, exhibit emotional strife, which is revealed through expressions of sarcasm, anger, and manipulative love—such as when Oberon plots to humiliate Titania by making her fall in love with Bottom (p. 42).

Overall, expressive speech in *"A Midsummer Night's Dream"* shows how language becomes a complex emotional container. The sincerity condition of each speech reinforces the noveltic intensity, as the characters express the feelings they experience directly or covertly. In this context, Shakespeare not only presents love stories and comedy, but also inserts

criticism of social structures, gender norms, and patriarchal power through the emotions of his characters. Therefore, the analysis of expressive speech in this novel

shows that language plays a role as a tool to fight for love, resist oppression, and voice inner wounds deeply.

D. CONCLUSION

This study analyzes expressive speech in novels *"A Midsummer Night's Dream"* by William Shakespeare using John Searle's speech theory as a framework for analysis. The results of this study found 63 expressive speech acts spread throughout the novel manuscript, both in the dialogue of human characters and fairy characters. Based on the results of the research and discussion, it can be concluded that expressive speech plays a central role in building conflicts, showing emotional dynamics between characters, and reflecting social, romantic, and power hierarchical values in the structure of the story.

As emphasized in previous research, expressive speech acts function as a means to express authentic feelings, ranging from love, anger, disappointment, to confusion. Characters such as Hermia, Helena, Lysander, Demetrius, Oberon, and Titania use expressive speech to voice their deepest emotions, which greatly determine the course and intensity of the novel. In accordance with the sincerity rules in Searle's theory, these speeches

show that the emotions spoken reflect the actual psychological state, thus creating a strong and convincing depth of character.

Through the stages of systematic analysis, this study shows that expressive speech is not only an expression of feelings, but also serves as a tool to shape power dynamics, fight for love, resist subordination, and express resistance to injustice. The illocution contained in these speech acts often produces a perlocutory effect in the form of increasing conflict or changing social relations between characters.

Theoretically, this study reinforces the application of John Searle's theory in the study of classical novels, by showing that even in literary works that use metaphorical and poetic language such as Shakespeare's, illocution functions can be systematically identified and interpreted. Practically, this research is also an important reference in understanding how emotions, social norms, and power relations are displayed through language in literary works, which can be applied to

the analysis of other works with a similar approach.

In conclusion, this study proves that language in *"A Midsummer Night's Dream"* It has a very complex emotional and social dimension. Language is not only a means of aesthetics and communication, but also a medium for Shakespeare to present conflicts, social inequality, and love dynamics full of irony and paradoxes. Expressive speech is a crucial element in bringing the narrative to life and revealing the structure of emotions and power in literary works.

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