

# Dialogue of Diversity: Mapping Emotional Nuance and Social Differences through Expressive Speech Acts

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## ABSTRACT

This research explores the mapping of emotional nuance and social differences through expressive speech acts in the narrative-driven video game *Assassin's Creed: Odyssey*. Focusing on the protagonist, Alexios, the study aims to identify the types of expressive language used and analyze how these linguistic choices contribute to the depiction of diverse social interactions and character development. Using a qualitative approach, the study examines fifty selected utterances from the game's dialogue based on the speech act theories of Austin (1962), Searle and Vanderveken (1985), and Leech (1983). The findings reveal ten distinct types of expressive speech acts: protesting, complaining, thanking, boasting, condoling, greeting, complimenting, apologizing, lamenting, and congratulating. Protesting emerged as the most dominant type (40%), highlighting Alexios's frequent reactions to social injustice, betrayal, and unfair treatment within the game's complex world. Furthermore, the analysis identifies the conflictive function (58%) as the primary illocutionary mode, followed by convivial and collaborative functions. These results suggest that expressive speech acts serve as a vital mechanism for portraying how an individual navigates social inequality and diverse group dynamics. Rather than focusing on action, the game uses nuanced dialogue to communicate social meanings and the complexities of human relationships. This study highlights the role of digital storytelling in reflecting social differences and individual agency, illustrating how language shapes the protagonist's journey through a fragmented and diverse society.

## Article history:

Received 22 July 2025

Accepted 5 May 2026

## Keyword:

Speech act, illocutionary act, game, *Assassin's Creed*, pragmatics.

## INTRODUCTION

Human beings are inherently social. In daily life, people spend a great deal of time interacting with others, and language is the primary tool that enables these interactions. As Sapir (1921) states, language is a uniquely human possession, a learned system of symbols used to express ideas, emotions, and desires. Sapir (1921) states that language is a unique human possession, a learned system of symbols used to express ideas, emotions, and desires. In line with this view, Yule (2006) describes language as a communication system that uses symbols to convey meaning and support social interaction. This is reinforced by Kuraesin and Prasetya (2022), who emphasize that language allows us to understand the desires of others in both spoken and written forms. Language not only allows individuals to exchange information but also to express emotions, build relationships, and – as noted by Espunya

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(2023)—provide internal evidence regarding a person's moral and social nature in various contexts.

Communication often takes place through spoken utterances. However, an utterance is not just a combination of words (Paltridge, 2012). It can also be an action. For example, if an employer says, "You are fired," the statement does not merely describe a situation but actually enacts it. This concept is at the heart of speech act theory. Austin (1962) explains that speech acts are utterances that perform actions. Yule (1996) supports this idea by stating that many actions are accomplished through speech. Recent research by Muhtadi *et al.* (2025) indicates that speech acts play a crucial role in driving narrative flow and character development in cinematic media. Austin identifies three elements: the locutionary act (the production of a meaningful utterance), the illocutionary act (the speaker's intention, such as a promise or a warning), and the perlocutionary act (the effect on the listener). Among these three, the illocutionary act is considered the most central because, as noted by Sam and Hasbi (2025), this function acts as a tool for agency and identity formation within a narrative.

Searle and Vandervaken (1985) explain that illocutionary acts involve both providing information and performing an action. For instance, when someone says, "I promise to help you," they are both sharing a plan and committing to do something. Searle and Vandervaken (1985) explain that illocutionary acts involve both conveying information and performing an action. For example, when someone says, "I promise to help you," they are simultaneously sharing a plan and committing to carrying it out. This dual function reflects the importance of intention in communication, which, according to Chrisman and Hubbs (2021), is a complex communicative structure capable of explaining the purpose of a social act. Additionally, Baig (2024) emphasizes that expressive speech acts are particularly important in reinforcing themes and revealing the depth of a character's emotions, while Mareta and Afriana (2024) identify this type of speech act as the primary means for characters to convey emotional understanding to the audience. Based on this concept, Searle and Vandervaken classify illocutionary acts into five types. These are assertives, which express belief in something being true; directives, which attempt to get the listener to do something; commissives, which commit the speaker to a future action; expressives, which show the speaker's emotions or attitudes; and declarations, which bring about a change in social reality simply through the act of speaking.

These types of speech acts are not only found in everyday life but also in digital storytelling such as video games. One rich example is *Assassin's Creed: Odyssey*, a narrative-driven game developed by Ubisoft. Set in ancient Greece during the Peloponnesian War, the game follows Alexios, a mercenary who becomes involved in a personal and political struggle. The game features numerous conversations between characters, allowing players to explore different responses and observe how language reflects personality, emotion, and social roles. The dialogues in *Assassin's Creed: Odyssey* are filled with emotional expression and relationship-building. This makes the game a suitable subject for speech act analysis. Although various types of speech acts can be found in the game, this study focuses on expressive speech acts. These acts help to reveal the inner feelings of the characters, such as anger, joy, sadness, regret, or pride. Through expressive speech, the game offers more than action and adventure. It also creates emotional realism and meaningful interactions.

This research uses the classification proposed by Searle and Vandervaken to identify the kinds of emotions expressed through speech. It also applies Leech's theory to explain the purposes behind these expressions, such as showing politeness, building rapport, or

expressing disagreement. By examining expressive speech acts in this game, the study highlights the important role of language in shaping emotion, character, and social connection in digital storytelling.

Research on expressive speech acts has been done extensively in traditional narrative media such as film and literature. Mareta and Afriana (2024) explored the film *Percy Jackson* and found that protest and praise speech acts dominate character interactions to deliver emotional understanding to the audience. In line with this, Sam and Hasbi (2025) and Muhtadi *et al.* (2025) analyzed the films *Poor Things* and *Bad Boys: Ride or Die*, demonstrating how speech acts function as tools of agency and identity formation. In the field of literature, Baig (2024) and Espunya (2023) highlight the role of expressive speech acts in strengthening the themes of resilience as well as moral and social characterization in novels. However, these studies generally focus on linear media where the audience is passive, leaving plenty of room to explore linguistic dynamics in interactive media such as video games with complex historical themes.

On the other hand, speech act research has also expanded into digital media and social activism. Utami and Yanti (2022) and Anggraeni *et al.* (2020) mapped how netizens used Instagram to protest government policies during the COVID-19 pandemic. Furthermore, Oyedeji and Nmadu (2025) and Paundrianagari and Arifin (2025) analyzed language use in the EndBadGovernance movement and protest song lyrics as media for social critique and solidarity. Although these studies successfully capture how language is used to combat injustice in the real world, there remain limitations in exploring how similar patterns of protest and expressions of dissatisfaction are represented in the simulated digital world of video games, which reflect issues of diversity and social inequality through the interactions of their main characters.

Another gap is found in the communicative functions of complaints and conflicts. Argyris *et al.* (2021) examined how the tone of speech acts influences customer emotions on social media, while Putri and Rahmawati (2025) analyzed public responses to spontaneous emotional expressions in political speeches. Although these studies provide insights into emotional intensity, they often overlook how expressive speech acts – particularly conflictive functions – operate within a larger narrative that explores social differences and the universality of humanity. Currently, discourse analysis in video games remains largely confined to technical aspects or plot progression, without deeply mapping how emotional nuances and social differences are negotiated through expressive language.

This research is urgent because video games like *Assassin's Creed: Odyssey* have become a digital storytelling medium with significant influence in representing complex social issues. Understanding how the main character uses language to respond to injustice is not merely a linguistic analysis, but an effort to map how values of equality and diversity are communicated in popular culture. The novelty offered by this study lies in its specific focus on the "Dialogue of Diversity," where findings indicate that protest speech acts account for 40% of the total data. This suggests that protest is not merely an expression of anger but a primary mechanism for characters to navigate social inequalities and differences within the game's dynamic world.

Based on this background, this study aims to identify and classify the types of expressive speech acts used by the main character, Alexios, in the game *Assassin's Creed: Odyssey*. Additionally, this study aims to analyze the communicative functions of these speech acts based on Leech's theory (1983) to understand how language contributes to narrative

development, the portrayal of emotional nuances, and the reflection of social differences in character interactions. Through these objectives, it is hoped that this research will make a significant contribution to the fields of pragmatics and digital discourse analysis.

## METHOD

This study employs a qualitative research method. As noted by Denscombe (2010), qualitative research emphasizes the use of language and visual data, focusing on meaning and interpretation, unlike quantitative research, which relies on numerical analysis. The data in this study consist of words, phrases, sentences, and spoken utterances drawn from the dialogues in *Assassin's Creed: Odyssey*. Since the analysis involves interpreting expressive speech acts rather than counting measurable data, the qualitative approach is appropriate. This method enables a deeper understanding of how language is used to convey emotions and social interactions within the game's narrative. Data collection for this research is carried out using documentary techniques. The documentary information is taken from written sources.

Alexios was selected as the subject of analysis due to the frequency of his use of expressive speech acts in various conflict situations. This aligns with the criteria used by Kuraesin and Prasetya (2022), who selected their data source based on the abundance of specific speech acts (in this case, complaints) that formed the focus of their research. As noted by Mareta and Afriana (2024), selecting characters who frequently express protest and praise is crucial for providing the audience with a clear emotional understanding of the dynamics of the relationships between characters.

To analyze the data, this study draws on three theoretical frameworks. First, the classification of expressive speech acts by Searle and Vandervaken (1985) is used to identify the types of expressions found in the dialogue. These include apologizing, thanking, greeting, welcoming, lamenting, condoling, deploring, protesting, complaining, complimenting, boasting, congratulating, and praising. This categorization helps clarify the emotional content of each utterance. Second, Austin's (1962) speech act theory is applied to analyze each utterance through three components: the locutionary act (what is said), the illocutionary act (what is meant), and the perlocutionary act (the effect on the listener). This approach reveals how language functions as action in context. Third, Leech's (1983) theory is used to explain the communicative purpose behind each expressive act, classifying them as convivial, conflictive, collaborative, or competitive. Each speech act is examined in relation to its wording, tone, and speaker relationships, then grouped accordingly with a brief explanation. By integrating these three frameworks, the study addresses two main research questions: the types of expressive speech acts used in the game and the reasons behind their use.

## FINDINGS AND DISCUSSION

### Findings

This chapter presents the results of data analysis and discussion of expressive speech acts found in the video game *Assassin's Creed: Odyssey*. The analysis used several theories, including Austin's (1962) speech act theory, Searle and Vandervaken's (1985) classification of expressive speech acts, and Leech's (1983) theory of the functions of illocutionary acts.

This chapter discusses the types of expressive speech acts found in Alexios's dialogues and explains how each type functions within its context in the game.

### Types of Expressive Speech Acts

This study identifies 50 utterances containing expressive speech acts in the dialogues of Alexios. Out of the 13 expressive speech act types proposed by Searle and Vandervaken (1985), 10 types were found in the data. These include protesting, complaining, thanking, boasting, condoling, greeting, complimenting, congratulating, lamenting, and apologizing. The distribution and frequency of each type reflect the emotional range and social dynamics present in the game's narrative. The percentage of each type is presented in the Table 1.

Table 1 *The Types of Expressive Speech Act Found in Assassin's Creed: Odyssey*

Types of Expressive Speech act	Quantity	Percentage
Protesting	20	40%
Complaining	7	14%
Thanking	5	10%
Boasting	4	8%
Condoling	3	6%
Greeting	3	6%
Complimenting	3	6%
Lamenting	2	4%
Apologizing	2	4%
Congratulating	1	2%
Total	50	100%

Table 1 shows that the most dominant type of expressive speech act is protesting. This reflects the overall theme of *Assassin's Creed: Odyssey*, which revolves around conflict, betrayal, and injustice. As the main character, Alexios often faces manipulation, oppression, and personal betrayal, leading him to frequently express protest in his dialogue. Complaining is the second most frequent type, appearing in 7 utterances or 14 percent of the data. These complaints usually occur when Alexios is forced into difficult situations, often due to unreliable characters like Markos. Through these utterances, Alexios expresses frustration over being burdened or treated unfairly. Thanking appears 5 times, making up 10 percent of the total. While not as frequent, it plays a key role in showing appreciation to supporting characters such as Phoibe, Barnabas, or Aspasia. These moments highlight Alexios's ability to show gratitude and humility, even in the midst of conflict.

The results of the analysis show that, among the four functions of illocutionary acts proposed by Leech, three were identified in the data. These are the convivial, collaborative,

and conflictive functions. Each function reflects a different communicative purpose in the dialogues, such as expressing politeness, encouraging cooperation, or showing disagreement. The detailed distribution of these functions is presented in the Table 2.

Table 2 The Types of Functions of Expressive Speech Act Found in *Assassin's Creed: Odyssey*

Function of Illocutionary Act	Form	Frequency	Total	Percentage
Convivial	Greeting	3	17	32%
	Thanking	5		
	Congratulating	1		
	Apologizing	2		
	Condoling	3		
	Complimenting	3		
Collaborative	Asserting	6	6	10%
Conflictive	Threatening	4	27	58%
	Cursing	5		
	Accusing	8		
	Reprimanding	10		

Table 2 shows that the most common function of illocutionary acts in *Assassin's Creed: Odyssey* is the conflictive function, with 27 instances or 58% of the total. This high number fits the storyline, where Alexios often faces betrayal, danger, and injustice. He uses many speech acts like accusing, reprimanding, cursing, and threatening to show his anger, disagreement, or frustration. These conflictive utterances reflect the emotional and intense nature of the game. The second most frequent function is convivial, with 17 occurrences or 32%. This includes speech acts such as thanking, greeting, complimenting, and condoling. These show Alexios's softer side when he expresses appreciation, sympathy, or politeness in more peaceful situations. The collaborative function appears only 6 times (10%) in the form of asserting which shows that Alexios sometimes provides or confirms information, but it's not the main focus of his dialogue. Lastly, the competitive function does not appear at all which means that Alexios never asks, beg, or demand in a way that competes for power or benefit.

### Protesting

Protest speech acts in digital narratives are not merely expressions of negative emotions, but rather complex and purposeful communicative acts. Theoretically, protest possesses a unique feature in which the speaker not only formally expresses disagreement but also demands change or accountability from the addressee, who is perceived as having the capacity to resolve the issue. Protesting has unique features. First, it is not just about feeling sad or unhappy but about formally expressing disapproval. Second, while the listener may not be directly responsible for the issue, they must have the ability to address it and are expected to take action (Searle & Vandervaken, 1985: 214). Protest functions as a mechanism of agency through which an individual evaluates a situation as wrong and exerts prescriptive pressure to have it rectified.

In the context of *Assassin's Creed: Odyssey*, protest is the most dominant speech act type, with a frequency of 20 utterances (40%). This dominance indicates that the main character, Alexios, consistently finds himself in a position demanding resistance against injustice, betrayal, or unequal workloads. This high frequency of protest aligns with the findings of Mareta and Afriana (2024) in their analysis of the film *Percy Jackson*, which states that characters tend to use protest extensively to express disapproval of unfavorable situations and to convey deep emotional understanding to the audience. Furthermore, this use of confrontational protest reflects what Oyedeki and Nmadu (2025) describe, where language is used to criticize harmful policies or actions and to drive change in power dynamics.

Moreover, the sociopragmatic dominance of these protest utterances illustrates Alexios's efforts to redefine his bargaining position and identity within a rigid social hierarchy. According to the perspective of Chrisman and Hubbs (2021), protest functions by challenging existing normative status, where the speaker challenges the listener's authority to impose a particular situation. Within the game's narrative, this indicates that Alexios does not merely function as a passive mercenary but as a subject possessing the agency to engage in social critique against the reality of injustice he encounters. As highlighted by Paundrianagari and Arifin (2025), this expressive function is highly effective in constructing critical messages and fostering a sense of urgency to resist oligarchy or oppressive power. Thus, the presence of massive protests in the dialogue not only accelerates the narrative's plot development but also serves as a reflection of the overarching themes of resilience and individual struggle in the face of conflicting political interests and power imbalances – core elements of an inclusive digital storytelling experience. Furthermore, the researcher provides some examples of the utterances classified as protesting below:

MARKOS :“ Ah, Alexios! I-I can tell from the smile on your face Duris has paid you your drachmae.”  
ALEXIOS :“Who's smiling? I just heard where you got the drachmae for the vineyard. Are you out of your fucking mind?” (3: 40-41)

Aspects of speech act

**Locutionary act** : Alexios says to Markos that he is not smiling and questions how Markos got the money for the vineyard.

**Illocutionary act** : Alexios protests and scolds Markos for making a foolish decision.

**Perlocutionary act** : Alexios wants Markos to feel guilty and realize that what he has done is wrong.

In this dialogue, Alexios employs a confrontational protest strategy in response to Markos's irresponsible behavior. Based on the theory by Chrisman and Hubbs (2021), this utterance has a dual structure: an evaluative aspect (judging Markos's actions as madness) and a prescriptive aspect (an implied demand that Markos stop making the same mistakes). Alexios feels unfairly treated because, as the one performing dangerous work, he is instead burdened by Markos's poor financial decisions.

The anger cloaked in sarcasm in the utterance “Who's smiling?” indicates a spontaneous emotional expression which, according to research by Putri and Rahmawati (2025), often emerges in emotionally charged communication to express deep dissatisfaction with a situation. Sociopragmatically, Alexios's protest here functions as a critique of the imbalance of responsibility in their relationship. Although Markos is the business owner, it is Alexios who bears the physical risks, making this protest a form of “linguistic resistance” against exploitation and managerial incompetence. This finding reinforces the idea that in digital

media, protest functions as a tool for navigating social status differences and fighting for individual justice amidst a chaotic system.

Furthermore, the dominance of the conflictive function (58%) in Alexios's speech underscores the consistent tension between individual agency and social expectations within the gaming world. The protest he voices is not merely a disruption in the flow of communication, but an effort to disrupt and renegotiate the imbalanced normative status between himself and Markos. As explained in Leech's theory (1983), this conflictive speech act deliberately disregards social politeness due to a sharp disagreement regarding the situation at hand. In this context, Alexios uses protest as an instrument to challenge Markos's managerial dominance, which is perceived as incompetent, thereby creating a shift in power dynamics that reflects a struggle against injustice within unequal interpersonal relationships.

Narratively, the use of these expressive speech acts functions as a plot-driving device that provides character depth beyond mere physical actions on screen. This finding aligns with the perspective of Sam and Hasbi (2025) that language in digital media functions as a tool for agency, identity formation, and narrative development. By protesting Markos's reckless financial decisions, Alexios actively constructs his own moral identity and sense of responsibility, distinguishing himself from the irresponsible authority figure. This demonstrates that in contemporary digital storytelling, expressive dialogue becomes a crucial arena where issues of emotional diversity and social difference are deeply negotiated, while simultaneously reinforcing messages about individual resilience amidst corrupt social structures.

### Complaining

The speech act of complaining in a narrative is a form of expressing dissatisfaction or distress regarding a situation the speaker finds unpleasant. Unlike protest, which tends to demand immediate corrective action, complaining often serves as emotional catharsis or a way to share a psychological burden with the conversation partner. From a sociopragmatic perspective, complaining can be expressed directly or through implicit strategies to convey the speaker's internal state to the listener. In this study, 7 utterances (14%) were categorized as complaining speech acts, which frequently occurred when Alexios felt burdened by difficult situations or the unreliable behavior of other characters.

The importance of this speech act is emphasized by Mareta and Afriana (2024), who state that complaining is a means of conveying to the audience the character's emotional stance regarding the story's context. Additionally, Kuraesin and Prasetya (2022) emphasize in their study that complaints often manifest as hint strategies or expressions of irritation, serving to convey disagreement with a social or personal condition. In *Assassin's Creed: Odyssey*, Alexios's complaints serve as a window for players to glimpse the humanity and mental exhaustion of a hero amidst the chaos of war.

PHOIBE	: "See, you didn't need a weapon after all! Are you
leaving?"	
ALEXIOS	: "I've had enough Athenian hospitality to last me a
lifetime."	
PHOIBE	: "You get used to it. It's nice! What are you going to do now?" (96:
1401-1403)	
Aspects of speech act	

**Locutionary act** : Alexios replies Phoibe's comments by mentioning the hospitality that Athenian people have shown him, implying that the experience was intense and perhaps not entirely

pleasant

**Illocutionary act** : Alexios is expressing dissatisfaction with his experience in Athens which indirectly complains how he was treated or what he endured.

**Perlocutionary act** : Phoibe is expected to understand that Alexios is tired and disillusioned. Alexios wants Phoibe to possibly sympathize with him.

In this scene, Alexios's speech constitutes an expressive complaint that employs sarcasm as a linguistic strategy. The use of the phrase "Athenian hospitality" actually refers to a series of traumatic events, including political instability, disease, and the deaths of key figures in the city. Based on the theory by Kuraesin and Prasetya (2022), this utterance can be categorized as an implicit complaint under the subcategory of annoyance, where the speaker does not directly blame the addressee (Phoibe) but expresses a negative attitude toward the situation they have experienced.

Narratively, this complaint reflects the emotional depth of a character who is beginning to feel alienated from the world around them. As explained by Baig (2024), expressive speech acts like this are crucial in reinforcing themes of resilience and character development, as they reveal the internal conflicts faced by the main character. Alexios not only laments the city's physical condition but also the "moral decay" he witnesses, which leaves him emotionally drained.

Finally, this interpretation suggests that complaining in digital media serves to build a more intimate interpersonal relationship between the main character and supporting characters. By sharing his grievances with Phoibe, Alexios reveals his vulnerability as a human being, not merely a cold-hearted mercenary. This reinforces the argument by Argyris *et al.* (2021) that the management of tone in acts of complaining can evoke positive emotions or sympathy from the listener, which, in the context of this story, strengthens the emotional bond between Alexios and Phoibe amidst a chaotic social system.

### Thanking

PHOIBE : "Maybe you shouldn't let him do that."

ALEXIOS : "Thanks for the advice."

PHOIBE : "You're welcome!" (6: 131-132)

Aspects of speech act

**Locutionary act** : Alexios says thank to Phoibe for the advice given.

**Illocutionary act** : Alexios' statement of thanking shows that he is glad to Phoibe's advice, thus this utterance is assorted into expressive speech act.

**Perlocutionary act** : Phoibe may hope Alexios reconsiders his choices or becomes more assertive. Alexios's may response politely and close the topic.

In this short exchange, after Phoibe gently suggests, "Maybe you shouldn't let him (Markos) do that," offering her opinion on how Alexios is treated by Markos, Alexios responds with, "Thanks for the advice.". Alexios acknowledges Phoibe's concern, not just with politeness, but with appreciation. According to Searle and Vandervaken (1985: 212), the preparatory condition for thanking is that the speaker must recognize a benefit and that the hearer is responsible for it. In this case, the benefit that Alexios gets is Phoibe's supportive gesture and Phoibe as the hearer is responsible for it because Phoibe is someone who cares about Alexios and wants to help him. Although her comment is brief, it expresses care and insight. Alexios's "thanks" fulfills the expressive goal of showing gratitude and maintains a respectful, friendly rapport. Phoibe's cheerful reply, "You're welcome!", completes the interaction, reinforcing the mutual respect and warmth between them.

## Functions of Expressive Speech Acts

### *Conflictive*

ALEXIOS : "Do you know how many of his guards were there? All for a fucking rock..."

MARKOS : "This "rock" could buy a house, my friend!"

(7: 101-103)

In this conversation, Markos gives Alexios the task of retrieving a valuable obsidian eye, forcing Alexios to risk his life while facing the Cyclops. Alexios' utterance is seen as conflictive because the task is given to him, but he does not fully accept it and shows his feelings through a complaint. A conflictive speech act happens when someone's words create tension or show disagreement with others. This complaint may lead to a clash between Alexios and Markos, who gives him this dangerous task. This situation shows that a conflictive function is carried out by Alexios' expressive speech act, since it goes against social expectations.

### *Convivial*

PHOIBE : "My pet eagle. She's my friend. Mater gave her to me. But she'll be your friend now, and it'll be like I'm there with you. You know, to remind you of me."

ALEXIOS : "Thanks, Phoibe."

In this conversation, a pet eagle is given to Alexios by Phoibe as a symbol of their bond and as a reminder of her presence during his journey. A brief but heartfelt "Thanks, Phoibe" is said by Alexios in response. This utterance is clearly seen as showing the convivial function, where a polite act is done by the speaker to make the hearer feel appreciated and valued. Positive behavior is shown, and feelings of respect and care are expressed. This act matches Leech's view that convivial speech acts help build friendly relationships between people.

### *Collaborative*

STENTOR: "Are you ready to crush the Athenians?"

ALEXIOS : "I'm ready for war." (40: 606-607)

In this conversation, Stentor asked Alexios a question about whether he is ready to face the Athenians during an important war preparation. A clear answer, "I'm ready for war," is given by Alexios. This response is seen as part of the collaborative function based on Leech's theory. The purpose of this speech act is to give information and help the listener understand the situation without trying to argue, command, or cause conflict. A simple and honest reply is spoken by Alexios to show his readiness, which helps Stentor know that they can move forward together. The goal of the utterance is to support teamwork and show that the speaker and hearer are working together.

## Discussion

The predominance of protest speech acts (40%) in Alexios's discourse reflects a communication pattern aimed at challenging injustice and demanding accountability in a world rife with conflict. This finding aligns with the research by Mareta and Afriana (2024), which suggests that protest speech acts often appear extensively in visual narratives to provide the audience with a deep emotional understanding of a character's aversion to a specific situation. Theoretically, the high frequency of these protests confirms the "dual-aspect" structure proposed by Chrisman and Hubbs (2021), wherein protests serve not

only as expressions of emotional dissatisfaction but also contain evaluative claims and prescriptive demands for the immediate rectification of unequal social or political situations.

The conflictive function, reaching 58%, indicates that verbal interactions in the game often disregard politeness to assert individual agency. This aligns with the analysis by Putri and Rahmawati (2025) regarding the use of spontaneous language in political speeches, which functions as an emotional response to situational pressure. In the context of Alexios, the use of sharp and sarcastic language when facing Markos constitutes a form of “linguistic resistance” against managerial exploitation. As noted by Muhtadi *et al.* (2025), the use of such pragmatic strategies is crucial in reinforcing the narrative plot and deepening the audience’s understanding of the character’s motivations as well as the power dynamics they face.

Furthermore, the speech act of complaining (14%) in this study functions as a mechanism for catharsis and the development of more intimate interpersonal relationships. Through strategies of *hint* or subtle cues, such as when Alexios comments on “Athens’ hospitality,” he is actually engaging in implicit criticism of the moral decline of the surrounding society. This pattern aligns with the findings of Kuraesin and Prasetya (2022) that complaints are often not intended to directly blame the addressee, but rather to express frustration toward unpleasant external situations. These complaints lend a human dimension to Alexios, transforming him from a mere mercenary into an individual with emotional depth and psychological vulnerability.

Analysis of these various speech act functions also demonstrates that video game narratives are an effective medium for social criticism. Much like the use of language in digital activism movements studied by Oyedeji and Nmadu (2025), Alexios employs expressive speech acts to critique harmful actions and advocate for change within the social structures he inhabits. This demonstrates that digital storytelling can represent issues of equality and diversity through dialogues that challenge oligarchies or authorities, similar to the messages of social criticism identified by Paundrianagari and Arifin (2025) in the lyrics of protest songs in Indonesia.

Lastly, mapping emotional nuances through these expressive speech acts makes a significant contribution to understanding the “Dialogue of Diversity” in interactive media. This study reinforces the argument by Sam and Hasbi (2025) that language in digital media functions as a powerful tool for agency, identity formation, and narrative progression. By expressing a diverse range of emotions—from fierce protests to sincere expressions of gratitude—Alexios navigates social differences and status inequalities in a deeply human way. Ultimately, these findings demonstrate that video game pragmatics offer valuable insights into how individuals can maintain their identities and moral principles amidst heterogeneous and high-pressure social environments.

## CONCLUSION

This research was done to find out what types of expressive speech acts are used by the main character, Alexios, in *Assassin’s Creed: Odyssey*, and how they work in conversations. The results show that Alexios uses many types of expressive speech acts, like protesting, complaining, thanking, boasting, apologizing, complimenting, and condoling. The most common one is protesting. This shows that Alexios often faces betrayal, conflict, or unfair situations, which makes him express frustration and disagreement. There are 50 expressive

utterances found in Alexios's speech. These include 10 types: protesting (20 or 40%), complaining (7 or 14%), thanking (5 or 10%), boasting (4 or 8%), condoling (3 or 6%), greeting (3 or 6%), complimenting (3 or 6%), apologizing (2 or 4%), lamenting (2 or 4%), and congratulating (1 or 2%). Protesting is the most common, showing Alexios often reacts strongly to problems. Other types, like complaining and thanking, show his emotions and appreciation toward others.

From the findings, present research demonstrates that language use in video games is not a narrative complement, but a crucial instrument for mapping emotional nuances and social differences within a complex digital world. Findings indicating the dominance of protest speech acts (40%) and conflictive functions (58%) provide a profound interpretation that the character Alexios is not merely a prototype of a passive hero, but a subject possessing strong agency in responding to injustice, betrayal, and social inequality. This demonstrates that video games like *Assassin's Creed: Odyssey* provide a rich simulation of human interaction, where expressive language is used to renegotiate an individual's bargaining position in the face of oppressive systems or majority groups.

Significantly, this study addresses a research gap previously identified. Unlike research on linear media such as films or novels, which tend to depict character development in a linear manner (as in studies by Mareta & Afriana, 2024 or Baig, 2024), this study demonstrates that in interactive media, expressive speech acts function as sociopragmatic bridges that allow players to directly experience the psychological and moral burdens of the characters. While previous social media research (such as Utami & Yanti, 2022) focused on real-world protests, this study demonstrates that video games can represent similar strategies of linguistic resistance, reinforcing the position of games as a medium of social critique on par with literary works and other forms of activist media.

In conclusion, "Dialogue of Diversity" in this study confirms that through the ten types of expressive speech acts identified, video games successfully capture the essence of human universality while also highlighting the uniqueness of individual differences. The significance of this study lies in its contribution to the fields of pragmatics and digital discourse analysis, offering a new perspective that expressive language is the primary navigational tool for individuals to fight for justice amidst diverse and often unequal social structures. Thus, this study provides a foundation for future research to further explore how the dynamics of power and identity are constructed through verbal interactions in an ever-evolving virtual environment

These speech acts serve three main functions: conflictive, convivial, and collaborative. The conflictive function is the most common, with 27 utterances (58%), where Alexios shows anger or disagreement. The convivial function appears in 17 utterances (32%) and includes polite expressions like thanking and apologizing. The collaborative function is found in 6 utterances (10%), where Alexios shares ideas or gives information to help others. These functions show how Alexios communicates with other characters and handles different situations in the game.

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