



**REVEALING MAIN CHARACTER'S PERSONALITY IN  
*COCO* MOVIE: A STUDY OF SPEECH ACTS**

**THESIS**

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2023**





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This thesis is dedicated to the English Department, Faculty of Humanities, Jember University as the one of requirements to achieve of Sarjana Sastra Degree in English Studies.

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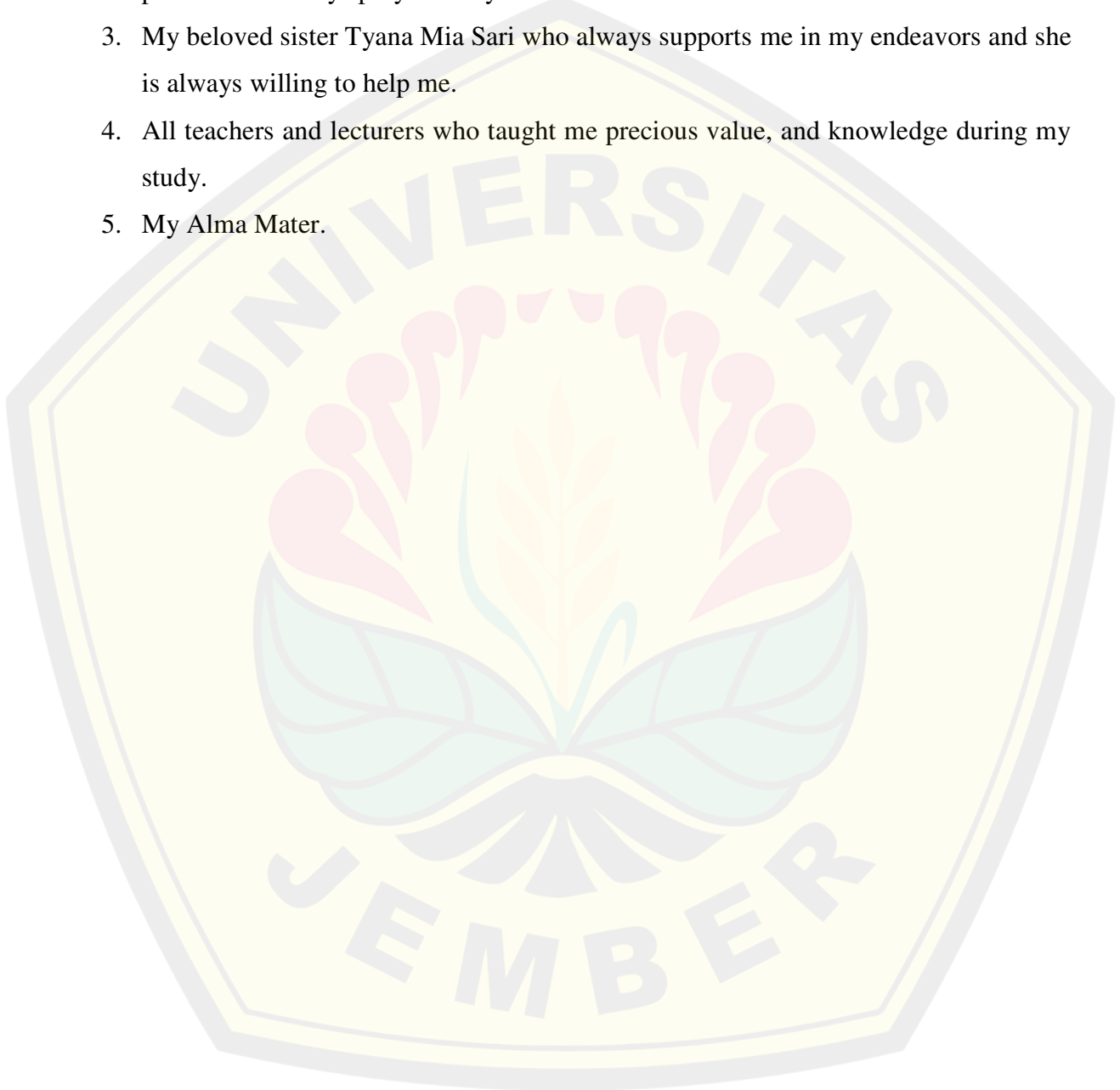
**English Department  
Faculty of Humanities  
Universitas Jember**

**2023**

## DEDICATION

The writer dedicates the thesis to:

1. My beloved father, Pitoyo who always supports financially and mentally.
2. My beloved mother, Purwanti who is my inspiration. She never ceases to give love that I'm blessed with and ensouls me to become a better person. In addition, a person who always prays for my success.
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4. All teachers and lecturers who taught me precious value, and knowledge during my study.
5. My Alma Mater.



**MOTTO**

“The best way to get started is to quit talking and begin doing.”

-Walt Disney-



**DECLARATION**

I hereby state that the thesis entitled **Revealing Main Character's Personality in *Coco* Movie: A Study of Speech Acts** is an original piece of writing. I ensure that the analysis of the research has not already been arranged for other degree or any publications.

I guarantee to the best of my knowledge that all sources used and any help received in the preparation on this thesis have been acknowledged.

Jember, January 2023

The Candidate,

Novita Anggraini

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**THESIS**

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## SUMMARY

**REVEALING MAIN CHARACTER'S PERSONALITY IN *COCO* MOVIE: A STUDY OF SPEECH ACTS;** Novita Anggraini, 160110101001; 2023: 69 pages; English Department Faculty of Humanities, Universitas Jember.

Speech act theory is one of studies in Pragmatics. Speech acts usually deal with multiple cases. In this research, speech act theory by Austin (1962) is linked up with personality theory of HEXACO by Lee and Aston (2012). Additionally, the theory about five basic kinds of actions by Searle (1976) and theory about features of context of situation are used in this research. Employing all aforementioned theories, this study is aimed at revealing the personality of main character in *Coco* movie through analyzing the utterances spoken.

This research deals with qualitative method. The research strategy of this study is documentary method. The researcher takes the data from *Coco* movie that is downloaded from <http://dl.sharemydrive.xyz/get/coco-2017>. The data belong to qualitative data because the data are from the main character's dialogues. Selected utterances of the main character (named Miguel) which contain speech acts are used to reveal his personality. The researcher collects the data with total 33 utterances.

The result of this research displays that Miguel uses 4 kinds of illocutionary acts on his utterances. These kinds of illocutionary acts are representative, directive, commissive, and expressive. This research also analyzes the relation of kinds of illocutionary acts and HEXACO personality traits. The analysis shows that representative belongs to low agreeableness, low honesty-humility, and low emotionality. Directive relates to high extraversion, high conscientiousness, and high openness to experience. Commissive is linked up with high agreeableness and low conscientiousness. Expressive refers to high emotionality and high honesty-humility. Conjoining types of illocutionary acts and HEXACO personality, this research finds that Miguel is portrayed as a child with strong will, stubborn, and hard-working. Therefore, Miguel has a combination personality of *low agreeableness* and *high conscientiousness*.

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## CHAPTER 1. INTRODUCTION

This chapter provides information that is explained in several sub-chapters related in the topic. They are background of the study, research problem, research questions, research purposes, scope of study and the organization of the thesis.

### 1.1 Background of the Study

Human being cannot live alone. In daily activities, a person interacts with other people. In the interaction, they need a language to communicate with each other. Language is constructed by words. The words are used to deal with everything humans need. Language can be produced through spoken or written. By using language, the human can convey what they want to do. Therefore, language is very important for human life.

Language cannot be separated from linguistics. According to Trask (1999:129), language is the central study in linguistics. Linguistics plays a significant role in language. Linguistics is divided into two categories. They are micro linguistics and macro linguistics which have their own sub-discipline studies. Some sub-discipline studies are sociolinguistics, pragmatics, semantics, phonology, psycholinguistics, morphology, etc. This research focuses on the pragmatics.

Yule (1996:3) states that “Pragmatics concerns with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader)”. In other words, pragmatics is considered as the study of language in use. Therefore, pragmatics is applied to indicate how language is used in daily conversation in society. Moreover, pragmatics cannot be separated from context. According to Owen (2012:24), pragmatics is the study of language that focuses on the how language is used as a tool of communication in society to achieve something based on the context. Context is “words that come before and after a word,

phrase, statement, etc, helping to show what its meaning is” (Thomson, 1995:250). In other words, context helps readers to grasp meaning that appears in a word, statement, etc.

In another explanation about pragmatics referring to Austin about speech act theory (1962:5), performative utterances are utterances not only spoken by the speaker but the utterance involves an action to be in. Furthermore, Yule (1996:470) states that speech act is actions performed via utterances and it usually inclines in specific labels such as a compliment, complain, request, apology, invitation, or promise.

According to Austin (1962), the speech acts involve three categories. They are *locutionary acts*, *illocutionary acts*, and *perlocutionary acts*. *Locutionary acts* are acts of speaking. *Illocutionary acts* are acts done in speaking. *Perlocutionary acts* are acts performed by speaking. In other words, perlocutionary acts are acts that appear as the effect of illocutionary act. In addition, Searle (cited in Cutting, 2002) defines that the illocutionary acts are divided into five kinds namely directive, representative, commissive, expressive, declarative.

The object of this research is *Coco* movie. The research analyzes speech act appearing in the utterances of the main character in *Coco* movie. The main character in *Coco's* movie is Miguel. This movie narrates that Miguel has a big dream. Miguel is a child who wants to be a musician but his dream is opposed by his family. Yet, Miguel has a strong will and he still insists to realize his dream. It implies that he invites the audiences not to be afraid to realize their dreams. Miguel's utterances can show what his personality is. Therefore, this research investigates the personality of the main character in the *Coco* movie through the types of speech acts that are used by the main character.

*Coco* is a movie produced by *Pixar Animation* which is shown on cinemas worldwide in 2017. The movie is selected because the researcher has several reasons. First, the researcher finds the linguistic aspects appearing in the



*Coco* movie. The linguistic aspects refer to the use of performative utterances produced by the main character in the movie. The performative utterances produced by the main character have certain effects. It can be interpreted and relates to the personality of the main character.

Second, this movie gets the awards for the best-animated movie at the Golden Globes and Baftas in 2018, as well as 11 of the animation-specialist Annie awards. Cunningham (2012), wrote that Golden Globe Award is any of the accolades presented annually by the Hollywood Foreign Press Association (HFPA) in extraordinary recognition of achievement in motion pictures and television during the previous year. Brophy (2020) stated that the Bafta Film Awards is an annual event celebrating the best British and international contributions to motion picture film.

Third, Bradshaw (2018) a leader of a film-critic and journalist from The Guardian wrote an article about *Coco* movie. He claimed that this movie succeeds to bring a story about life-affirming and death-obsession. The narrative is engaging and touching with some great spectacle, sweet musical numbers, and on- point stuff about the permeability of national borders. Bradshaw (2018) regards that the movie has “something to say about memory and mortality and how we think about the awfully big adventure waiting for us all, which finally incubated an unexpectedly stubborn lump in my throat”. In other words, the movie has a tight feeling and strong emotion. Moreover, the main character uses words containing speech acts to form a stubborn of the main character to achieve his big dream becoming a musician. Therefore, for those reasons, the *Coco* movie is selected to be discussed in this research.

This research aims to disclose the main character’s personality in *Coco* movie through analyzing utterances using theory of speech acts and HEXACO theory of personality. The utterances of the main character in *Coco*’s movie are selected to be analyzed. The researcher regards that speech acts are the most appropriate theory to be applied in this research to discuss the main character’s utterances indicating his personality. The major theories of speech acts are from Austin’s theory of speech acts and Searle’s theory of the illocutionary acts. The most

dominant utterances that appear in this movie tend to be the personality of the main character. Afterward, this research focuses on the most dominant type of illocutionary acts. Then, the finding is regarded as the speech acts showing the personality of the main character.

### 1.2 Research Problems

The problem of this research is concerned with the utterances produced by Miguel. The utterances of Miguel consist of speech acts. Then, the kinds of illocutionary acts in the *Coco* movie are analyzed. Afterwards, the HEXACO theory is used to prove the personality that contains in utterances of Miguel.

### 1.3 Research Questions

This research has two main research questions, the research questions are formulated as:

- a. What are the kinds of illocutionary act produced by Miguel?
- b. What personality that Miguel has can be presented through illocutionary acts produce by Miguel?

### 1.4 The Goals of the Study

The purposes of this study are listed below:

- a) To identify what kinds of illocutionary act are produced by Miguel.
- b) To reveal the personality of Miguel.

### 1.5 The Significance of the Study

The finding of this study is expected to give an explanation and to explore related to the utterances produced by people with the interlocutor in communication activities. It can be used as the way people use language through speech acts to convey the personality of the interlocutor.

### 1.6 The Organization of the Study

This thesis provides five chapters to be discussed. The first chapter begins with the introduction. The introduction consists of the background of the study, research problem, research questions, the goals of the study, the significance of the study, and the organization of the study. The second chapter is the theoretical



review. The theoretical review deals with the previous studies and theoretical framework. The previous study describes the similarities and differences between the previous research and the current research. The theoretical framework consists of the theories related to the research. Then, the third chapter provides the research method. It contains the type of research, research strategy, type of data, data collection, data processing, and data analysis. The fourth chapter involves the result and discussion of Miguel's personality through analyzing the speech act. The last chapter is conclusion.



## CHAPTER 2. THEORETICAL REVIEW

This chapter consists of several sub-chapters. The sub-chapters are the previous studies and supporting theories.

### 2.1 The Previous Studies

This research gets ideas and inspiration from related previous research. First is a journal article from Isnawati et al. (2015). This research focuses on the types of speech acts used by the main character in the *Shrek* movie and it identifies the dominant speech acts used by the main character in that movie. It used several theories namely *speech act*, *felicity condition*, and *context* to analyze the data. This study used two methods, both qualitative and quantitative. The data were taken from Shrek's utterances randomly. Then, this research found that in Shrek movie, the main character used *directive* dominantly.

Second, the previous research is from Yudo (2016). His research analyzes the dominant illocutionary acts of the film *Get on Up* that assigned *James Brown* as the main character in the movie. It used five theories namely Austin's (1962) theory of speech acts, Searle's (1983) theory of five basic acts, Brown and Yule (1983) theory about context, Yule's (1992) theory of felicity of condition, and Wiggins's (1996) theory of five personality traits. The study used qualitative method. The utterances were taken the purposive sampling method. Afterward, this research found that the directive act was the dominant illocutionary act in *James Brown's* utterances. Then, the personality of James Brown was categorized into a high conscientious personality.

Last, the other previous research comes from article concerning speech act and personality. The article is written by Appling, et al. (2013). The research analyzes the personality traits through the use of speech act coded from social media status updates, especially on Facebook. This study employed Austin's theory and Searle's theory. This study focused on the two objects that were the dominant speech act used by the users in the status update in Facebook then the regression of the speech act used. This study used multiple regression analysis as the method. The association of speech act and personality were the main focus

of the method and analysis. The result was that assertive was the most prevalent speech act used by the users.

The current study investigates *Coco* movie. This research intends to reveal the personality of the main character in the *Coco* movie. The previous researches help the researcher to understand how speech act and personality theories are used in a research. This research has similarities and differences. The similarity of those previous studies and this study is the main theory of speech acts. Nevertheless, this study has different ways to reveal personality in the *Coco* movie. Moreover, this research uses the HEXACO theory of personality (2012) to analyze the movie.

## 2.2 Theoretical Framework

### 2.2.1 Pragmatics

A human cannot live alone that it is known as a social creature. In doing activities, a human being needs to communicate others to fulfill their necessity. A language is a tool of communication in human daily conversation. Language is used to transfer a message or an idea from one person to another. In other words, language is a fundamental role of a human being.

In daily communication, we use pragmatics unconsciously. Levinson (1983) states that the study related to the application of language is called pragmatics. Language usage happens while it is used by someone or a group in society. In other words, pragmatics become one of the tools to discuss something and to achieve some aims in communication.

Furthermore, pragmatics deal with information, encoding, convention, and context which aspects help both speaker and listener (vice versa) to produce interaction meaningfully (Cruse, 2000). In addition, Yule (1996:4) says that pragmatics needs to implicate the interpretation of what people mean in a particular context and how the context affects what is said. In other words, in pragmatic study, we should pay attention to the context while interpreting utterances. Here is the example of a speech act in dialogue teacher with student.

[1] Teacher: What are you laughing at?

Student: Nothing.

(Levinson, 1983:279)

The dialogue 1 is the conversation between a teacher and a student. The dialogue above is seen that the teacher does not only say an interrogative utterance why the student is laughing but the dialogue also implies that the teacher commands the student not to laugh because it makes noise.

In another definition, Owen (2012:24) asserts that “pragmatics is the study of language in context and concentrates on language as communication tool used to achieve social ends”. It can be inferred that pragmatics relates the way language in form of a communication.

This research uses pragmatic theory as the way to investigate the main character in *Coco's* movie. Furthermore, pragmatics connect the relation between language, meaning, and context of speech act analysis in the movie then interpreting the main character's personality.

### 2.2.2 Speech Acts

Cutting (2002: 16) says that speech acts is the study dealing with saying something. It can be assumed that the speech acts investigates of saying something. The acts could be making statements, giving commands, asking questions, making promises, etc. According to Yule (1996:47) “actions performed via utterances are generally called as speech acts”. In other words, the speech acts are all of the performances influenced by utterances. Someone utters something that influences the audience to do something. We call it a speech acts. Austin states that (1962), the speech act consists of locutionary, illocutionary, and perlocutionary acts. The definition of three elements of speech acts by Austin (1962) is:

1. Locutionary act is the real words of the utterance with determinate sense and references.
2. Illocutionary act is the intention behind utterance of speaker. It can indicate the speaker's purpose in saying something. The expression can be in the form of statement, offer, promise, etc.

3. Perlocutionary act is the effect brought by illocutionary act on the hearer, such as the effect on the action, the feeling and thought of the listeners.

#### A. The Three Elements of Speech Acts

Based on Austin's book 1962 with the title is *How To Do Things with Words*. He divides speech acts into three elements. The three elements are locutionary act, illocutionary act, and perlocutionary act. The elements will be provided below:

##### 1. Locutionary Act

Most people communicate in several conditions. In saying something, we always use locutionary acts unconsciously in a conversation. Austin (1962:94) states that "Locutionary act is the act of saying something in the full normal sense to do something". In other words, the locutionary act is the basic meaning of an utterance. For that reason, the success or failure of meaning in the utterance is based on it. The locutionary act is used in certain sense and certain references in particular words. This act should have an obvious meaning. Here are examples of speech act by Austin:

##### [2] Act (A) Locution

He said to me, 'shoot her!' meaning by shoot and referring by 'her' to her.

##### Act (B) Illocution

He argued (or advised, ordered, etc.) me to shoot her.

##### Act (C) Perlocution

He persuades me to shoot her or he got me to shoot her.

(Austin, 1962:102)

The utterance 2 (A) 'shoot her!' is a locutionary act. It is the explicit meaning of the utterance. It has a certain meaning and a certain object. Shoot means remove something by shooting and her means pronoun as the object of utterance.

## 2. Illocutionary Act

The illocutionary act generally follows locutionary act. It means that when locutionary act is done, it also does an illocutionary act. According to Austin (1962:98), to determine illocutionary will be performed, we must determine the locution used in an utterance, e.g asking or answering a question, giving some information or assurance or a warning, announcing a verdict or an intention, pronouncing sentence, etc.

Austin defines illocutionary act that is cited in Horn and Ward (2006:54-55) below:

“Illocutionary acts are acts done in speaking (hence illocutionary), including and especially that sort of act that is the apparent purpose for using a performative sentence: christening, marrying, and forth.”

Austin (cited in Horn and Ward, 2006:54-55).

From the quotative above, we can infer that the illocutionary act is always used in the performative sentence. Illocutionary act includes into implied meaning of the speaker. The illocutionary act will be successful if the hearer understands the speaker's intention.

Furthermore, Austin (1962:99) stated that the illocutionary act is the performance of an act in saying something as opposed to the performance of an act in saying something. Locutionary act is the act of making meaning while an illocutionary act is performing an intention of meaning. This is the point of the difference between illocutionary act and locutionary act.

The illocutionary act has several kinds of acts such as ordering, promising, advising, alarming, etc. Here is the example of Illocutionary act:

[3] “Students open sociology book chapter 3 page 50.”

Referring to the example number 3, the speaker hopes that the hearers can understand what the speaker wants. The utterer may be ordering or commanding to the hearers to open sociology book chapter 3 page 50.



Here will be shared more example of illocutionary act:

[4] “May I ask a glass of mineral water?”

In the utterance above, speaker asks for a glass of water to the hearer. The utterance above implies that the speaker wants interlocutor to give him/her a glass of water.

We can infer that the speech acts do not only have normal meaning in a statement but the speaker can perform an offer. Speech act theory also provides an account of language use as an intentional action.

### **B. The Classification of Illocutionary Act**

Searle (as cited in Cutting, 2002:17) classifies the illocutionary act into five categories that will be provided below:

1. Representative, “these are acts in which the words state what the speaker believes to be the case, such as describing, claiming, hypothesizing, insisting, and predicting”. Further, Bach and Robert (1979:151) expand the representative into:

“affirming, alleging, announcing, answering, attributing, claiming, classifying, concurring, confirming, conjecturing, denying, disagreeing, disclosing, disputing, identifying, informing, insisting, predicting, ranking, reporting, stating, stipulating”

In addition, the speaker wants to describe a sentence in a situation or condition that can be assumed as truth or falsity. For examples:

[5] “The sun rises from the east.”

[6] “It is a cold day.”

The example number 5 shows the true condition that the sun rises from the east and it is categorized into affirming. Then, the example number 6 is categorized into informing the truth to the interlocutor that the weather is cold.

2. Directives are the words that are aimed to make the hearer do something, such as commanding, requesting, inviting, forbidding, suggesting, etc. In other words, the speaker desires the hearer to do something what the speaker says. Bach Robert (1979:151) explain the examples of the directive into advising, admonishing, asking begging, dismissing, excusing, forbidding, instructing,

ordering, permitting, requesting, requiring, suggesting, urging, warning, for examples:

[7] "Gimme a glass of milk."

[8] "Could you lend me your dictionary, please?"

From the examples, number 7 is categorized into directive of asking something because the speaker asks the interlocutor to give the speaker a glass of milk. Then, number 8 is categorized into directive of permitting because the speaker wants to borrow a dictionary from the interlocutor.

3. Commissives are the words that are spoken by the speaker to future action. It means that the speaker's utterance commits the speaker to some future course of action. Those acts are: performing, threatening, offering, refusing, vowing, and volunteering. Besides, Bach and Robert (1979:151) state the examples of commissive are agreeing, betting, guaranteeing, inviting, offering, promising, swearing, volunteering, for example:

[9] "I'll go to your room soon."

[10] "I can repair your computer tomorrow."

For the instances above, the utterance number 9 shows the speaker's vowing. The speaker will do the future action to come to the interlocutor's room soon. Next, the utterance number 10 indicates the speaker's volunteering. The speaker will fix the interlocutor's computer tomorrow.

4. Expressive is words that the speaker feels while he/she says something. This type can also be called a psychological expression of the speaker. The expressions are: apologizing, welcoming, congratulating, thanking, regretting, deploring, etc. Expressive represents the psychological expression of the speaker. Besides, Bach and Robert (1979:151) state the example of expressive are apologizing, condoling, congratulating, greeting, thanking, accepting (acknowledging an acknowledgment), for example:

[11] "I'm sorry because of my fault."

[12] "Congratulations on the graduation dude!"



The example number 11 is classified into expressive of apologizing. The speaker makes a fault to the hearer. The speaker takes an action that one of the ways to admit a mistake is by asking for an apology. Then, the example number 12 is assumed into expressive of congratulating. The speaker felicitates to the interlocutor's graduation.

5. Declarative is words that change the world by their utterance. In other words, declarative can give an effect to the hearer involved in a condition or situation or in an institution by the speaker's utterance. Declarative expressions are excommunicating, declaring war, christening, firing from employment. In this case, the speaker should have the power of role to declare something in a particular context, for examples:

[13] Priest: "I now pronounce you husband and wife."

(Yule, 1996:54)

[14] "I baptize this boy John Smith."

(Cutting, 2002:17)

For the instance above, the utterances of number 13 and 14 are categorized into declarative because the words of the speaker give an effect to the interlocutors. Moreover, the words of the speaker are binding and attached to the hearer.

### 3. Perlocutionary Act

Austin (1962:101) states that perlocutionary act is an act of utterance that happens as consequential effect of feelings, thoughts, or actions of the audience, of the speaker, or other persons. In another words, the utterance which is produced by a speaker makes a certain effect or influence toward hearer, for example:

[15] "It's cold here."

(Patridge, 2000:15)

In utterance 15, the speaker informs that the temperature is cold. The speaker may intend to request, to order, etc. The perlocutionary act above may be requested to do an action, such as close the door or the window.

In conclusion, this research relies on using the three components of speech act. Three components of speech act are needed to analyze the selected utterances produced by the main character in *Coco* movie.

### 2.2.3 Context of Situation

Context is very important in Pragmatics. For understanding the use of language should be understood by the speaker and hearer. The speaker's purpose and hearer's interpretation should match each other. Context presents information about the perception of utterance environment.

According to Brown and Yule (1983:36), there are four features of the context of situation. Those features are:

- 1) Speaker: a person who makes an utterance in a conversation.
- 2) Hearer: an audience of a speaker in a conversation.
- 3) Place: a place where a conversation takes place.
- 4) Time: a time when the conversation happens.

[21] For example: "I do think Adam's quick."

- a. Speaker : a student.
- b. Hearer : a set of students.
- c. Place : setting round a coffee table in refectory.
- d. Time : evening in March 1980.

John, one of the groups, has just told a joke. Everyone laughs except Adam. Then Adam laughs. One of the students says: "I do think Adam's quick" (Brown and Yule, 1983:36).

The previous conversation consists context of situation. Based on the example, the utterance produced by the speaker has opposite meaning with the speaker said. The speaker teases Adam because he fails to respond to the jokes quickly than his peers (Brown and Yule, 1983:36).

#### 2.2.4 The HEXACO Model of Personality

The theory of personality used by the researcher is the HEXACO personality by Lee and Aston (2012). The reason researcher using the HEXACO theory is that this theory has been regenerated from the Big 5 Personality to the HEXACO theory. The researcher regards the HEXACO theory is required to be an indicator to reveal of the personality the main character of *Coco* movie.

According to Lee and Aston (2016), personality is categorized into six models. Six model personality is called as HEXACO. HEXACO is the acronym for honesty-humility, emotionality, extraversion, agreeableness, conscientiousness, openness to experience. Then, each HEXACO has higher and lower levels. Furthermore, this theory is connected to the analysis of speech acts that are explained in the next sub-chapter.

Based on Lee and Aston's (2012:12), HEXACO has some characteristics traits:

##### A. Honesty-humility

High honesty-humility tends to evade to use someone else, law-abiding and fair. Then, he/she does not accentuate wealth and luxury and she/he does not consider as superior. Here, the researcher provides some personality adjectives of high honesty-humility such as sincere, honest, loyal, faithful, ethical, unassuming, and fair-minded. Whereas, low honesty-humility refers to someone who pretends to like and to admire another one. He/she can cheat rules for personal gain. He/she likes expensive possessions and loves money. He/she conducts a special status and privilege. The personality adjective are sly, deceitful, greedy, conceited, pretentious, boastful, pompous, conceited, self-centered and hypocritical.

##### B. Emotionality

High emotionality tends to personal with fearful of physical harm, worry about little things matters, like to share cares with others, and fell empathic towards others. The high emotionality traits are emotional, oversensitive, sentimental, fearful, anxious, and vulnerable. Moreover, low emotionality tends to person who does not fearful by physical danger or pain, little anxiety although in stressful

conditions. He/she does not need emotional support from others and he/she has a little sentimental attachment to others. The personality adjectives of low emotionality are tough, fearless, unemotional, independent, and insensitive.

#### C. Extraversion

When people have high extraversion, it implies that they are confident leading, see positive qualities in themselves, and speak in front of a group confidently. They enjoy social interactions, but feel uncomfortable when attention is paid to them. People with a high extraversion trait are characterized by some characteristics, such as: outgoing, lively, an extraverted, sociable, talkative, and cheerful. In contrast, low extraversion people that they consider self to be unpopular. They feel enthusiastic and upbeat and they avoid to talk with someone else because they prefer to be alone. Last, they do not feel lively or dynamic. Afterward, low extraversion is categorized as shy, withdrawn, introverted, quiet, and reserved.

#### D. Agreeableness

High agreeableness refers individual with lenient in judging others. The high agreeableness one does not hold grudges and not resentful. A person with high agreeableness is flexible in opinions, accommodating, patient and even-minded. There are some traits of high agreeableness patient, tolerant, agreeable, mild, forgiving, and gentle. In another case, low agreeableness is person who is hard to forgive someone else. He/she is critical of others' shortcomings. She/he is stubborn in defending point of view and he/she feels anger soon when provoked. Low agreeableness is the tendency of ill-tempered, quarrelsome, stubborn, choleric, and temperamental.

#### E. Conscientiousness

High conscientiousness indicates a person with prudent in making a decision. They are orderly with time and things. Then, they like working hard to achieve goals. They tend to pursue accuracy and perfection. Here, the researcher provides traits of high conscientiousness that are organized, self-disciplined, hardworking, careful, efficient, and thorough. Yet, low conscientiousness refers disorganized surrounding and schedules. They avoid difficult tasks of

challenging goals. They do not mind incompleteness and inaccuracy. They tend to act without thinking of consequences. The traits of low conscientiousness are sloppy, lazy, irresponsible, reckless and negligent.

F. Openness to experience

High openness to experience deals with person who has sensitivity to appreciate beauty art and nature and intellectually curious. A person with high openness to experience uses imagination in his/her life in everyday and he/she tends to like on hearing unusual opinions. Here are some traits of high openness to experience: intellectual, creative, unconventional, complex, philosophical, imaginative, and deep. While, low openness to experience refers to individual with indifferent to artistic and aesthetic pursuits. He/she is uninterested in natural or social science. He/she avoids to creative activities and he/she is not receptive to unconventional ideas. Low openness to experience tends to shallow, unimaginative, conventional, and simple.

Here, the researcher provides a table to simplify the HEXACO theory for helping the readers to understand on below:

Table 2. 1 The Traits Mapping of HEXACO

No.		High	Low
1.	H	sincere, honest, loyal, faithful, ethical, unassuming, and fair-minded	sly, deceitful, greedy, conceited, pretentious, boastful, pompous, conceited, self-centered and hypocritical.
2.	E	emotional, oversensitive, sentimental, fearful, anxious, and vulnerable	tough, fearless, unemotional, independent, and insensitive.
3.	X	outgoing, lively, an extraverted, sociable, talkative, and cheerful	shy, withdrawn, introverted, quiet, and reserved.
4.	A	patient, tolerant, agreeable, mild, forgiving, and gentle	ill-tempered, quarrelsome, stubborn, choleric, and temperamental.
5.	C	organized, self-disciplined, hardworking, careful, efficient, and thorough	sloppy, lazy, irresponsible, reckless, and negligent.
6.	O	intellectual, creative, unconventional, complex, philosophical, imaginative, and deep	shallow, unimaginative, conventional, and simple.

Furthermore, the researcher investigates the types of illocutionary act used by Miguel. Then, each type of illocutionary act is connected to the HEXACO theory. Moreover, the researcher provides a table the relation between illocutionary acts and HEXACO theory to make easy to understand.



Table 2. 2 The Relation Between Illocutionary Acts and HEXACO Theory

No.	Types of Illocutionary Acts	HEXACO Theory
1.	Representative	Low agreeableness, low honesty-humility, low emotionality.
2.	Directive	High extraversion, high conscientiousness, high openness to experience.
3.	Commissive	High agreeableness, low conscientiousness.
4.	Expressive	High emotionality.
5.	Declarative	High honesty-humility.

From the *HEXACO* theory by Lee and Aston, the researcher reveals the personality the main character in *Coco* movie after analyzing the utterances of Miguel by speech act theory.

## CHAPTER 3. RESEARCH METHOD

This chapter consists of parts of methods. The aspects of methods are type of research, research strategy, type of data, data collection, data processing, and data analysis.

### 3.1 Type of the Research

The researcher uses a descriptive qualitative research method in this study. This study is included in qualitative research because the data were in the form of words, phrases, clauses, and utterances. Qualitative research is used to analyze the utterances of Miguel that appear in dialogue in the movie. Descombe (2007:248) states that “Qualitative research tends to be associated with description”. It means that the qualitative method is used for describing the collected data in the research. This type of method is useful to be applied for analyzing and interpreting the Miguel’s utterances in the research.

### 3.2 Research Strategy

The researcher applies a documentary method as a research strategy to analyze the data. This strategy is selected due to this approach is appropriate to analyze the data from movie that are obtained from internet. According to Descombe (2007:230) Home pages, etc. can be categorized into a form of online document. Moreover, documents can also be form of visual source (picture) and sounds (music), Descombe (2007:227). Based on the data that obtain the utterances from the movie, this study belongs to documentary method. Therefore, the researcher regards that his strategy is appropriate to be used in this research.

### 3.3 Type of Data

The data of this research is categorized into qualitative data. This study belongs to qualitative research because the data are in the form of words, phrases, clauses, and sentences. Descombe (2007:285) states that qualitative data are the data picked up from words (spoken and written) and visual images (observed or



creatively produced). The qualitative data in this research are Miguel's utterances as the main character in *Coco* movie.

## 3.4 Data Collection

The data are collected from the utterances picked up from the main character in the *Coco* movie. The movie was downloaded from <http://dl.sharemydrive.xyz/get/coco-2017> accessed on October, 13<sup>th</sup> 2020. Then, the researcher uses subtitle to confirm the chosen utterances.

In addition, some techniques of data collection are provided. First is finding the movie. Second is watching the movie and reading subtitle. Third is eliciting the utterances data to analyze. Furthermore, it was found that Miguel produced 358 total utterances. Nevertheless, the researcher collected 33 utterances claimed as speech act representing the personality of the main character referring to the Miguel's utterances showing how he defends his desire toward his family.

## 3.5 Data Processing

The continue step after collecting data is data processing. The data will be processed in these steps below:

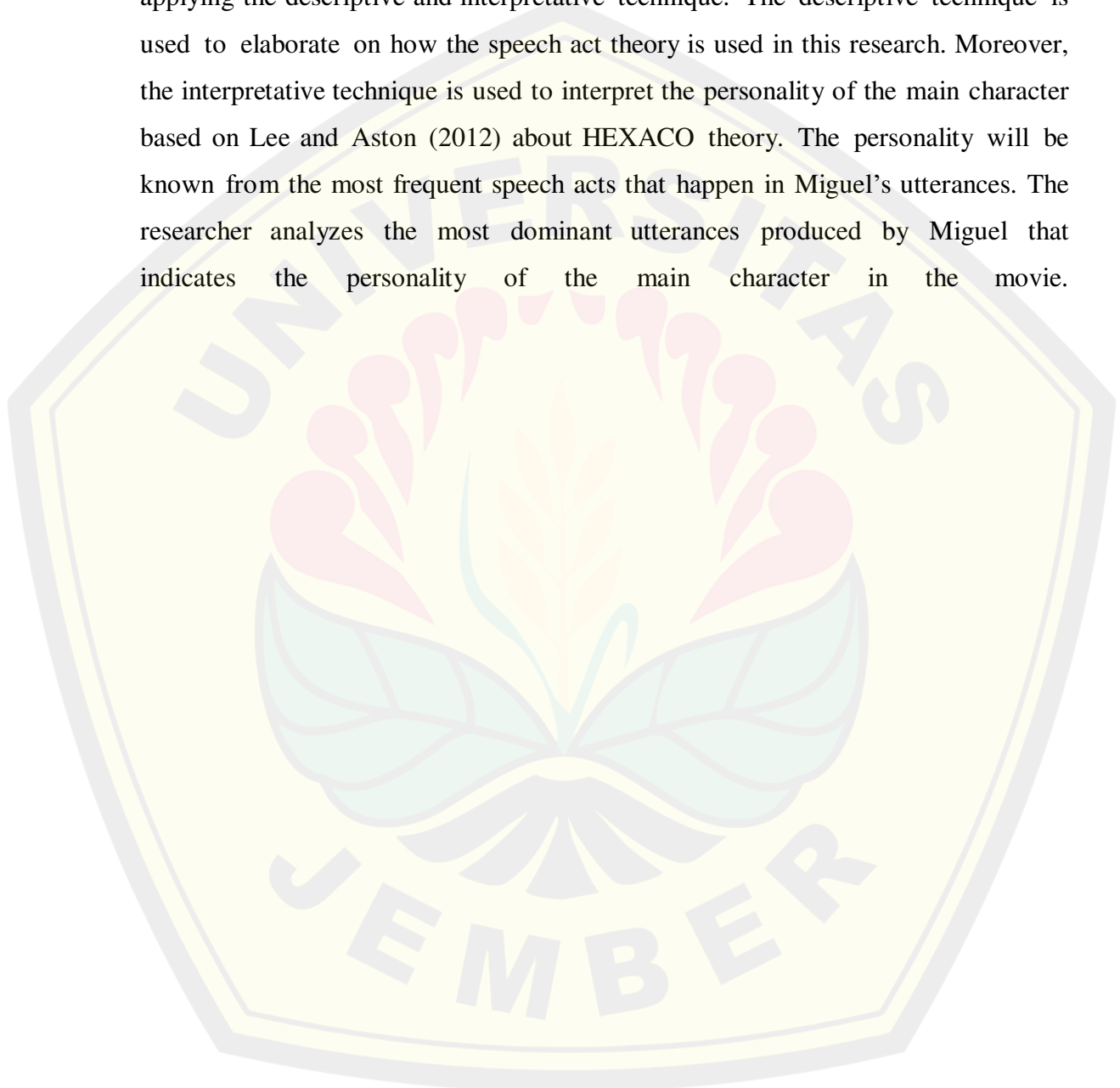
- 1) Numbering each datum.
- 2) Classifying the data based on Austin's (1962) theory about three aspects of *speech acts*, Searle's (1976) theory about *five basic kinds of actions*, and Brown's and Yule's (1983) theory about *features of context situation*. Then, the researcher applies technique coding. The techniques of data coding are:
  - a) The types of the illocutionary act are abbreviated into R for Representative, Dr for Directive, C for Commissive, E for Expressive, Dc for Declarative
  - b) The facets of the illocutionary act are also coded into I for Insisting, A for Asserting, Dy for Denying, S for Suggesting, Rq for Requesting, Ds for Disputing, T for Threatening, Rf for Refusing, Bg for begging, Rg for Regretting, and Ap for Apologizing.
  - c) Time of utterance. The purpose of time of utterance is to show that utterance occurs. Here will be shown the example of time of utterance to make clear coding: 1/I/R/00:17:14-00:17:17. It means that Miguel's

utterance is included into insisting sub-division of representative. It occurred at 00:17:14-00:17:17 second.

- 3) Revealing the personality of Miguel according to the Lee and Aston (2012) about *HEXACO* theory.

### 3.6 Data Analysis

The significant part is data analysis. The researcher processes the data by applying the descriptive and interpretative technique. The descriptive technique is used to elaborate on how the speech act theory is used in this research. Moreover, the interpretative technique is used to interpret the personality of the main character based on Lee and Aston (2012) about *HEXACO* theory. The personality will be known from the most frequent speech acts that happen in Miguel's utterances. The researcher analyzes the most dominant utterances produced by Miguel that indicates the personality of the main character in the movie.



## CHAPTER 4. RESULTS AND DISCUSSION

This chapter contains the result of the data analysis and discussion of the *Coco* movie. There are 33 utterances of Miguel classified into illocutionary acts. The data analysis used some theories. They are theory of *speech acts* by Austin (1962), Searle's (1976) theory about *five basic kinds of actions* and theory of *context of situation* (Brown and Yule, 1983). Then, the result of illocutionary act is used to reveal the personality of the main character in *Coco* movie related to the theory of personality by Lee and Aston (2012) about HEXACO theory. This chapter deals with the analysis of illocutionary acts produced by the main character and then elaboration on the HEXACO theory.

## 4.1 Result

There are 33 utterances consisting of speech act in Miguel's dialogue. The types of speech act produced by Miguel consist of representative, directive, commissive and expressive. The percentage of each type of speech act is shown below:

Table 4.1 The Percentage Types of Illocutionary Act

Types of Illocutionary Act	Quantity	Percentage
Representative	20	61%
Directive	8	24%
Commissive	3	9%
Expressive	2	6%
Declarative	0	0%
Total	33	100%

According to the result above, the main character in *Coco* movie applies four types of illocutionary act. The illocutionary acts are *representative*, *commissive*, *directive*, and *expressive*. Based on table 4.2, the main character tends to use *representative* as the dominant of speech act with a percentage of 61%. Then, it is followed by *directive* 24%, *commissive* 9%, and *expressive* 6% and *declarative* with 0%.

Furthermore, the researcher provides types of illocutionary act produced by the main character in *Coco* movie. Then, the researcher separates the types of illocutionary act into small unit. Then, the types of illocutionary act are connected to the HEXACO theory. Here, the researcher serves the table to make easy for the readers to understand:

Table 4.2 Types of Utterances Produced by Miguel

No.	Type of Illocutionary Act	Types of Utterances	Quantity	Traits	HEXACO's Level
1	Representative	Insisting	7	Self-centered	Low honesty-humility
		Asserting	7	Tough	Low emotionality
		Denying	4	Stubborn	Low agreeableness
		Disputing	2	Fearless	Low emotionality
2	Directive	Requesting	5	Talkative	High extraversion
		Begging	2	Deep	High openness to experience
		Suggesting	1	Creative	High openness to experience
3	Commissive	Threatening	2	Irresponsible	Low conscientiousness
		Refusing	1	Reckless	Low conscientiousness
4	Expressive	Regretting	1	Anxious	High emotionality
		Apologizing	1	Sentimental	High emotionality
Total			33		

According to analysis, there are found 20 utterances of representative including to 7 utterances of insisting related to trait of self-centered, 7 utterances of asserting related to trait of tough, 4 utterances of denying related to trait of stubborn, and 2 utterances of disputing related to fearless. Then, the other type of illocutionary act is directive. Directive has 8 utterances that there are 5 utterances of requesting related to trait of talkative, 2 utterances of begging related to trait of deep, and 1 utterance of suggesting related to trait of creative. Afterward, commissive occurs in Miguel's utterances. There are 8 utterances of 2 utterances of threatening related to trait of irresponsible, 1 utterance of refusing related to trait of reckless. Hereafter, Miguel takes expressive in his utterances. The utterances consist of 2 types of regretting and apologizing. Expressive has 1 utterance of regretting related to trait of anxious and 1 utterance of apologizing related to trait of sentimental.

#### 4.2 Discussion

This part consists of the discussion talking about the type of illocutionary act created by the main character in *Coco* movie. Then, this segment also delivers the extracting Miguel's personality through types of illocutionary act and HEXACO theory. The researcher interprets the illocutionary acts relating to the HEXACO theory of personality as follows:

##### 4.2.1 Types of Illocutionary Acts

In this section, the researcher provides the data analysis based on the classified each type of illocutionary act produced by Miguel. It is found that Miguel uses 4 kinds of illocutionary act that the illocutionary acts are representative, directive, commissive, and expressive. The researcher serves the data analysis referring to utterances delivered by Miguel on below:

##### A. Representative

###### 1. Utterance: 1/I/R/00:17:08-00:17:17

Tia Gloria : "Fills his head with crazy fantasies"

Miguel : "*It's not a fantasy*".

###### a. Context of situation

Speaker : Miguel

Hearer : Miguel's family

Place : Home yard

Time : Evening

Description : Miguel denies to Tia Gloria in front of his family that his dream is not just a fantasy.

b. Aspects of Speech Acts

Locutionary Act : The speaker claimed, "*It's not a fantasy*".

Illocutionary Act : Utterance above is categorized into *insisting (representative)* because he assumes that his dream is not just a fantasy.

Perlocutionary Act : The effect recorded after saying this utterance is that his family becomes angry and rejecting Miguel to become a musician.

Interpretation:

The scene shows that Miguel debates with Tia Gloria about the opinion difference. There all members of family are standing in the home yard. Miguel finds a photo that the photo shows his great-great grandfather was a musician. Then, he shows the photo to his family and he states that he wants to become a musician like his great-great grandfather. The utterance above implies that Miguel creates family trust in him. Miguel can become a musician because he gets the hereditary talent to become a musician like the great-great grandfather. Furthermore, the utterance above is classified into *insisting* related to HEXACO's trait of self-centered. According to Thomson (1995), self-centered is a person that thinking too much about oneself and too little about others. It can be seen that Miguel is selfish about himself on defending his opinion.

2. Utterance: 2/A/R/00:17:20-00:17:39

Papa : "We've never known anything about this man. But whoever he was, he still abandoned his family. This is no future for my son".



Miguel : “*But Papá, you said my family would guide me! Well de la Cruz is my family!*”.

Abuelita : “Never! That man’s music was a curse! I will not allow it!”

a. Context of situation

Speaker : Miguel

Hearer : Miguel’s family

Place : Home yard

Time : Evening

Description : Papa’s Miguel refuses Miguel’s desire to become a musician because he does not want that his son to become like his great-great grandfather who left his family.

b. Aspects of speech acts

Locution Act : The speaker says, “*But Papá, you said my family would guide me! Well de la Cruz is my family!*”.

Illocutionary Act : The utterance above is classified into *asserting (representative)*. Miguel asserts his opinion to the family that family shall support his desire to become a musician.

Perlocutionary Act : The effect of the Miguel’s utterance is that the family obstructs Miguel to become a musician.

Interpretation:

The scene shows that as the parent, Papa’s Miguel tries to give an advice for his son because this family has bad memories about musician. Papa’s Miguel does not want his son becoming musician like the great-great grandfather leaving and irresponsible toward his family. Yet, Miguel has different point of view with his father. The utterance spoken by Miguel conveys implication that family is a place where we grow up and we can develop for getting support to achieve our goals. In addition, Miguel uses *asserting* that the utterance above refers to the tough. This case shows that Miguel is tough to take an advice from his parent.

3. Utterance: 3/I/R/00:17:44-00:17:46

Papa : “You will listen to your family. No more music.”

Miguel : “*Just listen to me play*”

Papa : “End of argument”.

a. Context of situation

Speaker : Miguel

Hearer : His family

Place : Home yard

Time : Evening

Description : Miguel tries to make his family listen to his music for a little bit. Yet, Papa tries to stop Miguel to play the guitar.

b. Aspects of Speech Act

Locutionary Act : The speaker states, “*Just listen to me play*”.

Illocutionary Act : The utterance above is categorized into *insisting (representative)* because Miguel keeps his desire to become a musician.

Perlocutionary Act :The family still rejects Miguel’s intention to become a musician.

Interpretation:

The scene happens when Miguel forced to play a guitar in front of his family. Yet, Papa’s Miguel does not allow him to play music and Papa’s Miguel tries to stop debating argument. Miguel still persuades his family to look at his talent. The utterance above implies that Miguel can change his family’s thoughts about music. Then, his family can support his dream. In addition, the utterance above is categorized into *insisting* related to HEXACO’s trait of self-centered. According to Thomson (1995), self-centered is a person that thinking too much about oneself and too little about others. This scene shows that Miguel is selfish because he wants to show his music performance in front of his family although his family has reminded Miguel not to play music anymore.

4. Utterance: 4/Dy/R/00:17:53-00:18:03

Abuelita : “You want to end up like that man? Forgotten? Left off your family's ofrenda?!”



Miguel : “*I don't care if I'm on some stupid ofrenda!*”.

a. Context of situation

Speaker : Miguel

Hearer : His family

Place : Home yard

Time : Evening

Description : Miguel is angry toward his family because his family does not let him to seize his dream.

b. Aspects of speech acts

Locutionary act : Miguel speaks “*I don't care if I'm on some stupid ofrenda!*”.

Illocutionary act : The utterance above is categorized into *denying* (*representative*) because Miguel feels dissatisfied with his family. Therefore, he states that he does not even care about ofrenda.

Perlocutionary act : All of the families are shocked and mad. Then, Abuelita ruins Miguel's guitar.

Interpretation:

The scene shows that Miguel debates an argument with his grandmother Abuelita. He is threatened by Abuelita if he does not obey the family's rule not to become a musician. Then, Miguel denies on his family that he does not think if his photo is not placed on ofrenda when he dies later. He knows that he gets a hereditary curse from his family. His family still does not give him opportunity to develop his talent. He feels annoyed with his family because he is not supported to be a musician. The utterance above conveys implied meaning that Miguel wants his family to give him a chance to realize his dream. In addition, the utterance spoken by Miguel is categorized into *denying* that it classified into the trait of stubborn in HEXACO. According to Thomson (1995), stubborn is a person determining not to change attitude or position having strong will. It can be seen that Miguel rejects his family's advice and he still defend his decision to become a musician.

5. Utterance: 5/Dy/R/00:18:07-00:18:19

Abuelita : “There. No guitar, no music. Come. You'll feel better after you eat with your family.”

Miguel : ”*I don't wanna be in this family!*”.

a. Context of Situation

Speaker : Miguel

Hearer : Family

Place : Home yard

Time : Evening

Description : Miguel shows his mad toward the family. He decides to walk away from his family and he goes his way to be a musician.

b. Aspect of Speech Act

Locutionary Act : The speaker states, ”*I don't wanna be in this family!*”

Illocutionary Act : The utterance above is categorized into *denying* (*representative*). The speaker denies the opinion of speaker's family.

Perlocutionary Act : He leaves his family and pursues his dream.

Interpretation:

At this scene, Miguel uses denying that implies the desire of Miguel toward his family. He wants that his family can permit him to realize his desire to become a musician. Nevertheless, his family still does not permit Miguel to be a musician. Therefore, Miguel decides to leave home as a protest against toward his family. Referring to utterance above, Miguel states the utterance of denying that the utterance of *denying* is categorized into trait of stubborn in HEXACO theory. In addition, the utterance above shows that Miguel determines to not change his decision to become a musician and he decides to leave his family because he cannot expect his family's support anymore.

6. Utterance: 6/I/R/00:29:17-00:29:25

Mama Imelda : “guitar...?”

Miguel : ”*it was my great-great grandfather's, he would have wanted me to have it*”

Mama Imelda : “Ah-ah-ah! We do not speak of that... musician! He is dead to this family!”

a. Context of Situation

Speaker : Miguel

Hearer : Died family and Clerk

Place : Clerk's Office

Time : Night

Description : Miguel takes a guitar from De la Cruz's Mausoleum. Miguel considers that he is the heir of that guitar.

b. Aspect of Speech Act

Locutionary Act : The speaker claims, “*it was my great-great grandfather's, he would have wanted me to have it*”

Illocutionary Act : The utterance above belongs to *insisting (representative)*. He insists that he does not steal the guitar but he considers that he is the heir of the great-great grandfather's guitar.

Perlocutionary Act : Mama Imelda is enraged because Miguel says that his great-great grandfather is a musician. She still feels resentment to her husband, because her husband leaves her and her daughter.

Interpretation:

In this scene shows that Miguel trapped in the land of death because he steals a guitar from De la Cruz mausoleum. Then, he meets his dead family in the land of death. He insists toward his family that he does not steal a guitar from mausoleum. He regards that his great-great grandfather wants Miguel to have that guitar and Miguel becomes a musician. The implied meaning is that Miguel's family does not forbid Miguel to have the guitar. The utterance above is categorized into *insisting* related to HEXACO's trait of self-centered. Here is portrayed that Miguel is selfish to have De la Cruz's guitar and he ignores family's advice.

7. Utterance: 7/Dy/R/00:30:44-00:31:02

Mama Imelda : “I give you my blessing to go home... to put my photo back on the ofrenda... and to never play music again!”

Miguel : “*What? She can't do that!*”

Clerk : “well technically she can add any conditions she wants.”

a. Context of Situation

Speaker : Miguel

Hearer : Died family and Clerk

Place : Clerk’s office

Time : Night

Description : Miguel does not accept from Mama Imelda’s blessing because great-great grandmother gives a blessing with a condition.

b. Aspect of Speech Act

Locutionary Act : The speaker claims, “*What? She can’t do that!*”

Illocutionary Act : The utterance is included into *denying (representative)*. Miguel denies to the condition given by Mama Imelda because he thinks that it is impartial for him.

Perlocutionary Act : Mama Imelda insists that she does not give a blessing if Miguel still wants to become a musician.

Interpretation:

This scene provides dissension between Miguel and Mama Imelda. Mama Imelda gives a blessing for Miguel with condition to stop becoming musician in order to go home soon. Nevertheless, Miguel states denying for Mama Imelda and Miguel does not accept Mama Imelda’s decision. The implied meaning of the utterance above is that Miguel’s family gives a blessing for Miguel without a condition because Miguel does not want to stop to become a musician. The utterance above is classified into *denying* referring to the HEXACO’s trait of stubborn. According to Thomson (1995), stubborn is a person not easily overcome. In addition, this scene indicates the stubbornness of Miguel because he defends on his dream to become a musician.

8. Utterance: 8/Ds/R/00:31:31-00:31:36

Mama Imelda : “two seconds and you already break your promise!”

Miguel : “*this isn’t fair, it’s my life! You already had yours*”.

a. Context of Situation

Speaker : Miguel

Hearer : Died Family and Clerk’s

Place : Clerk's office  
 Time : Night  
 Description : Miguel breaks his promise to stop becoming a musician. Miguel still does not accept the decision made by Mama Imelda.

b. Aspect of Speech Act

Locutionary Act :Main character says, "*this isn't fair, it's my life! You already had yours*".  
 Illocutionary Act :The utterance shows to the Miguel's *disputing (representative)* to the condition of his great-great grandmother.  
 Perlocutionary Act :Other members family cannot give blessing to Miguel and they agree with Mama Imelda's decision.

Interpretation:

Miguel accepted blessing from Mama Imelda with a condition in order to not become a musician. Yet, Miguel breaks his promise. Then, Miguel debates Mama Imelda because he thinks that Mama Imelda does not fair with her decision. He is not given a chance to follow his dream. He claimed that Mama Imelda has finished with her own life history in the past. The utterance uttered by Miguel is categorized into *disputing* because he disputes the condition given by his great-great grandmother. The utterance has implied meaning that Miguel wants to decide his life and other members of Miguel's family give him a blessing without any conditions. The utterance above is categorized into *disputing* that *disputing* indicates fearless trait of HEXACO theory. It is shown that Miguel is fearless to attack family's advice at this scene.

9. Utterance: 9/I/R/00:41:14-00:41:24

Hector : "no, no, no, chomaco. You are loco if you think"  
 Miguel : "*I need to get my great-great grandfather's blessing. You know where I can get a guitar?*".  
 Hector : "I know a guy.."

a. Context of Situation

Speaker : Miguel  
 Hearer : Hector



Place : Rehearsal area

Time : Night

Description : Miguel gets information from other musicians how to meet De la Cruz. He has to win the music competition so he plays in the party and he can meet De la Cruz to get blessing. Hector persuades Miguel to stop his intention to participate in the music competition. Yet, Miguel rejects Hector's suggestion.

b. Aspect of Speech Act

Locutionary Act :Miguel says, "*I need to get my great-great grandfather's blessing. You know where I can get a guitar?*".

Illocutionary Act :The utterance is *insisting (representative)*. Miguel insists looking for De la Cruz.

Perlocutionary Act : Hector goes to borrow his friend's guitar.

Interpretation:

Miguel asserts the purpose to Hector with secretary utterance. Miguel states the utterance above to imply the secretary of utterance because Miguel hopes that Hector can give a solution to get music instrument that the music instrument is used to play in the music competition. He uses *insisting* to defend his desire looking for De la Cruz and getting De la Cruz's blessing. Moreover, Miguel states the utterance of *insisting* is considered into self-centered trait of HEXACO. According to Thomson (1995), self-centered is only thinking too much about oneself and too little about others. It seems that Miguel is selfish child that he considers that his purpose is more important than others.

10. Utterance: 10/A/R/00:49:20-00:49:26

Hector : "you always this nervous before a performance?"

Miguel : "*I don't know. I've never performed before*"

Hector : "what?! You said you were a musician"

a. Context of Situation

Speaker : Miguel

Hearer : Hector



Place : Backstage  
Time : Night  
Description : Hector supposes Miguel that he gets nervous before performing on the stage. Yet, his presumption is wrong that Miguel never plays music before.

b. Aspect of Speech Act

Locutionary Act : The utterance due to the truth of Miguel statement. Miguel tells, *"I don't know. I've never performed before"*  
Illocutionary Act : This utterance belongs to *asserting (representative)*. Miguel asserts that he can play music even he never performs on the stage.  
Perlocutionary Act : The effect of Miguel's utterance is that Hector is shocked of Miguel statement. Hector is ready to replace Miguel to perform a music on the stage.

Interpretation:

The scene shows that Hector asks Miguel why he looks nervous before performing music. Yet, Miguel states that he never performs music on stage before. Hector think that Miguel is musician but he is not musician in fact. Hector worries about this situation if Miguel cannot win the competition. The utterance spoken by Miguel above is implies that Miguel wants that Hector can believe his ability playing music. Furthermore, the utterance above is categorized into *asserting* related to the HEXACO's trait of tough. Referring to dialogue above, it shows that Miguel is tough person because he cannot be given advice by Hector.

11. Utterance: 11/I/R/00:49:37-00:49:38

Hector : "I'll go up there"  
Miguel : "*No! I need do this*"

a. Context of Situation

Speaker : Miguel  
Hearer : Hector

Place : Backstage  
Time : Night  
Description : Hector tries to replace Miguel's performance on the stage. Yet, Miguel does not allow to be replaced by Hector. He wants to perform by himself.

b. Aspect of Speech Act

Locutionary Act : Miguel mentions, "*No! I need do this*"

Illocutionary Act : This utterance is included into *insisting (representative)*. Miguel insists to keep doing a music performance by himself.

Perlocutionary Act : Hector is pessimistic that Miguel cannot become a winner if Miguel keeps doing a music performance on the stage without experience before.

Interpretation:

The scene displays that Hector and Miguel debate an argument. Miguel produces insisting that the utterance above implies how Miguel persuades to Hector that he can win the competition. Miguel states that he has to perform by himself to prove for his family. Miguel uses insisting to break down interlocutor's opinion. In addition, Miguel says the utterance about *insisting* that the *insisting* is related into trait of self-centered. It seems that Miguel is a selfish child because in this situation shows that Miguel endures on his decision to perform the music performance on the stage.

12. Utterance: 12/I/R/00:49:39-00:49:44

Hector : "Why?"

Miguel : "*If I can't go out there and play one song... how can I call myself a musician?*"

a. Context of Situation

Speaker : Miguel

Hearer : Hector

Place : Backstage

Time : Night

Description : Hector asks to Miguel why Miguel does not allow to be replaced performing music in the competition. He wants to know what the reason is.

b. Aspect of Speech Act

Locutionary Act : The utterance directs to the Miguel's reason. He says, "*If I can't go out there and play one song... how can I call myself a musician?*"

Illocutionary Act : The utterance belongs to *insisting (representative)*. Miguel insists that he can perform without practice indeed he does not perform before.

Perlocutionary Act : Hector is forced to obey Miguel's desire.

Interpretation:

The scene portrays that Hector is speechless with Miguel's decision. Hector does not believe that Miguel can perform on the stage. Miguel considers that he just wants to be called as a musician if he shows a music performance. Furthermore, Miguel uses insisting to imply his secretary purpose. Miguel wants that Hector lets him to do what he wants. In addition, the utterance above is categorized into *insisting* related to the HEXACO's trait of self-centered. This scene, Miguel gives a statement that the statement tends to defend his selfish. He still wants to perform music on the stage that his decision makes disagreement between speaker and interlocutor.

13. Utterance: 13/A/R/00:49:44-00:49:57

Hector : "what does matter?!"

Miguel : "*cuz I don't just want to get de la Cruz's blessing. I need to prove that... that I'm worthy of it*".

Hector : "Oh. Oh, that's such a sweet sentiment.... At such a bad time".

a. Context of Situation

Speaker : Miguel

Hearer : Hector

Place : Backstage

Time : Night

Description : Hector and Miguel debate arguments because they have a different opinion. Miguel wants to perform a music although he does not have performing a music. Whereas, Hector intends to replace Miguel to perform so he can win the competition. Miguel can be back in land of living and he can put Hector's photo on ofrenda.

b. Aspect of Speech Act

Locutionary Act : The speaker says, "*cuz I don't just want to get de la Cruz's blessing. I need to prove that... that I'm worthy of it*".

Illocutionary Act : The utterance is put into *asserting (representative)*. He asserts that he wants to prove for his family.

Perlocutionary Act : Hector is worried because his life depends on Miguel's winning. He will be forgotten and disappeared if Miguel cannot put his photo on ofrenda. Then, Hector gives some tips to get rid of nervousness before performing a music on stage.

Interpretation:

The scene happens when Hector feels annoyed by Miguel's statement. Miguel uses asserting because Miguel considers that he wants to prove for his family that becoming a musician is not bad thing. The implied meaning of the utterance above is that Miguel hopes that Hector can trust him doing the performance. Miguel needs Hector's support to make his dream come true. Furthermore, the utterance produced by Miguel is categorized of *asserting* related to the HEXACO's trait of tough. This scene represents that Miguel is tough child because he is hard to accept advices from another person.

14. Utterance: 14/Ds/R/00:53:46-00:53:53

Hector : "you could have taken my photo back this whole time?!"

Miguel : "*-But they hate music! I need a musician's blessing!*"

Hector : "you lied me!"

Miguel : "oh, you're one to talk!"

a. Context of Situation

Speaker : Miguel  
 Hearer : Hector  
 Place : Off stage  
 Time : Night  
 Description : Miguel and Hector debate because Miguel lies to Hector. Miguel only wants blessing from De la Cruz. He does not want to get other family's blessing because their blessings come with a condition.

b. Aspect of Speech Act

Locutionary Act : Miguel says, “--*But they hate music! I need a musician's blessing!*”

Illocutionary Act :The utterance infers to the situation of *disputing (representative)* because Miguel is caught because of his lying.

Perlocutionary Act : Hector is angry because Miguel lies him. Hector tries to give Miguel back to the family soon because Miguel must go to the land of living before sunrise.

Interpretation:

The scene happens when Miguel is known that he is lying towards Hector. Miguel states that he does not have family except De la Cruz. In fact, Miguel has another family in the land of death. Then, Hector is disappointed to Miguel and he tries to deliver him back to Miguel's family. Yet, Miguel knows that his family does not permit him to become a musician. Therefore, he insists to get a blessing from a musician. Miguel uses *disputing* because he regards that Hector cannot be cooperated looking for De la Cruz. The utterance above implies that Miguel only wants to get blessing from De la Cruz not from others. He cannot continue his dream becoming a musician if he gets blessing from other family with condition because his family does not permit Miguel to become a musician. Therefore, Miguel never gives up to reach what he wants. In addition, the utterance above is divided into *disputing* related to HEXACO's trait of fearless. This scene shows that Miguel is undaunted child in defending his desire.

15. Utterance: 15/Dy/R/00:53:54-00:54:03

Hector : “Look at me. I'm being forgotten, Miguel. I don't even know if I' gonna last the night. I'm not gonna miss my one chance to cross that bridge 'cause you want to live out some stupid musical fantasy!”

Miguel : “*it's not stupid.*”

a. Context of Situation

Speaker : Miguel

Hearer : Hector

Place : Off stage

Time : Night

Description : Hector gives explanation that he will disappear and he will be forgotten soon if his photo is not put on ofrenda quickly. Yet, Miguel persists to get De la Cruz's blessing.

b. Aspect of Speech Act

Locutionary Act : Speaker asserts, “*it's not stupid.*”

Illocutionary Act : The utterance is categorized into *denying (representative)*. Miguel insists that his desire to become a musician is not an illusion.

Perlocutionary Act : Hector is angry because tonight is the last chance to Hector to cross the bridge. Hector is worried is if his photo does not put on ofrenda, he cannot see Coco anymore.

Interpretation:

The scene displays that Hector worries with the uncompromising of Miguel. Hector tries to talk to Miguel in order to cancel his desire becoming a musician. Then, Hector hopes that Miguel goes home in the land of living by Miguel's family blessing. Yet, Miguel does not listen Hector's advice. Moreover, Miguel states an utterance to imply a secretary meaning that he wants to realize his dream becoming a musician and always be remembered like De la Cruz. The utterance above is grouped into *denying* referring to the trait of stubborn. This scene shows that Miguel does not want to be advised by others with denying every warning given for him. Therefore, this situation indicates the stubbornness Miguel.



16. Utterance: 16/I/R/00:54:04-00:54:07

Hector : “I’m taking you to your family”.

Miguel : “*let go of me!*”

Hector : “you’ll thank me later”

a. Context of Situation

Speaker : Miguel

Hearer : Hector

Place : Off stage

Time : Night

Description : Hector forces Miguel to come back to his family. Yet, Miguel rejects and he tries to run away.

b. Aspect of Speech Act

Locutionary Act : Miguel says, “*let go of me!*”

Illocutionary Act : This utterance is classified into *insisting (representative)*. Miguel insists to run away from Hector.

Perlocutionary Act : Hector still forces and he pulls Miguel’s hand to be returned to his family.

Interpretation:

The scene shows the debate between Hector and Miguel. Hector tries to bring Miguel back on his family. Yet, Miguel wants Hector to release Miguel’s hand from Hector’s grip. Miguel produces this utterance aims to refuse Hector’s invitation. The implied meaning of Miguel’s utterance is that Miguel considers that Hector cannot be invited to a mutually beneficial teamwork. He decides looking for De la Cruz alone on his own way without Hector’s help because Hector is regarded as disturber his mission. Moreover, the utterance above is divided into *insisting* referring the HEXACO’s trait of self-centered. This scene portrays that Miguel is selfish because he debates every advice given to him. He tends to follow his thought to realize what he wants.

17. Utterance: 17/A/R/00:55:27-00:55:30

Mama Imelda : “I am trying to save your life!”

Miguel : “*you’re ruining my life!*”.

Mama Imelda : “What?”

a. Context of Situation

Speaker : Miguel

Hearer : Mama Imelda

Place : Narrow staircase

Time : Night

Description : Mama Imelda attempts to send Miguel back to the land of the living before sunrise. If he doesn't come back to land living before sunrise, he will die and live in the dead land.

b. Aspects of Speech Act

Locutionary Act : Miguel stated, *“you’re ruining my life!”*.

Illocutionary Act : The utterance is categorized as *asserting (representative)*. Miguel hates Mama Imelda who had made a rule to the family that playing music is forbidden in the family. Moreover, playing music is considered to be a curse.

Perlocutionary Act : Mama Imelda is shocked hearing Miguel’s statement that Miguel’s life is ruined because of her decision. Mama Imelda felt guilty for the rules that she has made.

Interpretation:

In this scene, Miguel looks that Miguel feels angry toward Mama Imelda. Miguel declares all of his disappointment toward his great-great grandmother. He states that the decision of Mama Imelda does not fair for the next descendants. The implied meaning of this utterance is that he protests Mama Imelda to break the rule and he hopes Mama Imelda gives an opportunity for her heredity in order to decide her/his own dream. The utterance above spoken by Miguel is categorized *asserting* referring to trait of tough. According to Thomson (1995), tough is a rough person. Miguel states that Mama Imelda has been ruining Miguel’s life that his statement indicates that Miguel is rough person.

18. Utterance: 18/A/R/00:55:31-00:55:53

Miguel : *“Music’s the only thing that makes me happy. And you, you wanna take that away! You’ll never understand”*

Mama Imelda : (singing) “Y aunque la vida me cueste, llorona.... No dejare de quererte”...

Miguel : “I thought you hated music”

a. Context of Situation

Speaker : Miguel

Hearer : Mama Imelda

Place : Narrow staircase

Time : Night

Description : Miguel explains to Mama Imelda the reason why he loves music so much.

b. Aspect of Speech Act

Locutionary Act : The speaker said, “*Music’s the only thing that makes me happy. And you wanna take that away! You’ll never understand.*”

Illocutionary Act : The utterance is entered into the *assertive (representative)*. Miguel asserts that he cannot leave his dream to become a musician. He feels comfortable playing and hearing music. Because of that, he decides to keep looking for De la Cruz even though Mama Imelda rejects Miguel’s desire.

Perlocutionary Act : Mama Imelda feels guilty by showing Miguel that she was a singer too. She sings a song for the first time from so long since she is left by her husband that he goes wandering to pursue his dream of becoming a great musician.

Interpretation:

Miguel explains to Mama Imelda that only music that makes him happy. He states that Mama Imelda cannot understand with his feeling. He is already desperate to get permission to become a musician from Mama Imelda's blessing. Moreover, Miguel uses asserting to convey his opinion for Mama Imelda. The implied meaning of the utterance above is that Miguel asserts his thought to force the Mama Imelda's curse. Furthermore, he wants Mama Imelda thinks again in order to abolish curse and let the member of family to decide his/her choice what he/she wants to be. The utterance above is grouped into asserting referring to trait of tough. The toughness of Miguel can be seen from this statement because Miguel keeps up in his decision.

19. Utterance: 19/A/R/00:56:22-00:56:39

Mama Imelda : “We each made a sacrifice to get what we wanted. Now you must make a choice”.

Miguel : *“But I don't wanna... pick sides! Why can't you be on my side? That's what family's supposed to do -- support you. But you never will”.*

a. Context of Situation

Speaker : Miguel

Hearer : Mama Imelda

Place : Narrow staircase

Time : Night

Description : Mama Imelda is sharing her story in the past with her husband. Mama Imelda has explained all the background to Miguel where Mama Imelda made rules and prohibited her family members from becoming a musician.

b. Aspects of Speech Act

Locutionary Act : Miguel says, *“But I don't wanna... pick sides! Why can't you be on my side? That's what family's supposed to do -- support you. But you never will”.*

Illocutionary Act : The utterance refers to *assertive (representative)*. Miguel states that he is not partial to anyone. He cannot decide the choice given by Mama Imelda.

Perlocutionary Act : Mama Imelda is silent on feeling guilty and she lets Miguel go to pursue her dream to become a musician.

Interpretation:

Miguel explains that he is not partial between his great-great grandfather and his great-great grandmother. He uses asserting referring to state what he thinks. He states his opinion strickly. The implied meaning of this utterance is that Miguel hopes given support from his family to realize his dream instead of hindering another member’s dream. In addition, the utterance above is included in *asserting* related to HEXACO’s trait of tough. The trait of toughness shows that Miguel is

hard given advice because he rejects every advice from his family and everyone who cares about him. Miguel still defends his desire to become musician.

20. Utterance: 20/A/R/01:08:39-01:08:56

Miguel : “*What? But I’m your family!*”

De la Cruz : “And Hector was my best friend. Success doesn’t come for free, Miguel. You have to be willing to do whatever it takes to sieze your moment. I know you understand”.

a. Context of Situation

Speaker : Miguel

Hearer : De la Cruz

Place : De la Cruz’s mainson

Time : Night

Description : Miguel insists on asking a blessing from De la Cruz because they are still a family. However, De la Cruz refuses to give a blessing to Miguel by saying a statement that success does not just come but there must be sacrifices to achieve it including his friends and even the family. In fact, De la Cruz is not Miguel’s great-great grandfather. The great-great grandfather of Miguel is Hector.

b. Aspect of Speech Act

Locutionary Act : Miguel stated, “*What? But I’m your family!*”

Illocutionary Act : The utterance goes into the *asserting (representative)*. Miguel asserts to De la Cruz that he is De la Cruz’s family.

Perlocutionary Act : De la Cruz refuses Miguel's plea because it will threaten the reputation of De la Cruz who already has a legendary stage name.

Interpretation:

Miguel is determined to ask of De la Cruz’s blessing, because Miguel believe that De la Cruz is the only one considered can give a blessing. Then, he can go home to realize his dream becoming a musician. Miguel applies asserting to be used for affirming that his position is a part of De la Cruz’s family. The implied meaning of Miguel’s utterance above is that Miguel hopes that De la Cruz feels pity by giving a blessing to



Miguel. In this case, the utterance spoken by Miguel above is characterized into *asserting* referring to trait of tough. This scene shows Miguel's tough because the toughness looks like Miguel tries to keep wanting to get De la Cruz's blessing.

#### 4.2.2 Directive

21. Utterance: 21/Sg/Dr/00:18:40-00:18:52

Miguel : "I wanna play in the plaza. Like de la cruz! Can I still sign-up?"

Stage manager : "You got an instrument?"

Miguel : "No.. *But if I can borrow a guitar*"

Stage manager : "Musicians gotta bring their own instruments. You find a guitar, kid, I'll put you on the list."

##### a. Context of Situation

Speaker : Miguel

Hearer : Stage manager

Place : Mariachi Plaza

Time : Evening

Description : That evening, Miguel comes to the Mariachi Plaza and he wants to join a Music Competition to follow his grand grandfather's way.

##### b. Aspect of Speech Act

Locutionary Act : Miguel said, "*No.. But if I can borrow a guitar*"

Illocutionary Act : The utterance above is categorized into *suggesting (directive)*. Miguel offers a suggestion to the stage Manager in order to get an opportunity to join the competition.

Perlocutionary Act : The stage manager allows Miguel to borrow other musician instruments and she can write Miguel's name on the list of competitors.

##### Interpretation:

This scene presents the situation in Mariachi Plaza. Miguel wants to join the music competition but he does not bring a music instrument. He is not allowed to join the competition by the stage manager. Yet, Miguel still wants to follow the competition. He suggests to the stage manager that he can borrow a guitar from other musicians. He hopes that the stage manager keeps writing his name on the list of competitors.



The action is taken by Miguel is categorized into creativity because he can give a solution for him in order to get an opportunity to take a part the competition. In addition, the utterance spoken by Miguel above includes into *suggesting* related to trait of creative. According to Thomson (1995), creative is a skill to create things. In this case, Miguel is able to make a suggestion to stage manager in order to keep his name listed in music competitors.

22. Utterance: 22/Rq/Dr/00:18:55-00:18:58

Miguel : “*Excuse me, can I borrow your guitar?*”

Musician 1 : “sorry, muchacho”

a. Context of Situation

Speaker : Miguel

Hearer : Musician

Place : Mariachi Plaza

Time : Evenin

Description : Miguel approaches a couple of musicians to borrow a guitar

b. Aspect of Speech Act

Locutionary Act : Miguel speaks, “*Excuse me, can I borrow your guitar?*” to the musician 1.

Illocutionary Act : The utterance above is categorized into *requesting (directive)*. Miguel requests another musician to borrow a guitar.

Perlocutionary Act : She does not lend her guitar because the guitar is used by herself to play in the competition.

Interpretation:

Miguel goes looking for musicians that they are not on stage. He sees a couple of musicians. Then, he states a request toward the musician 1 to lend a music instrument. This scene implies that the musician 1 lends her guitar to join in the music competition for a while. Yet, the musician cannot lend her guitar to Miguel. It can be seen that Miguel is categorized into talkative child. He can express his desire to another people. In addition, Miguel uses *requesting* that the utterance above refers to HEXACO’s trait of talkative.

23. Utterance: 23/Rq/Dr/00:18:58-00:19:00

Miguel : “*You guys have a spare guitar*”

Musician 2 : “No”

a. Context of Situation

Speaker : Miguel

Hearer : Musician

Place : Mariachi Plaza

Time : Evening

Description : He tries to borrow a music instrument to musician 2

b. Aspect of Speech Act

Locutionary Act : The speaker states, “*You guys have a spare guitar*”

Illocutionary Act : The utterance above is categorized into *requesting (directive)*. Miguel requests to borrow a music instrument to register oneself to join a music competition.

Perlocutionary Act : The musician 2 also does not lend his guitar because the guitar is used by himself in the competition.

Interpretation:

Miguel goes approaching a musician. Miguel asks a request musician 2 that he borrows a musician’s guitar. This scene implies that Miguel wishes that the musician 2 lends his guitar for Miguel. Yet, Musician 2 does not permit Miguel to borrow his guitar. In addition, the utterance spoken by Miguel depicts that Miguel is a talkative child. He is brave to communicate other people. Furthermore, the utterance above is classified into *requesting* related to HEXACO’s trait of talkative. This case is portrayed that Miguel requests another musician to lend him a guitar.

24. Utterance: 24/Rq/Dr/00:19:01-00:19:05

Miguel : “*I need a guitar, just for a little bit—*”

Musician 3 : “get outta here, kid”

a. Context of Situation

Speaker : Miguel

Hearer : Musician

Place : Mariachi Plaza  
 Time : Evening  
 Description : Miguel attempts to borrow another musician's guitar and the musician rejected his desire.

b. Aspect of Speech Act

Locutionary Act : He tells, "*I need a guitar, just for a little bit*"\_to the musician 3.  
 Illocutionary Act : The utterance above is categorized into *requesting (directive)*. Miguel requests to musician 3 to borrow a music instrument.  
 Perlocutionary Act : Miguel is repelled by another musician because he is considered as disturber.

Interpretation:

This scene seems that Miguel approaches another musician. Miguel discloses his purpose toward musician 3. Miguel is a little pushy on borrowing music instrument to musician 3. The implied meaning of this utterance is that the musician lends his guitar to Miguel because Miguel really needs to get a music instrument in order to be a participant of music competition. The utterance above shows that Miguel is communicative child. Moreover, the utterance above spoken by Miguel refers to *requesting* related to the HEXACO's trait of talkative. According to Thomson (1995), talkative is a person liking to talk a lot. This case shows that Miguel asks another person to do something for Miguel.

25. Utterance: 25/Rq/Dr/00:57:34-00:57:43

Band leader : "Hey guys, it's Poco Loco! You were on fire tonight!"  
 Miguel : "*you too! Hey, musician to musician, I need a favor....*"

a. Context of Situation

Speaker : Miguel  
 Hearer : Band leader  
 Place : Bottom of the tower  
 Time : Night  
 Description : Miguel goes to the winner of band competition who gets a ticket to the party and will perform with De la cruz. Miguel asks a help to the

winner music competition in order to enter the De la Cruz's party with them.

b. Aspect of Speech Act

Locutionary Act : Miguel states, "*you too! Hey, musician to musician, I need a favor....*"

Illocutionary Act : This is included in the form of *requesting (directive)*. This scene, Miguel hopes that the winner of band competition can help him and they are willing to give a ride. Therefore, they can enter the party together.

Perlocutionary Act : Musicians are ready to help Miguel by hiding Miguel into a saxophone. Miguel can get into the saxophone because his body is small.

Interpretation:

This scene shows that Miguel approaches the winner of music competition to ask a help. Miguel uses requesting to state his desire to ask a help from the interlocutor. The utterance above implies meaning that he hopes that the interlocutors give him helping. Moreover, he can join in the De la Cruz's party and he can get a blessing from De la Cruz. The utterance above is classified in *requesting* related to HEXACO's trait of talkative. This scene shows that Miguel is talkative child because he is dare to do everything to seize his desire. He does not have difficulties for asking help from others without any hesitation.

26. Utterance: 26/Rq/Dr/01:01:04-01:01:16

Miguel : I'm Miguel. Your great-great grandson.

De la Cruz : I... have a great-great grandson?

Miguel : "*I need your blessing. So, I can go back home and be a musician, just like you*"

a. Context of Situation

Speaker : Miguel

Hearer : De la Cruz

Place : De la Cruz's mansion

Time : Night

Description : De la Cruz asks to Miguel why he comes to Mansion. Then, Miguel introduces himself that he is the great-great grandson of De la Cruz. De la Cruz is shocked hearing Miguel's statement because he knows that he does not have a great-great grandson until he dies. Blessing only can be given to a person that have a filiation. Whereas, De la Cruz does not have a cognation to Miguel.

b. Aspect of Speech Act

Locutionary Act : Miguel stated, *I need your blessing. So, I can go back home and be a musician, just like you.*

Illocutionary Act : The utterances is included into *requesting (directive)*. Miguel says that he needs De la Cruz blessing to become a musician.

Perlocutionary Act : De la Cruz is shocked and he is silent hearing Miguel's statement. He knows that he never married until he passed away.

Interpretation:

This scene shows that Miguel meets De la Cruz in the first time. Miguel uses requesting to assert his purpose that he wants to ask a blessing from De la Cruz. The implied meaning of requesting is that Miguel wishes that De la Cruz can give him a blessing in order to go home in the land of living and realize his dream. The utterance above is categorized into *requesting* referring to trait of talkative. This part displays that Miguel is talkative child because he braves to describe his purpose for another one.

27. Utterance: 27/Bg/Dr/01:01:17-01:01:32

Miguel : *"The rest of our family, they wouldn't listen. But I... I hoped you would?"*

De la Cruz : *"My boy, with a talent like yours, how could I not listen?"*

a. Context of Situation

Speaker : Miguel

Hearer : De la Cruz

Place : De la Cruz's mansion

Time : Night

Description : Miguel tells to De la Cruz that he is opposed by his family if he becomes a musician.

b. Aspect of Speech Act

Locutionary Act : The speaker utters, “*The rest of our family, they wouldn’t listen. But I... I hoped you would?*”

Illocutionary Act : Miguel’s utterance is classified into *begging* (directive). Miguel begs De la Cruz for getting a blessing from De la Cruz.

Perlocutionary Act : De la Cruz grants Miguel’s request. He will give a blessing to Miguel.

Interpretation:

Miguel approaches De la Cruz in the mansion of De la Cruz. He tells his purpose meet De la Cruz where Miguel really needed the blessing of De la Cruz to become a musician. Miguel uses begging to get mercy from De la Cruz. Furthermore, the utterance above has implied meaning that Miguel hopes that De la Cruz bestows a blessing for him because only De la Cruz is expected by Miguel. The utterance uttered by Miguel above is grouped in *begging* referring to the trait of deep. This scene shows that Miguel is deep person because he asks something for others earnestly.

28. Utterance: 28/Bg/Dr/01:08:30-01:08:39

Miguel : “*Papa Ernesto? My blessing?*”

De la Cruz : “*Security! Take care of Miguel. He’ll be extending his stay*”.

a. Context of Situation

Speaker : Miguel

Hearer : De La Cruz

Place : De la Cruz’s mansion

Time : Night

Description : De la Cruz was the one who had killed the great-grandfather of Miguel who was his musician's best friend. He had stolen the creation song from Hector. He does not want his reputation to drop when Miguel returns to the land of living. Therefore, he holds Miguel until the sun rises. If Miguel still stays in land of the dead until the sunrise, Miguel will not be able to return to the land of living or in another words Miguel is dead.

b. Aspect of Speech Act



- Locutionary Act : The speaker said, “*Papa Ernesto? My blessing?*”
- Illocutionary Act : The utterance above is classified into kind of illocutionary act *begging* (directive). Miguel demands his blessing from De la Cruz.
- Perlocutionary Act : De la Cruz ignores Miguel's plea because he is more concerned with his reputation in the land of living.

Interpretation:

This scene displays that Miguel begs to De la Cruz to give him a blessing in order to go home in the land of living. Miguel uses begging to persuade De la Cruz in order to give a sympathy. The implied meaning the utterance of Miguel is that Miguel wishes that he will be given blessing from De la Cruz. Wherefore, this situation determines whether Miguel can come back to the land of living again or not because his life depends on De la Cruz blessing. Moreover, the utterance above is classified in *begging* related to the HEXACO's trait of deep. This part portrays that Miguel is a deep child because he asserts his desire conscientiously toward others.

4.2.3 Commissive

Commissive is an utterance that is produced by the speaker to do an action toward the hearer in the future (Searle, 1983:240). There are two types of commissive that occurs in the previous sub-chapter. The types of commissive are threatening and refusing with a total of 3 utterances, 2 utterances for *threatening* and 1 utterance for *refusing*. Commissive has a percentage with a score of 9%. Based on table 2.2, it is shown that commissive related to HEXACO theory is categorized as high agreeableness and low conscientiousness. Furthermore, the researcher provides the utterances of commissive below:

29. Utterance: 29/T/C/00:36:18-00:36:29

- Hector : “don't yank my chain, chamaco. You gotta have some other family.”
- Miguel : “*only de la cruz. If you can't help me, I'll find him myself*”.
- Hector : “okay, okay, kid, fine. I'll get you to your great-great grandpa...!”

a. Context of Situation

Speaker : Miguel

Hearer : Hector  
 Place : Underpass tunnel  
 Time : Night  
 Description : Miguel meets Hector that they need each other for their own benefit.

They make an agreement to help each other. Miguel needs Hector to find De la Cruz to get blessing. Whereas, Hector needs Miguel to put his photo on ofrenda while Miguel comes back to the land of living. Hector does not believe that Miguel does not have another family to get blessing. Yet, Miguel insists that only De la Cruz his family. Then, Miguel tries to find De la Cruz by his self.

b. Aspect of Speech Act

Locutionary Act : Miguel states, “*only de la cruz. If you can’t help me, I’ll find him myself*”.

Illocutionary Act :The utterance indicates to *threatening (commissive)*. Miguel threatens Hector that he will not put Hector’s photo on ofrenda if Hector does not help Miguel to find De la Cruz.

Perlocutionary Act : Hector approves to help Miguel to find De la Cruz for getting a blessing.

Interpretation:

Miguel lies Hector that he does not have other family staying at land of the death. Miguel has to find De la Cruz because only De la Cruz can give him blessing. The utterance above shows how Miguel threats Hector if Hector does not help Miguel looking for De la Cruz. The implied meaning of the utterance produced by Miguel is that Miguel wants that Hector can fulfill his desire to find De la Cruz. The utterance spoken by Miguel refers to the *threatening* related to the HEXACO’s trait of irresponsible. According to Thomson (1995), he states that irresponsible is an action that not showing a proper sense of responsibility. The utterance of threatening shows that Miguel is an irresponsible child because he breaks the agreement with Hector.

30. Utterance: 30/T/C/00:54:08-00:54:15

Miguel : “*You don't wanna help me, you only care about yourself! Keep your dumb photo!*”

Hector : “No! no, no, no! No...”

a. Context of Situation

Speaker : Miguel

Hearer : Hector

Place : Off stage

Time : Night

Description : Miguel threw away Hector's photo. Then, Miguel leaves Hector in the off stage.

b. Aspect of Speech Act

Locutionary Act : Miguel states, “*You don't wanna help me, you only care about yourself! Keep your dumb photo!*”

Illocutionary Act : The utterance belongs to *threatening (commissive)*. Miguel dumps Hector's photo and he leaves Hector alone referring to threatening.

Perlocutionary Act : Hector panicked and he took his photo thrown by Miguel. Hector tries to call Miguel to comeback and he accepts to look for De la Cruz together.

Interpretation:

This scene shows that Miguel feels mad to Hector. He regards that Hector cannot help Miguel anymore. He decides to leave Hector and throw the Hector's photo. Moreover, Miguel uses threatening that indicates the rage of Miguel toward Hector. The implied meaning of this utterance is that Miguel wants that nobody disturbs his way to reach his dream. In addition, the utterance above produced by Miguel is included into *threatening* related to the trait of irresponsible. This utterance indicates the trait of irresponsible because Miguel breaks his promise and the agreement with Hector. He does not exhibit a proper sense of responsibility.

31. Utterance: 31/Rf/C/00:55:06-00:55:13

Mama Imelda : “This nonsense ends now, Miguel! I am giving you my blessing and you are going home!”

Miguel : “*I don’t want your blessing!*”

a. Context of Situation

Speaker : Miguel

Hearer : Mama Imelda

Place : Pedestrian thoroughfare

Time : Night

Description : Miguel meets Mama Imelda in the middle road when he looks for De la Cruz. Mama Imelda tries to stop Miguel from escaping and she tries to save Miguel’s live.

b. Aspect of Speech Act

Locutionary Act : This situation is rejection of Miguel toward the blessing of Mama Imelda. Miguel said, “*I don’t want your blessing!*”

Illocutionary Act : This utterance belongs to *refusing (commissive)*. Miguel has eagerness that Mama Imelda stops to pursue and let him to go to get De la Cruz’s blessing.

Perlocutionary Act : Mama Imelda keeps chasing Miguel.

Interpretation:

Miguel meets Mama Imelda where Mama Imelda tries to stop Miguel looking for De la Cruz. Mama Imelda cares about Miguel's life. She does not want that Miguel is snared in the land of death. Yet, Miguel states refusing toward Mama Imelda's blessing. The utterance above implies that Miguel wants that Mama Imelda does not hinder him looking for a blessing from musician. In addition, the utterance above is categorized into *refusing* referring to the trait of reckless. This scene shows that Miguel is reckless child because Miguel does not think twice the consequence if he cannot go home before sunrise. Yet, he only insists to make his dream come true.

4.2.4 Expressive

Expressive is a kind of speech act that indicates the feeling of the speaker towards the hearer (Yule, 1996:53). According to the previous sub-chapter, expressive is used by Miguel with 2 types of categories that are *regretting* and *apologizing*. They are 1 utterance for *regretting* and 1 utterance for *apologizing*.

Expressive has the lower percentage in the analysis with a score of 6%. Furthermore, expressive correlated into HEXACO theory in table 2.2 on page 19 is classified into high emotionality and high honesty-humility. Moreover, the researcher presents the utterances of expressive in the below:

32. Utterance 32/Rg/E/01:09:55-01:09:58

Miguel : “*You were right. I should have gone back to my family*

Hector : Hey.. hey hey

a. Context of situation

Speaker : Miguel

Hearer : Hector

Place : Cenote

Time : Night

Description : Miguel goes to Hector and he states that he is guilty towards his family. He has leaved his family.

b. Aspects of Speech Act

Locutionary Acts : The speaker utters, *You were right. I should have gone back to my family*

Illocutionary Acts : This utterance belongs to *regretting (expressive)*. Miguel regrets because he leaves his family.

Perlocutionary Acts : Hector hugs Miguel and he comforts Miguel.

Interpretation:

This scene displays that Miguel regrets because he does not listen to his family’s advice and he abandons his family. All of advices and prohibitions from his family are proposed to Miguel’s safety. Miguel wants to go back to land of living and he wants to apologize for disobeying toward his family. Miguel uses regretting to express his remorse toward his mistake. The utterance above has implied meaning that Miguel hopes that his family in land of death comes to help to give a blessing for him in order to go home in the land of living. In addition, the utterance above is categorized in *regretting* involved into trait of anxious. According to Thomson (1995), anxious is the situation of feeling worried or anxiety. This part portrays about anxiety of Miguel because Miguel has realized that his action toward his family is wrong and reckless.



He is threatened staying at the land of death because he cannot go home in the land of living because of his action.

33. Utterance 33/Ap/E/01:17:00-01:17:09

Mama Imelda : I spent decades protecting my family from your mistakes. He spends five minutes with you and I have to fish him out of a sinkhole!

Miguel : *I wasn't in there cause of Héctor. He was in there `cause of me*

a. Context of situation

Speaker : Miguel

Hearer : Miguel's family

Place : Small plaza

Time : Night

Description : The family, Miguel and Hector gather at the small plaza. Mama Imelda is angry to Hector because she regards that Hector is the person who has to be responsible for this case. Nevertheless, Miguel clarifies that Hector tries to help Miguel to come back to his family.

b. Aspects of Speech Act

Locutionary acts : The speaker utters, *I wasn't in there cause of Héctor. He was in there `cause of me*

Illocutionary acts : The utterance above is categorized into *apologizing (expressive)*. Miguel asserts for his family that Hector is good guy.

Perlocutionary acts : Mama Imelda and the family sympathize for this case.

Interpretation:

The scene shows that Miguel feels guilty because he involves Hector looking for De la Cruz. The utterance above implies that Miguel apologizes to Hector because he entangles Hector in this case. Miguel has to defend Hector in front of his family because Hector has helped Miguel to come back to his family. The utterance above is categorized in *apologizing* related to the HEXACO's trait of sentimental. This scene



displays that Miguel acknowledges about his mistakes and he defends Hector in front of his family that Hector does not do any mistake.

#### 4.2.2 Extracting Miguel's Personality Through Types of Illocutionary Act and HEXACO Theory

In previous section, the researcher has been analyzed and classified the types of illocutionary act produced by Miguel. In this part conveys the personality of Miguel by HEXACO theory through the types of illocutionary act. Here, the researcher provides the explanation on below:

##### a) Representative

According to Yule (1996:63), he states that representative is an act that is believed or not by the speaker in a case. In other words, representative belongs to the speaker's belief in a particular situation. Representative has the highest percentage with 61%. The researcher finds 20 utterances that belong to representative that is used by Miguel. There are several forms of representative produced by Miguel which are insisting 7 utterances, asserting 7 utterances, denying 4 utterances, and disputing 2 utterances. Based on table 2.2 in page 19, representative belongs to low agreeableness, low honesty-humility and low emotionality. Furthermore, the researcher delivers examples of representative utterances as follows:

According to analysis, the research finds that the most apparent utterance that is produced by Miguel is insisting. The researcher gives an example of utterance 3. The dialogue is provided here:

Papa : You will listen to your family. No more music.

Miguel: "*Just listen to me play*"

Papa : End of argument.

Referring to dialogue above, the speaker states an utterance indicating pressure on his father to listen to his music for a while. Due to his father's indifference and his family's indifference toward his guitar playing, Miguel feels disappointed with his family. Referring to the utterance of insisting above, it shows that the speaker is self-centered. The utterance above implies that Miguel hopes that his family can listen to his guitar and they give him a permit to play music. Although, Miguel's family vehemently opposes his desire to become a musician.

Further, the speaker produces an utterance of asserting. The researcher gives an example taken from utterance 25. Here, it is provided below:

Miguel : *“Music’s the only thing that makes me happy. And you, you wanna take that away! You’ll never understand”*

Mama Imelda: (singing) *Y aunque la vida me cueste, llorona... No dejare de quererte...*

Miguel : I thought you hated music

The utterance above exhibits the feeling of Miguel to his great-great-grandmother. As he tells Mama Imelda, he is only happy with music and he cannot live without it. Yet, Mama Imelda tries to rob his dream of becoming a musician. He regards that Mama Imelda cannot understand about his desire. The implied meaning of the utterance above is that Miguel defends his dream to become a musician and he wants to make Mama Imelda reconsider about her decision to curse her descendants who become musician.

Next, the utterance used by Miguel is denying. The researcher takes the example of denying used by Miguel in the analysis 4. Further, Miguel’s utterance is put on below:

Abuelita : You want to end up like that man? Forgotten?  
Left off your family's ofrenda?!

Miguel : *“I don't care if I'm on some stupid ofrenda!”*

Miguel states utterance of denying because he feels peeved towards his family. The utterance of denying represents the stubborn of Miguel. Then, the utterance above is uttered by Miguel because Miguel emphasizes the indifference of Miguel with his family rules. Miguel really wants to keep his dream to become a musician rather than following his family’s wishes. Furthermore, the utterance produced by Miguel has implied meaning that Miguel hopes that his family can give an opportunity to reach his dream.

Hereinafter, the least amount that is used by Miguel is disputing utterance. The researcher provides analysis 12 as follows:

Mama Imelda : two seconds and you already break your promise!

Miguel : *“this isn’t fair, it’s my life! You already had yours!”*

The utterance above belongs to the form of disputing. Miguel still keeps his desire to actualize his decision of becoming a musician. His utterance above portrays his disagreement with his family. Miguel considers that his family is done with their life in the land of the living. This is time for Miguel to decide his decision. His family cannot interfere in Miguel's life because his family is done with their life in the past.

b) Directive

Directive is an utterance spoken by a speaker which is purposed to the hearer doing something (Cutting, 2002:17). Directive is the second highest percentage with 24%. The total utterance of directive used by the main character is 8 utterances. Miguel applies directive with some categories that they are requesting, begging, and suggesting. There are 5 utterances for requesting, 2 utterances for begging, and 1 utterance for suggesting. According to table 2.2, the directive is classified into high extraversion, high conscientiousness, and high openness to experience. Moreover, the researcher explains below:

First, it derives from utterance 6. The main character applies suggesting to propose a recommendation to the stage manager of Mariachi Plaza.

Miguel : "I wanna play in the plaza. Like de la cruz!  
Can I still sign-up?"

Stage manager : "You got an instrument?"

Miguel : "*No.. But if I can borrow a guitar*".

Stage manager : "Musicians gotta bring their own instruments.  
You find a guitar, kid, I'll put you on the list."

In the dialogue above, Miguel goes to Mariachi Plaza to join the music competition. Miguel meets the stage manager to register for the competition. However, Miguel explains that he does not have a musical instrument that is used to perform in the competition. The stage manager explains that each participant must bring their musical instrument. Then, Miguel argues with the stage manager to give him chance to take part in the music competition at Mariachi Plaza. Miguel is given an opportunity to borrow the instruments of others musicians. If he can bring a musical instrument, he can be written on the list of participants. The utterance above looks that Miguel works hard to negotiate with the stage manager to achieve his purpose.

The utterance above implies that Miguel hopes that the stage manager accepts Miguel's suggestion and let him to join the music competition.

Second, it comes from requesting category. The researcher takes an example from analysis 9. The dialogue is offered below:

Miguel : *I need a guitar, just for a little bit--*

Musician 3 : get outta here, kid

This utterance happens when Miguel approaches another musician to borrow a musical instrument. Yet, the musician does not lend his guitar and he regards that Miguel disturbs him. Then, the musician expels Miguel and Miguel leaves the musician. The utterance above implies that Miguel hopes another musician to lend his guitar for a while. In addition, Miguel is portrayed as talkative child because he utters what he needs to make his dream come true. This scene shows that Miguel does not give up easily to seize his dream.

Third, it is begging category. The main character produces begging on analysis 29. Here, the researcher delivers the utterance 29 as follow:

Miguel : *The rest of our family, they wouldn't listen. But I... I hoped you would?*

De la Cruz : my boy, with a talent like yours, how could I not listen?

This scene, Miguel has managed to meet De la cruz. De la cruz helps Miguel after Miguel falls into the swimming pool. Miguel explains his purpose to De la cruz. Then, Miguel hopes that De la cruz can bestow a blessing for Miguel in order to go home. Furthermore, he can realize his dream to become a musician in the land of living. From the description, it is seen that Miguel has strong will to fight for his desire becoming a musician.

### c) Commissive

Commissive is an utterance that is produced by the speaker to do an action toward the hearer in the future (Searle, 1983:240). There are two types of commissive that occurs in the previous sub-chapter. The types of commissive are threatening and refusing with a total of 3 utterances, 2 utterances for threatening and 1 utterance for refusing. Commissive has a percentage with a score of 9%. Based on table 2.2, it is shown that commissive related to HEXACO theory is categorized as high

agreeableness and low conscientiousness. Furthermore, the researcher provides the utterance that happens in the categorization of commissive. The example is below:

The example is taken from utterance 22. Utterance 22 is classified as threatening (commissive). The utterance is proved below:

Miguel : *You don't wanna help me, you only care about yourself!*  
*Keep your dumb photo!*  
 Hector : No! no, no, no! No...

In the dialogue above, it occurs that Hector forces Miguel to go back with his family. Yet, Miguel still refuses Hector's advice and he threatens Hector by throwing away Hector's photo which is entrusted to Miguel to be placed on ofrenda when Miguel goes home to the land of the living. Miguel upsets because Hector tries to take Miguel back to the family. Then, Miguel continues his purpose looking for De la Cruz without Hector. The utterance above implies that Miguel does not want another one obstructing his way to find De la Cruz. This utterance shows that Miguel is an irresponsible child because he does not the promise and the agreement with Hector.

The example is acquired from analysis 23. Analysis 23 consists of the utterance of refusing (commissive). The utterance is provided below:

Mama Imelda: This nonsense ends now, Miguel!  
 I am giving you my blessing and you are going home! Miguel :  
*I don't want your blessing!*

Based on the utterance above, Mama Imelda attempts to advise Miguel that he must go home to the land of the living. Miguel does not have much time left to go back to the land of living before he dies because he is trapped in the land of death. However, Miguel persists in rejecting of great-great-grandmother and he still seeks De la Cruz for asking his blessing. The utterance above implies that Miguel wants that Mama Imelda does not interfere his decision anymore. This scene displays that Miguel is reckless. He does not see what happens if he does not accept the blessing from Mama Imelda. He does an act without thinking about the consequences before he continues his way looking for De la Cruz. He can be trapped in the world of death and he cannot go back home anymore when the sun rises.



## d) Expressive

Expressive is a kind of speech act that indicates the feeling of the speaker towards the hearer (Yule, 1996:53). According to the previous sub-chapter, expressive is used by Miguel with 2 types of categories that are regretting and apologizing. They are 1 utterance for regretting and 1 utterance for apologizing. Expressive has the lower percentage in the analysis with a score of 6%. Furthermore, expressive correlated into HEXACO theory in table 2.2 on page 19 is classified into high emotionality and high honesty-humility. Moreover, the researcher conducts an example of expressive utterance in the below:

The example becomes utterance 32. Utterance 32 will provide on below:

Miguel : *“You were right. I should have gone back to my family”*

Hector : Hey.. hey hey

Referring to utterance 32 above, Miguel approaches Hector and Hector reaches Miguel to appease him that everything will be fine. In addition, this situation shows high emotionality of Miguel because his utterance tends to be anxious. Miguel regrets his decision that leaves his family. He feels anxious because he is afraid if he cannot go back to land of living. He just realizes that the family in the land of the living and the land of death loves him so much. The reason Miguel forbidden to be a musician is that his great-great-grandfather is a musician who leaves his family to seize his dream. Therefore, it was a dark period that was felt by the family. In consequence, Miguel is not allowed to become a musician because his family does not want that dark period happens again. The utterance above has implied meaning that Miguel hopes that the family in land of death gives a blessing in order to go home in the land of living.

The next example is gotten from analysis 33. The researcher delivers utterance 33 as follows:

Mama Imelda: I spent decades protecting my family from your mistakes.

He spends five minutes with you and I have to fish him  
out of a sinkhole!

Miguel : *I wasn't in there cause of Héctor. He was in there `cause of  
me*

Mama Imelda : what?



Miguel :He tried to go home to you and Coco.. But De la Cruz murdered him!

Connected to utterance 33, Mama Imelda, the family, Miguel, and Hector are at a small plaza. Mama Imelda accuses Hector because he is the one causing all of this mess. Mama Imelda blames Hector because he leaves his family to become a musician. Mama Imelda fosters her child and protects the family by herself. Nevertheless, Imelda's assumption was wrong because Hector tried to go home but he was killed by De la Cruz. Therefore, he never got home anymore. Miguel feels guilty about Hector for involving him in the mission looking for De la Cruz. Miguel also admits his mistakes in front of his family. In addition, the utterance above displays sentimental defending Hector as a form of apologizing to Hector. Hence, Miguel is on Hector's side and he states that Hector is innocent in this case.

According to the explanation above, HEXACO personality traits show the tendency of speech act uttered by Miguel. Based on the analysis, Miguel tends to use representative in his utterances. Representative has the highest percentage with 61%. The utterances of representative refer to stubbornness of Miguel. Then, the representative is connected to HEXACO theory that it indicates *low agreeableness*. In addition, Miguel also uses directive with a percentage of 24%. He produces directive that refers to the hard-working and strong will to achieve Miguel's dream. Directive indicates the *high conscientiousness*. Additionally, Miguel has the combination of personalities that Miguel's personalities are *low agreeableness* and *high conscientiousness*. Additionally, the last scene Miguel produces expressive that the expressive indicates that Miguel is ready to confess his mistakes toward his family.

## CHAPTER 5. CONCLUSION

The last chapter involves the conclusion of the final finding from the analysis in the previous chapters. This chapter consists of short explanation of the analysis personality of Miguel as the main character in *Coco* movie. This chapter tries to resume the answers to research questions that are involved in chapter 1 based on the result of chapter 4.

Based on the previous chapter, the movie is analyzed using speech act theory by Austin (1962). The utterances are taken from the main character of *Coco* movie (Miguel). Miguel produces some utterances consisting of illocutionary act. The illocutionary acts have some categories as follows representative, directive, commissive, expressive, and declarative. Nevertheless, the researcher finds out that Miguel only uses 4 kinds of illocutionary act that they are representative, directive, commissive, and expressive.

In addition, to answer the research question of number 1, the utterances are taken only from Miguel. The researcher finds 33 utterances involved in illocutionary act spoken by Miguel. According to analysis, there are found 20 utterances of representative with a percentage of 61 % that belong to 7 utterances for insisting, 7 utterances for asserting, 4 utterances for denying, and 2 utterances for disputing. Then, the other type of illocutionary act is directive. Directive has 8 utterances with a percentage of 24%. They are 5 utterances for requesting, 2 utterances for begging, and 1 utterance for suggesting. Afterward, commissive also exists in Miguel's utterances. The total utterances of commissive are 8 utterances with a percentage of 9% of 2 utterances for threatening, 1 utterance for refusing. Hereafter, expressive has 2 types of regretting and apologizing. Expressive has a percentage of 6% with 1 utterance for regretting and 1 utterance for apologizing.

In the second research question, the researcher analyzes the utterances produced by Miguel in *Coco's* movie using theory by Lee and Aston (2012). According to the previous explanation, HEXACO personality traits show the tendency speech acts uttered by Miguel. Based on the analysis, Miguel tends to use of representative in his utterances with the percentage 61%. The utterances of representative refer to self-centered, tough, and stubbornness of Miguel to keep his opinion. Then, the representative is connected to HEXACO theory referring to low agreeableness. Moreover, Miguel is also indicated

using directive with percentage 24%. He produced directive is related to the traits of talkative, deep, and creative referring to hard-working and strong will defending his dream to become a musician. Directive is categorized into the high conscientiousness. Moreover, the researcher infers that Miguel has a combination personality of low agreeableness and high conscientiousness. In additional at the last scene, Miguel also acknowledges his mistakes. This scene indicates that Miguel is not only stubborn and strong will person but he is also ready to admit his mistakes.



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