



# Jurnal Bastra (Bahasa dan Sastra)

Journal homepage: <https://bastra.uho.ac.id/index.php/journal>

## THE IMPLICATION OF ASSERTIVE UTTERANCE FOR PERSONALITY DEVELOPMENT AND LANGUAGE USE

<sup>1</sup>Tiara Resta Putri, <sup>2</sup>Sutarman, <sup>3</sup>Agus Syahid, <sup>4</sup>Titik Ceriyani Miswaty, <sup>5</sup>Syamsurrijal

<sup>12345</sup>Universitas Bumigora, Indonesia

\*Correspondence e-mail: <sup>1</sup>[tiararesta01@gmail.com](mailto:tiararesta01@gmail.com), <sup>2</sup>[sutarman@universitasbumigora.ac.id](mailto:sutarman@universitasbumigora.ac.id), <sup>3</sup>[agussyahid@universitasbumigora.ac.id](mailto:agussyahid@universitasbumigora.ac.id), <sup>4</sup>[titik@universitasbumigora.ac.id](mailto:titik@universitasbumigora.ac.id), <sup>5</sup>[rijalhalilintar@gmail.com](mailto:rijalhalilintar@gmail.com)

### ABSTRACT

The phenomenon of speech act is functions as a tool for communication and a reflection of one's thoughts, beliefs, and personality. This study aims to analyze assertive speech acts used by the main character, Moana, in the animated musical film Moana 2, and how those speech acts reveal the development of her personality. This study applied descriptive qualitative method with data collection technique through documentation and analysis of Moana's utterances in the movie. A total of 176 utterances identified based from Moana and only 69 of them were categorized as assertive speech acts. The findings show forms of assertive utterance include stating, claiming, suggesting, reporting, boasting, admitting, and concluding. This research also contributes to the field of linguistics, especially in connecting speech act (Searle, 1969) with Big Five Personality Traits and enriching the understanding of how language reflects personality growth. These forms of speech acts reflect Moana's change from an informative figure to an individual who is more confident, reflective, and has a great love for new things. Thus, this study not only provides an overview of various assertive speech acts but also bridges the gap between pragmatic theory and personality.

### ARTICLE INFO

#### Article History:

Submitted: 5 June 2025

Accepted: 18 Agt 2025

Published: 19 Agt 2025

**Pages:** 1093-1105

#### Keywords:

*Assertive utterance;  
Moana 2; personality;  
pragmatic, speech act*

## 1. INTRODUCTION

Disney's *Moana 2* (2024) is an American animated musical film distributed via Disney+, this movie feature assertive utterances throughout its dialogue, whether to affirm decisions, express beliefs, or motivate others. In addition, assertive utterances also intended to represent facts, play an important role in expressing convictions and shaping interpersonal interactions, also the intent of the speaker. Based on Ramadhani & Mustikawati (2023), the intention of the speaker is can be seen in illocutionary act refers to communicate with the listener. Assertive utterance is kind of language that one way of communicating from individual to others and a form that contains meaning. Language also can be functioning to give expression to thoughts ("language as a vehicle for thought") and to convey information (the "communicative function"), or perhaps to provide the raw material for works of literature (Brinton, 2000).

*Moana 2* movie (2024) also portrayed Moana itself as a more seasoned and responsible leader in dealing with new challenges. On the other hand, a leader with excessively low or excessively high assertiveness are seen as less effective and balanced levels of assertiveness produce the best leadership perceptions (Ames & Flynn, 2007) but according to Mayuuf, Hussein, & Awad (2020) personality can be reflected through word choice, the way characters speak, and the way characters respond to situations in the story or plot that has been established also shows how language can be used to convey complex social actions. Therefore, in this research through the utterance in the conversation of the movie, assertive speech acts from Moana have potential to reveal the levels of assertiveness or personality development because form of the language used reflects how a person views the world and conveys their beliefs (Fadillah, Syafri, & Pratama, 2024).

However utterance also speech act process in which speaker must carry out to the listener (Salsabila & Suprijadi, 2021). Therefore, speech act is an action performed by someone through the utterance that has been expressed (Yule, 1996). In addition, pragmatic study is elaborate how linguistic greatly influences human speech act in communication. One of the core frameworks within pragmatics is speech act theory, which was first introduced by Austin (1962) and further developed by Searle (1969). A speech act is a language study that examines the way speakers use language to accomplish desired aims and also how listeners determine the intended meaning of what is said (Ramadhani & Mustikawati, 2023). Additionally, speech acts are typically categorized into three, locutionary, illocutionary, perlocutionary. Among the categories of speech act, illocutionary acts are especially significant because they directly reflect what the speaker intends to do through language, that does not mean the other categories of speech act are not important but they have their own concepts which are related to illocutionary act (Austin, 1962). Illocutionary act is dissected into 5 parts, include assertive act which is describes the truth that has been proven (Searle, 1969).

The researcher aims to find out the type of assertive utterance used by Moana with speech act theory (Searle, 1969) and analyze her personality development through the lens of the Big Five Personality Traits OCEAN model based on the assertive utterance she uses (McCrae & Costa, 2003) because it provides deeper insights into how assertive speech acts reflect character development, which included Openness to Experience (categorized into person who has high dominant values regarding imaginative, creative, innovative, and free),

Conscientiousness (type of personality is more of a controlled, managed, organized, ambitious, focused, and self-disciplined person. Even some human who belong to this type are usually very diligent and also like to make plans and then realize them into something real), Extraversion (sociability, expressiveness and confidence), Agreeableness (sincerity in sharing, subtlety of feelings, and focus on positive things in others), and Neuroticism (low confidence, anxiety, over-anxiety, pessimism, and moodiness)

Previous research imply illocutionary speech act to analyze conversation in the novels (Setiawan & Djajanegara, 2020) the intent in podcasts (Sitorus & Elfrida, 2022), insights into how communication in television media can be understood through a pragmatic approach (Salsabila & Suprijadi, 2021) and social media comments such as how language is shown in instagram shopping account comments aims to state something to influence the listener to do activities according to the speaker intent (Dewi, 2021). In film, Pertiwi & Noverino (2022) found that directive speech acts dominated The Golden Circle movie, illustrating how characters use language to influence others. The gap in this research is significant because assertive speech act still relatively underexplored in animated music movie to reveal the personality of the character. Hence this research is conducted to analyze speech act in the utterance in the conversation of Moana 2 movie and will only focus on assertive illocutionary speech act which is expected to contribute reveal how the personality development of main character in Moana 2 reflected through language and utterance.

Therefore, this research will shed lights on the dynamics of Moana's interactions with other characters as a leader and show the usage of assertive speech act from plot structure (exposition, rising action, climax, falling action, resolution, and ending) with allows speakers to exert influence, convey intentions, and how language functions beyond mere words, shaping interactions and influencing communicating outcomes (Searle, 1969). In addition, to ensure and articulate a clearer understanding more clearly this research decide into 2 question; 1) Types of assertive utterance from Moana?; 2) How do those assertive utterances reflect the personality development of Moana?

## 2. METHOD

This research is conducted using descriptive qualitative method with a pragmatic approach (Creswell, 2018). This research is explores in-depth elaboration of the speech act especially on assertive utterance and how it reflects the development of personality. The data taken from Moana 2 movie and the duration of the movie was 1 hour and 40 minutes, and it was categorized as an adventure and fantasy film. Researchers focuses on utterances related to assertive speech act and then a total of 176 utterances were found as Moana's utterances but only 69 of them were categorized as assertive utterances in this research. The technique of collecting data in this research is decide to used documentation method to collect all of the things that related such as observation data sources (streaming) and make dialog transcription. To ensure a comprehensive analysis of the role assertive expressions in the development of language in personality, the researcher connects all of assertive utterance with the theory of big five personality because this is kind of traits in order to conclude how the language spoken by Moana based on the context can reflect her personality. Researcher decided to analyze the data by data reduction, data display, and conclusion drawing (Miles & Huberman, 1994)

Therefore this research conducted into classify the forms of assertive speech acts based on the context and the definition of assertive speech act (Searle, 1969), then found out several forms of assertive speech acts used by Moana were identified, such as stating, claiming, suggesting, reporting, boasting, admitting, and concluding. The researcher also conducted coding of assertive utterances that reflected Moana’s personality, using (O) for Openness to experience, (C) for Conscientiousness, (E) for Extraversion, (A) for Agreeableness, and (N) for Neuroticism (Costa, Jr. & McCrae, 1992). The researcher carried out the process of presenting data by tabulating the findings, such as the various forms of assertive utterances that found out in Moana’s speech and display the tabulated data from those assertive utterances reflect Moana personality in plot structure with Excel. The last is conclusion drawing.

### 3. RESULT AND DISCUSSION

#### 3.1 RESULT

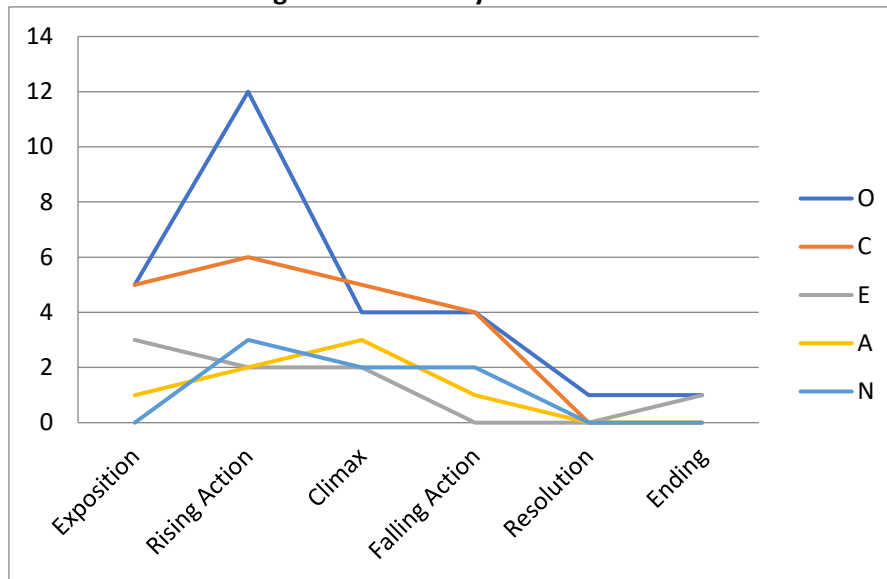
There are seven types of assertive expressions used by Moana. The types of expressions are identified in various forms as presented in table 1 below.

**Table 1. The Types of Assertive Utterance**

TYPE OF ASSERTIVE UTTERANCE		
1.	Stating	20 utterance
2.	Claiming	19 utterance
3.	Suggesting	14 utterance
4.	Reporting	11 utterance
5.	Boasting	2 utterance
6.	Admitting	2 utterance
7.	Concluding	1 utterance

From the table above, it can be deduced that assertive utterance from Moana in the movie appear with the most dominant form, that is stating with 20 utterances, followed by claiming with 19 utterances and suggesting with 14 utterances. However, the less frequent types of assertive utterance were “boasting” and “admitting”, which appeared only twice each, and the least frequent type was “concluding”, with only one appearance.

**Table 2. Big Five Personality Traits in Plot Structure**



Based on table 2, the finding was also conducted to identify the character's personality tendencies based on five main dimensions of personality (Big Five Personality Traits) (McCrae & Costa, 2003). Summarized from the exposition to the ending, the most prominent personality dimension is Openness to experience (O) with a frequency of occurrence of 27 times. Another prominent personality dimension is Conscientiousness (C), with a total of 20 occurrences. Meanwhile, the dimensions of Extraversion (E), Agreeableness (A), and Neuroticism (N) appeared in lower frequencies.

### 3.2 DISCUSSION

#### The Type of Assertive Utterance

##### A. Stating

Loto: "We found a way to fix it. With a little help from the ancestors, yeah"

Kele: "I did the decoration, we use the chicken"

Maui: "Respect"

Moana: "**Nalo wants to end our story**, but we're not letting that happen."

In this conversation, Loto's say "we found a way to fix it." represent that he has found a way to repair their canoe that was damaged in the attack. Then added by Kele's "I did the decoration, we use the chicken" which shows his contribution with a humorous tone and also shows pride that he has helped to decorate their canoe using Heihei's beak (a chicken). Maui gives a short response full of appreciation, tell an attitude towards what others have done and Moana says "**Nalo wants to end our story.**" which includes assertive speech acts and goes into stating because it conveys information in the form of truth based on the previous scene that they got a threat from Nalo by being brought disaster in the form of damage to their canoe. In pragmatics he wanted to convey the point that he conveyed the information with conviction and she also warned that they should remain vigilant of Nalo's future attacks.

## B. Claiming

Moana: ***“There’s another way. There’s always another way. There’s another way to reach the island. There’s another way!”***

Loto: “No! Moana, you can’t!”

Kele: It’s too far!”

Moana: “Find, Maui!”

Loto: “Moana!”

Moni: “No! Moana!”

Moana said ***“There’s another way. There’s always another way. There’s another way to reach the island. There’s another way!”*** and it has elements of assertive speech acts, and in the context of its repeated emphasis and strong belief, it can be categorized as claiming that there is certainly another way out. Moana explicitly states his belief that there must be another way out, even in the midst of a seemingly hopeless situation. This claim was based more on faith and a refusal to give up than on any tangible evidence seen at the time. Pragmatically this is something that not only wants to be said literally but there is another meaning contained in it, and by claiming that there is another way out, the hidden meaning is Moana who still wants to continue her plan even though there is almost little chance of success. Moana is ready to sacrifice herself by diving into the ocean to the bottom so that her plan and also the crew who want to save the downstream island will continue, this can be confirmed with reality because in the next incident it was Moana who really dived to the bottom of the sea and ignored several shouts from her crew who forbade her because the bottom of the sea is a place very far from the surface. Moana’s belief that there is ***“another way”*** shows imagination and a willingness to find solutions beyond conventional ways. People who are high in openness tend to be creative and do not easily succumb to apparent limitations. They believe that there is always a new perspective or approach that can be explored, when Loto and Kele expressed impossibility based on their understanding of the conditions and situation at the time, Moana had a different view.

## C. Suggesting

Loto: “We found a way to fix it. With a little help from the ancestors,

Kele: yeah”

Maui: “I did the decoration, we use the chicken”

Moana: “Respect”

***“Nalo wants to end our story but we’re not letting that happen, we just have to outsmart him, find some new tricks he’s never seen before.”***

In this data, it has the same context as the previous data where Moana is telling the awareness about Nalo’s attack, but here it will be discussed about Moana’s continuous speech ***“Nalo wantsto end our story but we’re not letting that happen, we just have to outsmart him, find some new tricks he’s never seen before.”*** here Moana has an assertive

speech act and is categorized in suggesting because derived from the pragmatic function and illocutionary power of the following the whole sentence. The word **“have to”** in this context not only indicates necessity but also recommends a way to deal with Nalo. Moana is not commanding, but rather suggesting a tactic that requires ingenuity and resourcefulness. Moana suggests concrete actions to outsmart Nalo, namely by creating strategies or tactics that he has never anticipated. The use of **“find”** implies an active process of seeking and developing new ideas. Moana’s suggestion to **“find some new tricks that she has never seen before”** directly touches on the imaginative and explorative aspects of this trait. It implies the need to move beyond familiar strategies and devise new solutions.

#### **D. Reporting**

Moana: **“This is just beginning”**

Pragmatically Moana has a basis for saying this because she has just completed a very important task (saving the hilau island of Motufetu) and opened up the potential for new interactions between islands, this action is included in the assertive action which is classified as reporting because she gives a report to Tui who is Moana’s father. This experience gives her a perspective on future possibilities. Based on the act of illocution Moana not only expresses her beliefs about future circumstances but she also conveys a view or interpretation of what has happened will be better than what is happening now. Tui and also Moana provide a perspective not to see the outcome of the adventure as the end of everything, but as the beginning of a new chapter.

#### **E. Boasting**

Moana: **“You are gonna love it.”**

Kele: **“I don’t love anything. I’m gonna eat this chicken.”**

In the this conversation while Moana said **“You are gonna love it”** Moana convey her confidence in Kele’s future reaction. Despite the optimistic tone, this statement functions as a form of boasting for a feeling that has not yet happened. In this case, Moana’s intonation makes the speech act implicitly boasting, even though it is literally a predictive statement. In pragmatics, this is known as boasting, which is bragging indirectly through the belief that something of hers will be highly favored. Moana in this context reflects the personality tendency of extraversion because the words **“You are gonna love it”** which represent boasting with a positive spirit and also an expression of confidence that the thing given to Kele is something that many people really like and it is impossible for people not to like it, even though it is chicken which Kele does not like (it can be said that Kele’s response conveys denial of emotion **“I don't love anything”** and states the concrete action he will take **“I'm gonna eat this chicken”**. Both sentences emphasize his attitude and intention directly).

#### **F. Admitting**

Moana: **“Where are my people?”**

T.Vasa: **“Tautai Moana. This is your future if you cannot find others. In isolation, this is how your story ends.”**

Moana: ***“I don’t understand”***

T.Vasa: “Returning Te Fiti’s heart was the beginning. You must brave the storm. Reconnect our people. Find Motufetu.”

***“But I don’t know how to reach it.”***

Moana: “A fire in the sky will guide you.”

T.Vasa: “Wait, ***I don’t even know how far it is.***”

Moana: “Farther than I was able to go. Find Motufetu. Reconnect us all!”

T.Vasa:

The dialogue between Moana and Tautai Vasa is a pivotal moment in the story, filled with urgency, guidance, and a sense of destiny. It can be seen when Moana is struggling with the alienation of her people and the fading memories of their seafaring past. In this scene, a vision or spiritual guide, Tauntai Vasa, emerges, who was once a traveler and tells Moana of his inner strength and legacy. When Moana’s “Where are my people?” appears there she is being shown a situation where there are no people in her island, in this condition Moana is shown through a dream-like state by Tauntai Vasa during the celebration of Moana’s ascension as Tauntai which is a Polynesian term meaning “navigator” or “sailor”. With the warning from Tauntai Vasa, who said the utterance, “Tautai Moana. This is your future if you cannot find others. In isolation, this is how your story ends.” Tauntai Vasa’s response is a powerful and direct warning. The use of “Tautai Moana” (Voyager Moana) acknowledges her inherent destiny and potential. The stark image shown by Tauntai Vasa is a future isolation island emphasizes the dire consequences of inaction and the importance of reconnecting with their voyaging heritage. **“I don’t understand”** Moana’s confusion is understandable. She is grappling with a history and a future she barely knows and it’s all very daunting. On the other hand, when she said **“But I don’t know how to reach it.”** Moana’s practical concerns are understandable, while she understands what her mission is but she do not know how remains a significant obstacle. Even Moana’s last sentence **“Wait, I don’t even know how far it is.”** underlines she as a leader admitting that she does not know what to do to prevent an unwanted condition from coming up. In pragmatics the purpose of Moana’s utterance is Moana admits her lack of understanding and she does not want to let anything bad happen to her island but the implied intention reflects personality neuroticism which in the Big Five Personality Traits framework refers to the tendency to have negative feelings such as worry and anxiety excessively.

#### **G. Concluding**

Moana: “We can go around it. Everyone, get to your positions! Get ready to switch it up. They keep coming for us! We gotta turn! Guys? No, no, no. Maui!”

Maui: “It’s okay. I got half of ‘em. Scoreboard”

Moana: “He doesn’t care about you.”

Maui: “Oh, he cares about me.”

Moana: "I'm saying it's human he wants to stop, us."

Kele: "Why are you smiling?"

Moana: "Cause we can use it. Distract Nalo, let him come after us while Maui reaches the center and lifts the island. We switch it up."

Moana: ***"If you keep coming back to help us. We'll never break Nalo's curse."***

The conversation above has the same context as the previous data, pragmatically, Moana's additional utterance ***"If you keep coming back to help us. We'll never break Nalo's curse"*** functions as a justification or reason that reinforces her previous strategy suggestion. After realizing that the enemy continues to attack and this will disrupt the original plan, Moana provides a logical conclusion regarding the consequences if they do not change tactics. According to speech act theory, the sentence is included in assertive speech acts and can be specifically categorized as concluding because Moana states what she believes logically from the situation that is happening. She conveys a conclusion based on the information at hand, the part "They keep coming for us!" and "I'm saying it's human he wants to stop, us." are the result of Moana's reasoning process. She takes the information about the enemy's continued attacks and draws a conclusion about its impact on their ability to carry out the original plan. The assertive speech acts ***"If you keep coming back to help us. We'll never break Nalo's curse"*** explicitly indicates a cause-and-effect relationship and an inference process. Moana is not only reactive to the situation, but is also able to analyze it and draw relevant conclusions, this form of assertive speech act classified as concluding becomes the bridge between the observation of the situation and the proposed action she conveys (Searle, 1969). This shows her cognitive and leadership skills in the face of pressure and the context of the utterance shows a strong sense of responsibility towards a greater goal, which is to break Nalo's curse. Moana is willing to sacrifice herself and also ask for short-term help (from the returning Maui) for the sake of potential long-term results.

### **Personality Development**

Moana uses various types of assertive expressions in communication. In the other hand, from the data found there are seven types identified with stating and claiming emerging as the most dominant forms. This shows that Moana tends to be straightforward and assertive in conveying her information and beliefs. Assertive expressions such as suggesting are also used quite frequently, indicating her ability to influence others with her ideas. Meanwhile, the other assertive expression such as reporting, boasting, admitting, and concluding appear with lower frequency, showing variations in the way Moana interacts and responds to different situations. Secondly, this pattern of using assertive expressions is in line with Moana's personality development, especially if we look at it through the lens of the Big Five model. The dominance of Openness to Experience and Conscientiousness throughout the movie is reflected in the way Moana communicates. The tendency to assert and claim demonstrates her confidence and openness to new ideas (Openness to

Experience), as well as her determination and responsibility in achieving goals (Conscientiousness).

Furthermore, the changes in the frequency of assertive expressions at different stages of the plot provide a picture of the plot provide interesting insights. For example, the increased use of suggesting as the conflict escalates could indicate how Moana assumes a leadership role and attempts to guide the group. The emergence of strong claiming at crucial moments could reflect her unwavering confidence in the face of adversity. Meanwhile, neuroticism reflected in certain assertive expressions could indicate how stress affect the way Moana communicates with her assertive speech in different situations. In short, the way Moana uses different types of assertive expressions is not just a style of speaking, but a living reflection of a strong and developed character. The predominance of expressions that show confidence and openness, and the changing patterns of expression use as the story progresses, show Moana grow and respond to the world around her, making her a dynamic and complex character. Overall, open-mindedness and a sense of responsibility seem to be the main drivers of the characters throughout the story, while emotional dynamics and social interactions are more influenced by the intensity of the conflicts faced.

The exposition is a type of text introducing the underlying context of the interaction or storyline, it is included with the context of speech from the movie Moana 2, 14 assertive speech acts were found and among them are stating, claiming, boasting, reporting, and suggesting, the speech acts are spoken together with the context of the situation so that they are related to the personality traits of Openness of Experience (O), Conscientiousness (C), Extraversion (E), and Agreeableness (A). There is no reflection of Neuroticism (N), and the absence of reflection of Neuroticism (N) personality traits in the exposition part can be explained through the main function and linguistic, the exposition section focuses on revealing background and presenting information that supports the understanding of the story context. Therefore, the forms of assertive speech acts that appear are more often objective, informative, and oriented towards strengthening audience understanding.

In additional, 25 assertive speech acts were found in the rising action and there are 5 forms of assertive speech acts uttered by Moana, namely admitting, claiming, stating, reporting, and also suggesting. There is a new assertive speech act that has been found, namely admitting. The speech act is uttered in conjunction with the context of the situation experienced so that it reflects the personality traits that cover all indications of the big five personality traits, namely Openness to Experience (O), Conscientiousness (C), Extraversion (E), Agreeableness (A), Neuroticism (N), when viewed as a whole variation of assertive speech acts in the rising action section is a reflection of the beginning of the development of Moana's complete and dynamic personality expressed through strategic and contextual language choices. On the other hand, when the plot move to the climax, 16 assertive speech acts were found and some assertive speech acts that appear are claiming, stating, reporting, and suggesting. Although there are no speech acts in the form of boasting or admitting, the overall speech acts still reflect all aspects of the Big Five Personality Traits (Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism) seen through

the interactions of Moana and other characters. This shows the existence of complex and complementary personality dynamics, which become the main strength in facing the peak of the story crisis. Thus, the use of this variety of assertive speech acts not only supports smooth communication, but also emphasizes that Moana's personality development has begun. 11 assertive speech acts were found and the types of assertive expressions identified in the falling action are claiming, stating, reporting, suggesting, and also a new type of assertive speech act, namely concluding, which adds to the diversity of Moana's assertive speech acts. Interestingly, the various assertive speech acts in this section are reflected in the personalities contained in the Big Five Personality Traits framework, namely Openness to Experience (O), Conscientiousness (C), Agreeableness (A), and Neuroticism (N). However, Extraversion (E), which is usually associated with strengthening social connections, is not reflected in falling action. This can be understood because in falling action, assertive expression is more directed towards strategic collaboration (C), openness to new ideas (O), and intense emotions (N) that arise in the face of peak challenges.

Moreover in the resolution, only 1 assertive speech act found and that is claiming. This happens because the dialog that appears in the resolution stage focuses on affirmative action and firm decision making to overcome the remaining conflicts. Claiming in this context acts as an affirmation of the determination of the main character (Moana) in solving the challenges faced. The claiming speech act reflects the Openness to Experience (O) personality in the Big Five Personality Traits. This is because the actions of Moana and her friends show openness to new possibilities (another way) and innovation in dealing with challenging situations. By repeatedly claiming "there's another way", they have affirmed their belief in the potential of alternative solutions, which is the essence of Openness personality that tends to be open minded, imaginative, and not rigid to one mindset. Thus, from the plot ending, there is only two forms of assertive speech acts were found, namely suggesting and reporting. This happens because in this phase, the focus moves from conflict resolution and achieving concrete goals to a moment of reflection. The presence of these two types of assertive speech acts illustrates a major transition in personality development in the form of dynamics in communication from the exposition to the resolution stage. These two forms also reflect the Big Five Personality Traits, such as the sense of collaboration that emerges in interactions (E) and openness to new things, new ideas, and imagination about the future (O), indicating high curiosity and readiness to explore unknown possibilities.

The distribution and variation of assertive speech acts across the plot of Moana 2 reflect a dynamic development of the main character's personality, aligning with the Big Five Personality Traits framework and supporting the idea that language use conveys complex social actions. Balanced assertiveness, as shown through Moana's strategic and context-sensitive utterances, not only strengthens leadership perceptions but also illustrates how specific linguistic choices can reveal evolving traits such as openness, conscientiousness, and emotional adaptability. As state by Ames & Flynn (2007), balanced

assertiveness fosters effective interpersonal influence and leadership credibility, while Mayuuf, Hussein, & Awad (2020) emphasize that speech acts serve as strategic tools in shaping communicative intent. The findings of this study align with both perspectives, demonstrating that Moana's assertive utterances are contextually adapted to balance confidence with relational sensitivity, thereby reinforcing her evolving leadership and personality traits.

#### 4. CONCLUSION

Based on the result and discussion above, this study shows that the distribution and variation of assertive speech acts in Moana 2 closely reflect the evolving personality of the main character, as examined through the Big Five Personality Traits framework. The findings highlight the strong connection between linguistic and personality, offering meaningful implications for the fields of linguistics and personality. By demonstrating how assertive speech acts serve as both a communicative strategy and an indicator of character development, this research brings together speech act theory and personality analysis. From this research it provides a richer understanding of how language use in fictional narratives conveys intent in social interactions and personality development. Future studies could extend this approach to other movie with linguistic strategies enabling comparative insights into how speech acts signal personality traits across different contexts with the strategies used. In doing so, this research contributes to a deeper understanding of language as a tool for both conveys intent and the portrayal of personality.

#### ACKNOWLEDGMENT

This article is part of the author's undergraduate thesis submitted to English Literature, Faculty Humanities, Law, and Tourism, Universitas Bumigora Mataram, as a requirement for obtaining a bachelor's degree. The author would like to express sincere gratitude to the thesis supervisors and all parties who provided guidance and support during the research and writing process.

#### REFERENCES

- Ames, D. R., & Flynn, F. J. (2007). What breaks a leader: The curvilinear relation between assertiveness and leadership. *Journal of Personality and Social Psychology*, 307–324.
- Austin, J. L. (1962). *How to do things with words*. Oxford University Press.
- Brinton, L. J. (2000). *The Structure of Modern English: A Linguistic Introduction*. Amsterdam: John Benjamins Publishing Company.
- Costa, Jr., P. T., & McCrae, R. R. (1992). *Revised NEO Personality Inventory (NEO PI-R) and NEO Five-Factor Inventory (NEO-FFI) Professional Manual*. Odessa, Florida, USA: Psychological Assessment Resources, Inc.
- Creswell, J. W. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Thousand Oaks, California, USA: SAGE Publications, Inc.

- Dewi, C. W. (2021). An Analysis of Illocutionary and Perlocutionary Speech Acts of an Instagram Online Shopping Account. *PROJECT (Professional Journal of English Education)*.
- Disney, M. (2024). *Moana 2*. Dipetik May 03, 2025, dari Walt Disney Studios: <https://movies.disney.com/moana-2>
- Fadillah, S. F., Syafri, F., & Pratama, H. (2024). Realization of Assertive Speech Acts By The Main Character in The Turning Red Film. *UNNES: English Education Journal, Vol. 14 No. 2*, 262-274.
- Mayuuf, H. H., Hussein, A. M., & Awad, R. T. (2020). Speech Acts of Request in O.Wilde's The Happy Prince. *Journal of Education College Wasit University*.
- McCrae, R. R., & Costa, P. T. (2003). *Personality in Adulthood: A Five-Factor Theory Perspective*. Guilford Press.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook (2nd ed.)*. Thousand Oaks, California, USA: SAGE Publications, Inc.
- Pertiwi, A. E., & Noverino, R. (2022). Directives Illocutionary and Perlocutionary Act of The Eggsy in Kingsman: The Golden Circle Movie. *Jurnal International Seminar on Languages, Literature, Art and Education (ISLLAE)*.
- Ramadhani, S., & Mustikawati, Y. (2023). Illocutionary Acts Uttered by The Main Character in "The Vow" Movie. *Journal of English Literature and Linguistics Studies*.
- Salsabila, D. R., & Suprijadi, D. (2021). THE ANALYSIS OF LOCUTION, ILLOCUTION, AND PERLOCUTION SPEECH ACTS IN MATA NAJWA TRANS 7. *PROJECT (Professional Journal of English Education)*.
- Searle, J. R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge University Press.
- Setiawan, F., & Djajanegara, S. (2020). Illocutionary and Perlocutionary Acts in The Novel "The Book of Lost Things" by John Connolly. *INFERENCE: Journal of English Language Teaching*.
- Sitorus, R. D., & Elfrida, R. (2022). An Analysis of Illocutionary Acts in Podcast Ruang Sandi Video by Sandiaga Uno. *JoAL Journal of Applied Linguistics*.
- Yule, G. (1996). *Pragmatics*. Oxford University Press.