

ANALYSIS OF SPEECH ACTS IN THE MOVIE ENCANTO: FOCUSING ON MIRABEL'S IDENTITY

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INFO ARTIKEL	ABSTRAK
Sejarah Artikel: (Diisi Editor) Sejarah Artikel: (Diisi Editor) Diterima: 05 Desember 2025 Direvisi: 25 Desember 2025 Disetujui: 30 Desember 2025 Tersedia Daring: 27 Januari 2026	Penelitian ini mengkaji penggunaan tindak tutur dalam film animasi Encanto (2021) dengan fokus khusus pada tokoh utama, Mirabel Madrigal, serta bagaimana bahasa yang digunakannya merefleksikan pembentukan identitas dirinya. Dengan menggunakan pendekatan deskriptif kualitatif, penelitian ini menganalisis 43 tuturan yang diucapkan oleh Mirabel untuk mengeksplorasi bagaimana makna, tujuan, dan fungsi komunikasi bekerja dalam narasi film. Hasil penelitian menunjukkan bahwa Mirabel sering menyampaikan tujuan yang jelas melalui tuturnya, seperti mengekspresikan keteguhan, mengajukan pertanyaan, membujuk, dan menyampaikan emosi. Pola ini menegaskan peran Mirabel sebagai komunikator aktif yang menggunakan bahasa sebagai alat untuk menegosiasikan posisinya dalam keluarga yang ditentukan oleh kekuatan magis. Meskipun bentuk tuturan lainnya muncul lebih jarang, bentuk-bentuk tersebut tetap berkontribusi dalam mendukung perkembangan narasi dan dampak emosional cerita. Secara keseluruhan, penelitian ini menunjukkan bahwa bahasa menjadi kekuatan utama Mirabel dalam mengekspresikan harga diri, menantang ekspektasi keluarga, dan menegaskan identitasnya. Melalui tuturan-tuturannya, Mirabel menunjukkan bahwa identitas dapat dibangun bukan melalui kemampuan magis, melainkan melalui kata-kata, tujuan, dan interaksi yang bermakna.
Kata Kunci: Tindakan ucapan Pragmatika Identitas Encanto Mirable Madrigal	

KEYWORDS	ABSTRACT
Keywords: Speech act Pragmatics Identity Encanto Mirable Madrigal	<i>This study examines the use of speech acts in the animated film Encanto (2021), with a particular focus on the main character, Mirabel Madrigal, and how her language reflects the construction of her identity. Using a qualitative descriptive approach, this research analyzes 43 utterances spoken by Mirabel to explore how meaning, intention, and communication function in the narrative. The findings show that Mirabel frequently expresses clear intentions such as determination, questioning, persuading, and conveying emotions through her speech. This pattern highlights her role as an active communicator who uses language as a tool to negotiate her position within a family defined by magical power. Although other forms of speech appear less frequently, they still contribute to narrative development and emotional impact. Overall, the study demonstrates that language serves as Mirabel's primary strength in expressing self-worth, challenging family expectations, and asserting her identity. Through her speech, Mirabel shows that identity can be constructed not through magical abilities, but through words, intentions, and meaningful interaction.</i>

1. Introduction

In this chapter, the researcher clearly and thoroughly explains the reasons for choosing the title “A Pragmatic Analysis of Speech Acts in the Movie Encanto: Focusing on Mirabel’s Identity” as the topic of this study. This topic was selected based on the researcher’s interest in pragmatics, particularly in speech acts, which commonly occur in everyday communication, including in movie dialogues. The movie Encanto was chosen because it presents rich and meaningful language interactions, especially through the character of Mirabel, who reflects the process of self-discovery and identity formation through the utterances she produces in various situations.

In addition, this chapter presents the research background that underlies the study and identifies the problems to be examined. The researcher then formulates the research questions and research objectives to guide the analysis process. To maintain a clear focus, the scope and limitations of the study are explained in detail. Finally, this chapter discusses the significance of the research, which is expected to contribute both theoretically to the field of pragmatics and practically for students, educators, and future researchers.

Previous studies in pragmatics and film discourse have widely examined the use of language in movies, particularly focusing on speech acts, politeness strategies, or conversational functions of characters. Many of these studies tend to analyze speech acts by emphasizing their classification and frequency without deeply exploring their connection to character development. In addition, several pragmatic studies on films focus on general interaction patterns or involve multiple characters rather than examining how language contributes to the construction of a single character’s identity.

Although research on speech acts in films continues to grow, limited attention has been given to the role of speech acts as a medium for identity construction, especially in animated films that highlight themes of family, power, and self-discovery. Previous studies rarely discuss how repeated linguistic choices made by a character reflect personal struggle, self-positioning, and resistance to social expectations within a particular cultural context.

Therefore, this study seeks to address this gap by focusing on Mirabel Madrigal as the main character in Encanto and examining how her utterances reflect the process of identity construction. By emphasizing Mirabel’s identity rather than merely classifying speech acts, this research offers a different perspective in pragmatic film analysis. This focus allows the study to demonstrate that language functions not only as a tool for communication but also as a means of self-expression, negotiation, and empowerment, thereby providing a novel contribution to pragmatic and film discourse studies.

Film is not only a form of entertainment but also a medium that reflects the social, psychological, and communicative life of its characters. One example is Encanto (2021), an animated musical film produced by Walt Disney Animation Studios. The film tells the story of the Madrigal family, who live in a magical house in Colombia, where every family member possesses a magical power except Mirabel. Because she has no magical ability,

Mirabel often feels different and becomes the center of family tension and conflict. This condition makes her character linguistically interesting, as she relies on language rather than magic to express her thoughts, emotions, and position within the family.

Mirabel is particularly interesting to analyze from a linguistic and pragmatic perspective because language functions as her primary means of action. Through her utterances, she expresses insecurity, disappointment, resistance, hope, and bravery. Her speech does not merely convey information but performs actions such as questioning authority, persuading family members, expressing feelings, and asserting self-worth. These utterances can be understood pragmatically because their meanings are closely related to the context in which they occur and the intentions behind them, rather than their literal forms alone.

From a pragmatic point of view, speech acts are important because they show how speakers use language to perform actions in social interaction. In *Encanto*, Mirabel's utterances often function as illocutionary acts when she clearly intends to express feelings, make requests, question family expectations, or persuade others to listen to her. In some situations, her speech also produces perlocutionary effects, such as influencing her family members' emotions, triggering conflict, or encouraging reflection and change. These classifications are not based only on sentence structure, but on the speaker's intention and the impact of the utterance on the listener within a specific context.

Furthermore, Mirabel's use of language reflects her identity development throughout the storyline of the film. At the beginning of the story, Mirabel's utterances often show uncertainty and self-doubt, indicating her marginalized position in the family. During the conflict stage, her speech becomes more confrontational and assertive, as she questions family traditions and challenges the expectations imposed on her. At the climax of the story, Mirabel's utterances strongly express determination and emotional honesty, showing her growing confidence and awareness of her own value. Finally, in the reconciliation stage, her language reflects understanding, acceptance, and emotional maturity, as she helps restore family relationships through open communication.

Therefore, this study focuses on analyzing Mirabel's speech acts to understand how her identity is constructed through language across different stages of the narrative. Unlike other family members who are defined by magical abilities, Mirabel is defined by her words, intentions, and interactions with others. By examining the pragmatic functions of her speech, this study highlights how language becomes a central element in representing Mirabel's journey of self-identity and personal growth.

Based on the pragmatic focus of this study, the research problems are formulated to examine language use rather than narrative events. This study addresses two main issues: identifying the types of speech acts produced by Mirabel as the main character in the film *Encanto*, and examining how these speech acts function as a linguistic resource for expressing and constructing her identity through communication. In accordance with the research problems, this study aims to achieve the following objectives. First, it seeks to identify and classify the types of speech acts used by Mirabel in the film *Encanto*. Second, it aims to analyze how Mirabel's utterances function pragmatically to reflect

identity construction, including intentions, emotions, and interpersonal positioning expressed through language.

This study focuses on the pragmatic analysis of speech acts produced by Mirabel as the main character in the animated film *Encanto* (2021). The analysis is conducted using J.L. Austin's Speech Act Theory, which categorizes speech acts into locutionary acts, illocutionary acts, and perlocutionary acts. The scope of the study is limited to Mirabel's verbal utterances as linguistic data, with attention given to how meaning, intention, and effect are realized through her speech.

The analysis concentrates on selected utterances that represent Mirabel's communicative intentions and identity expression in interaction. Contextual interpretation is applied to understand how language use functions to convey emotions, assert personal position, and influence others. This research does not examine the speech acts of other characters or additional pragmatic aspects such as politeness strategies or conversational implicature, unless they are directly relevant to the classification of speech acts. Theoretically, this study contributes to the field of pragmatics by applying Speech Act Theory to the analysis of identity representation in film discourse. It provides insight into how the levels of speech acts what is said, what is intended, and what effect is produced—work together to shape meaning and construct identity within a fictional context. This research emphasizes the role of language as a central element in identity construction rather than merely as a tool for information exchange. Practically, the findings of this study may serve as a reference for students, educators, and researchers interested in pragmatics, discourse analysis, and language use in media. The study offers an analytical model for examining speech acts in animated films and popular media, helping readers understand how fictional characters use language to express intentions, influence others, and build social relationships through communication.

Literature Review

a. Linguistics

Linguistics is the scientific study of language. According to *Chaer 2012 p.2*, linguistics is a branch of science that focuses on understanding how human language works, both in theory and in practice. It is not limited to the study of a single language, but rather explores the general characteristics and principles that apply to all languages. *Chaer 2012 p.3* further explains that general linguistics is often associated with the term general language science, which studies language in a broad and comprehensive way. This includes the structure, function, and use of language across different contexts. Therefore, language is not only seen as a communication tool but also as a system that must be studied in depth to understand its complexities.

From the explanations above, it can be concluded that linguistics is a scientific discipline that examines language as a whole. It involves the study of various aspects of language, including its structure (syntax), sounds (phonology), word formation (morphology), meaning (semantics), and use in context (pragmatics). These components help linguists understand how language operates and how it is used by speakers in real-life communication.

In this research, the focus is on the pragmatic aspect of linguistics, particularly speech acts. Pragmatics allows researchers to analyze how language is used in context to perform actions and convey intentions. By applying this theory, the researchers aim to explore how the main character in *Encanto*, Mirabel, uses language to express herself, interact with others, and construct her identity.

b. Pragmatic

Pragmatics is a branch of linguistics that studies the meaning of utterances in relation to the context of language use by speakers and listeners. As explained by (Yule, 1996), pragmatics concerns the meaning as interpreted by the listener, rather than merely the literal meaning of the words spoken. Pragmatics helps us understand that the true intention behind an utterance often can only be grasped by considering who is speaking, to whom, in what situation, and for what purpose the utterance is delivered (Levinson, 1983) also adds that pragmatics is closely related to the understanding of implicature, presupposition, speech acts, and deixis. This means that pragmatics is not limited to what is explicitly said but also examines what is actually meant by the speaker, even when it is not directly stated. For instance, when someone says, "It's really hot in here" to a friend sitting near the window, the real intention might be to ask the friend to open the window. In this context, understanding the situation becomes essential to uncover the speaker's true meaning.

In the context of film, pragmatics plays an important role in analyzing how characters use language as a tool to achieve certain goals, express emotions, build social relationships, and communicate conflict and identity. Although films are fictional works, the dialogues between characters are deliberately crafted to sound natural and to reflect authentic interpersonal interactions. As noted by (Culpeper, 2001), dialogue in films can be understood as a representation of everyday communication, intentionally structured to reveal power relations, emotional tension, and social dynamics among characters. Through a pragmatic approach, we can see that dialogue is not merely a means of exchanging information but also a form of social action that can influence the relationships between characters. The choice of words, intonation, and speaking style can illustrate a character's social position in the story, level of self-confidence, doubts, or efforts to defend their self-esteem.

Moreover, pragmatics is closely related to the construction of character identity. According to (Tajfel, 1979), a person's identity is shaped not only by social background but is constantly negotiated and reconstructed through interaction, including through language use. Language serves as the primary medium for characters in films to assert who they are, what they stand for, and how they wish to be perceived by others. Brown and Yule (1983) also emphasize that through word choice, tone of voice, and types of speech acts, individuals can reflect their personality, attitudes, and social standing. In animated films like *Encanto*, pragmatic analysis becomes especially interesting. Even though the characters are presented visually through animation, they still rely on language to express emotions, navigate conflict, and reveal the transformation of their identities. The main character, Mirabel, for example, uses language to assert her identity

within a family blessed with magical powers, as part of her struggle to gain recognition and mend broken relationships.

Types of Pragmatics

Pragmatics, as a branch of linguistics, consists of several core components that help explain how language functions in real-life communication. According to several experts such as Yule (1996), Levinson (1983), Grice (1975), and Mey (2001), the main types or aspects of pragmatics include presupposition, implicature, deixis, speech acts, context, and politeness strategies. These elements are crucial in understanding how meaning is interpreted based on context, speaker intention, and social interaction. The following subsections explain the key types of pragmatics relevant to this study.

a. Presupposition

Presupposition refers to the implicit background information that a speaker assumes to be already known or accepted by the listener in order for an utterance to make sense. In pragmatics, presuppositions are essential in communication because they shape the common ground between interlocutors. According to George Yule (1996), a presupposition is something the speaker assumes to be the case prior to making an utterance.

For example, the sentence: "Mirabel realizes she has no gift."

This sentence presupposes that (1) gifts are normally given or expected in her family, and (2) other family members have gifts. Without this background assumption, the meaning of the sentence would be unclear or incomplete.

Yule (1996) also classifies several types of presupposition, including:

1. Existential presupposition: Assumes the existence of something or someone.
2. "Mirabel's gift never came." → Presupposes that Mirabel is expected to receive a gift.
3. Factive presupposition: Triggered by verbs like realize, regret, know, etc., which assume the truth of the clause that follows.
4. "Mirabel realizes the house is cracking." → Assumes the house is indeed cracking.
5. Lexical presupposition: Involves the use of certain words that presuppose an action has taken place.
6. "She stopped trying." → Presupposes that she tried before.
7. Structural presupposition: Often triggered by wh-questions or certain grammatical structures.
8. "Where did Mirabel find the vision?" → Presupposes that she did find a vision.
9. Non-factive presupposition: Associated with verbs that do not presuppose the truth of what follows (imagine, suppose).
10. "Suppose she had a gift..." → Does not claim it as fact, but sets up an assumption.
11. Counterfactual presupposition: Expresses something contrary to what is true.
12. "If Mirabel had a gift, she would be accepted." → Presupposes she doesn't have a gift.

In a narrative such as *Encanto*, presuppositions play a critical role in revealing social norms, family expectations, and the emotional tension experienced by characters. Through their speech, characters like Mirabel convey what is taken for granted in their world, often highlighting unspoken pressures, cultural beliefs, or personal struggles.

Understanding presupposition enables researchers to analyze how language constructs shared knowledge, which in turn shapes how the audience interprets identity, conflict, and resolution within a story.

b. Implicature

Implicature is a key concept in pragmatics that refers to the implied meaning of an utterance, which goes beyond the literal interpretation of the words spoken. This concept was introduced by H. Paul Grice in 1975 through his theory of the Cooperative Principle. According to Grice, effective communication is guided by the assumption that speakers and listeners cooperate with one another to achieve understanding, even if not everything is stated explicitly.

Grice (1975) identifies conversational implicature as the most common type, where meaning is inferred based on the context, the situation, and the listener's background knowledge. Implicature allows speakers to suggest or hint at something without directly stating it, making communication more nuanced and often more polite or strategic. Grice formulated four conversational maxims that serve as guidelines for cooperative communication:

1. Maxim of Quantity – Provide as much information as is needed, and no more.
2. Maxim of Quality – Do not say what you believe to be false or lack evidence for.
3. Maxim of Relation – Be relevant.
4. Maxim of Manner – Be clear, orderly, and avoid ambiguity.

When these maxims are intentionally flouted, implicatures are often generated. For example, in the film *Encanto*, if a character says: "She's special in her own way."

This utterance may appear polite or supportive on the surface, but it could imply several things depending on context:

1. That Mirabel is not like the others, who all have magical powers.
2. That her value is being questioned or defended.
3. That the speaker is avoiding saying something negative directly.

In this case, the speaker might be flouting the Maxim of Quantity or Manner by not saying clearly why Mirabel is special, thus encouraging the listener to infer meaning. Understanding implicature is especially useful in film analysis because characters often communicate hidden feelings, judgments, or intentions through subtle language. It also plays a role in the audience's interpretation of identity, conflict, and emotional depth, especially in complex family dynamics as portrayed in *Encanto*.

c. Deixis

Deixis refers to words or phrases Deixis is one of the fundamental concepts in pragmatics that refers to linguistic expressions whose interpretation depends on the context in which they are uttered. The term deixis originates from the Greek word meaning "pointing" or "indicating." According to Stephen C. Levinson (1983), deixis is "the single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves."

Levinson (1983) classifies deixis into five major types, with three being the most prominent and widely discussed:

1. Person deixis: refers to the grammatical persons involved in an utterance:

- a. First person (I, we)
 - b. Second person (you)
 - c. Third person (he, she, they)
2. Place deixis : refers to the spatial locations relevant to the utterance, such as here, there, above, below, which require contextual knowledge to be interpreted accurately.
3. Time deixis : refers to temporal expressions such as now, then, today, tomorrow, yesterday. These expressions depend on the time of the utterance to be understood.

Other types identified by Levinson include:

1. Discourse deixis, which points to portions of the discourse itself “as mentioned earlier”, and
2. Social deixis, which reflects social relationships, titles, or levels of formality (Sir, Madam, or honorifics in various cultures).

In the context of narrative analysis, especially in films such as *Encanto*, deictic expressions are crucial in understanding how characters position themselves, interact with others, and navigate their physical and emotional environment. For example, when Mirabel says, “I’m not special like them,” the use of I and them is not merely grammatical, it reflects social distance, internal conflict, and identity construction, all of which are central themes in the film. Thus, deixis not only serves a grammatical function but also acts as a pragmatic tool that reveals deeper meanings tied to context, perspective, and character development, as emphasized in Levinson’s framework. That cannot be fully understood without contextual information. These include references to person (I, you), place (here, there), and time (now, then). Deictic expressions depend on the situation in which the utterance is made and require the listener to know the context to interpret the meaning correctly.

Speech Act Theory

The concept of speech acts was first introduced by the British philosopher J. L. Austin through his influential work *How to Do Things with Words* (1962). Austin argued that when a person utters a sentence, they are not merely conveying information but are also performing an action through language. This theory marked an important turning point in linguistics and the philosophy of language, as it emphasized that language is not used solely to state facts or describe reality, but also to perform actions, depending on the speaker’s intention and the context of the utterance. This perspective challenged the traditional assumption that the primary function of language is simply to represent reality or communicate factual information. Instead, Austin emphasized that an utterance can function as a performative act, meaning that it does something rather than merely says something. For example, when someone says, “*I apologize*,” they are not just stating that they are apologizing, but are actually performing the act of apologizing through the utterance itself. In other words, speaking is itself a form of action.

Types of Speech Act

Austin classified speech acts into three main components:

- a. Locutionary Act

Locutionary act refers to the basic action in the process of language use, namely the act of producing an utterance that is grammatically correct and carries a literal meaning

that can be directly understood by the listener. Austin (1962) explains that a locutionary act consists of three aspects:

1. Phonetic act, which is the physical act of producing sounds.
2. Phatic act, which is the act of organizing those sounds into recognizable words and sentences according to the rules of a language.
3. Rhetic act, which is the act of conveying the literal meaning of the utterance.

As an example of the application of a locutionary act in the film *Encanto*, there is a quotation from the main character, Mirabel, who says, “*I am just as special as the rest of my family.*” Literally, this utterance states that Mirabel considers herself to have the same level of specialness as her family members. At the level of the locutionary act, the analysis focuses on the literal meaning of the sentence, without considering the speaker’s intention or the effect the utterance may have on the listener. Understanding the locutionary act is important as a foundational step in the comprehensive analysis of speech acts. Through the locutionary act, researchers can identify what is explicitly said before moving on to the analysis of the illocutionary act, which concerns the speaker’s intention, and the perlocutionary act, which relates to the effect of the utterance on the listener. Thus, the locutionary act serves as a crucial initial step in understanding the process of verbal communication within a pragmatic context, especially in analyzing dialogue and character interactions in literary works or films such as *Encanto*.

b. Illocutionary

The illocutionary act is the core of Speech Act Theory introduced by J. L. Austin (1962) and later developed by John Searle (1975). While a locutionary act focuses on the literal meaning of an utterance, an illocutionary act focuses on the speaker’s intention or purpose. In other words, it answers the question: “*What is the speaker doing by saying this?*” Illocutionary acts can take many forms, such as stating, questioning, commanding, promising, apologizing, or expressing feelings. The meaning of an utterance, therefore, is not only found in the words themselves but also in the intention behind them and the context in which they are spoken.

For example, in the film *Encanto*, the main character Mirabel says, “*I will save the miracle.*” At the locutionary level, this sentence simply states that she will save the miracle. However, at the illocutionary level, the utterance functions as a *commissive act*, because Mirabel is committing herself to a future action. Through this statement, she expresses determination and a promise to take responsibility for something important to her family.

Analyzing illocutionary acts helps researchers understand the social function of utterances and how language is used to express intentions, build relationships, and influence others. In everyday communication, illocutionary acts are used to invite, refuse, suggest, warn, or make commitments. Thus, understanding illocutionary acts is essential in pragmatic studies, especially when analyzing dialogues and character interactions in literary works and films. In *Encanto*, Mirabel’s illocutionary acts play an important role in shaping her character, developing conflict, and moving the story forward.

c. Perlocutionary

This refers to the effect or impact of the utterance on the listener, which may include persuading, frightening, comforting, or motivating. For example, when Mirabel expresses her concern to Abuela, her words might cause feelings of guilt or self-reflection in the listener this is the perlocutionary effect. Austin emphasized that a single utterance can simultaneously perform all three acts. For instance, when a character says, "I'm sorry," they are: producing an utterance (locutionary), performing an act of apology (illocutionary), and possibly prompting empathy or forgiveness (perlocutionary). Austin also introduced the concept of performative utterances, which are expressions that are the action themselves (e.g., "I promise" or "I apologize"). For such utterances to be successful, they must fulfill specific felicity conditions. If these conditions are not met, the speech act is considered infelicitous or unsuccessful.

Categories of Speech Act

John Searle (1976), a prominent follower of Austin, proposed five categories of speech acts that are widely recognized today:

1. **Assertives or Representatives**

These are speech acts used to convey information, facts, opinions, or beliefs. The function of assertives is to commit the speaker to the truth of the expressed proposition. Examples include stating, reporting, describing, or concluding. In *Encanto*, Mirabel frequently uses assertive speech acts to affirm her own value in the family, such as when she states that she too plays an important role despite not having magical powers.

2. **Directives**

These speech acts are used to get the hearer to do something. They include commands, requests, advice, suggestions, or warnings. Directives reflect social dynamics and power relations in conversation. Mirabel uses directives when she urges or encourages her family members to confront hidden issues or acknowledge the family's problems.

3. **Commissives**

Commissives express the speaker's commitment to a future course of action, such as promises, vows, or declarations of intent. They indicate the speaker's responsibility or determination. In *Encanto*, Mirabel uses commissive speech acts when she promises to fix her family's situation, even though she lacks magical abilities.

4. **Expressives**

These speech acts are used to express the speaker's emotions, attitudes, or psychological states, such as gratitude, apology, compliments, complaints, or sympathy. Unlike assertives, expressives are not concerned with truth value but with emotional expression. Mirabel often uses expressive speech acts to convey her disappointment, affection, or concern toward her family members.

5. **Declarations**

Declarations are speech acts that bring about change in the external world simply by being uttered, often requiring institutional authority (marrying, firing, sentencing). In *Encanto*, this type of speech act is rarely used by Mirabel, as she does not hold an

authoritative position, though it is occasionally used by elder family members who possess social power.

Searle emphasized that the classification of speech acts is not solely based on syntactic form but rather on the communicative intent, social context, and listener interpretation. A single utterance may function as different types of speech acts depending on the situation in which it occurs. In the context of *Encanto*, particularly through the character of Mirabel, analyzing speech acts provides insights into how individual identity and social positioning are constructed and negotiated through language. Although Mirabel does not possess a magical “gift,” her true power lies in how she uses language to express herself, build relationships, and influence the dynamics of the Madrigal family.

Previous of the Research

The foundation of speech act theory was laid by J.L. Austin (1962) through his division of speech acts into locutionary, illocutionary, and perlocutionary acts. Later, John Searle (1979) developed a more detailed classification by introducing five categories of illocutionary acts: assertives, directives, commissives, expressives, and declarations. These categories help identify the speaker’s intention behind an utterance and how language functions in various communicative contexts.

Several studies have previously investigated the use of speech acts and identity construction in various media, particularly in films and literary works. One such study was conducted by Setiawan (2018) in a thesis entitled *Speech Act Analysis in The Hunger Games Movie*. This research aimed to identify the types of speech acts used by the main characters and to understand how these acts contribute to the development of resistance and persuasion in the storyline. Based on Searle’s (1979) classification, the study found that assertive and directive acts were the most frequently used, reflecting the characters’ determination, strategic communication, and leadership in a dystopian context. The research concluded that speech acts serve as a powerful tool to convey ideological stances and influence other characters’ actions. Another related study was conducted by Rahmawati and Arifin (2020) in their research titled *Speech Act Analysis in Frozen Movie*. Applying Austin’s (1962) and Searle’s (1979) frameworks, they examined how characters’ utterances revealed their emotions, intentions, and social relationships. The findings showed that expressive acts were dominant, reflecting the film’s focus on familial love and emotional conflict. The study emphasized that speech acts not only transmit information but also embody emotional and relational meanings, which are crucial in animated films aimed at a family audience.

The third study was conducted by Pratama (2021) in a paper titled *An Analysis of Speech Acts in Sherlock Holmes: A Game of Shadows*. This research focused on the strategic use of illocutionary acts to build suspense and depict intelligence in the characters’ dialogues. Using Searle’s taxonomy, the study found a balanced distribution of assertives, directives, and commissives, each serving to advance the plot and reveal the characters’ problem-solving approaches. The research highlighted that the genre of the film influences the prevalence and function of specific speech acts.

In addition to speech act studies, identity construction in film discourse has also been explored. Lestari (2019) conducted a study titled *Language and Identity Construction in The Queen's Gambit*. Drawing on Gee's (2000) theory, the research examined how the protagonist's language use and discourse patterns reflected her evolving identity as both a chess prodigy and a woman navigating a male-dominated field. The study found that recurring linguistic patterns, metaphorical language, and strategic self-presentation played significant roles in constructing the character's personal and social identity.

These previous studies serve as the foundation for the present research, which focuses on the film *Encanto* (2021), particularly on the character Mirabel. Unlike her family members, Mirabel does not possess magical powers, and her dialogues often reflect internal conflict, a sense of alienation, and a struggle for recognition. By analyzing Mirabel's speech acts using Searle's (1979) classification and relating them to Gee's (2000) perspective on identity construction, this study aims to reveal how Mirabel's language both reflects and shapes her identity within the film's narrative.

2. Method

This study uses a descriptive qualitative approach to analyze the utterances produced by the characters in the film *Encanto*. The analysis does not involve statistical methods, as the focus is on understanding meaning rather than measuring frequency. This approach is chosen because it is appropriate for examining how language is used by the main character, Mirabel Madrigal, to express her identity. Descriptive qualitative research allows the researcher to explore language in depth, especially when dealing with complex social aspects such as identity, relationships, and power dynamics. In this study, the analysis focuses on how Mirabel expresses her feelings, values, and beliefs through her choice of words in different social situations shown in the film.

This research design also supports the analysis of dialogue, narrative elements, and cultural expressions found in the characters' speech. Through this approach, the study aims to understand how language both reflects and shapes Mirabel's identity within the Madrigal family and the wider community. Rather than seeking statistical generalization, this study aims to interpret the meaning behind spoken language in its natural context. This approach is in line with Moleong (2017), who states that qualitative research seeks to understand human behavior, perceptions, motivations, and actions in a holistic way through detailed descriptions using words and language. This perspective is particularly relevant to Mirabel's journey of self-discovery and self-acceptance in *Encanto*.

Object of the Research

The object of this research is the main character in the animated film *Encanto* (2021), Mirabel Madrigal. This study focuses on her utterances and how they reflect her identity, personality, and role within her family and community. The analysis centers on how Mirabel uses language throughout the film. Mirabel is chosen as the object of the research because she is a unique character who does not have magical powers in a family where everyone else does. Because of this, language becomes an important tool for her to express her thoughts and feelings, negotiate her position in the family, and show her

individuality. By analyzing Mirabel's dialogue, this research examines how language functions not only as a means of communication, but also as a way of defining oneself, expressing emotions, and responding to social pressure. Therefore, Mirabel's character provides rich data for qualitative analysis, especially within the fields of discourse and narrative studies.

Data Source

The primary data source of this research is the animated film produced by Walt Disney Animation Studios titled *Encanto* (2021). The data consists of speech acts performed by the main character, Mirabel Madrigal, throughout the film.

Research Instruments

In this study, research instruments are important because they help the researcher collect and analyze the data properly. The instruments are not only tools, but also support the researcher in understanding and interpreting language use more clearly.

This research, entitled "*A Pragmatic Analysis of Speech Acts in the Movie Encanto: Focusing on Mirabel's Identity*," aims to examine the types of speech acts used by Mirabel, the main character in *Encanto*. To support this analysis, several simple and practical instruments are used. The instruments in this research include:

1. The animated movie *Encanto* (2021) as the main source of data
2. The movie script or transcript
3. A laptop or personal computer
4. A smartphone
5. A notebook and reference books or journals on pragmatics

Data Collection Technique

Data collection in this study was carried out through several steps. First, the film *Encanto* was watched in its entirety several times to gain a thorough understanding of the plot, themes, and relationships among the characters. Next, a transcript containing all of Mirabel Madrigal's dialogues was created. The relevant dialogues were then highlighted and categorized for analysis based on speech act theory. These steps were conducted carefully to ensure that the data accurately reflect the context and objectives of the study. In this research, data were collected using documentation and non-participant observation techniques. These methods were chosen because the data consist of verbal utterances produced by the characters in the film, which are presented in audio-visual form and can be analyzed repeatedly. According to Sugiyono (2013), documentation is a data collection technique that involves examining written documents, images, or recordings related to the research problem. In this study, the document refers to the animated film *Encanto* as the primary data source. The researcher watched and listened to the film repeatedly to identify the utterances spoken by the main character, Mirabel Madrigal. In addition, non-participant observation was used to examine the situational context and verbal expressions in the conversations that occur in the film. In this technique, the researcher does not take part in the interaction but acts solely as an

observer. This approach is in line with Moleong (2017), who states that non-participant observation allows researchers to observe behavior or phenomena without influencing the course of events.

The steps of data collection include:

1. Watching the film *Encanto* in its entirety.
2. Identifying and recording Mirabel's utterances in the form of a transcript.
3. Selecting utterances that contain speech acts based on Austin's (1962) theory.
4. Analyzing each utterance according to the classification of speech acts: locutionary, illocutionary, and perlocutionary acts.

By applying documentation and non-participant observation techniques, the collected data can be analyzed in depth based on the context and function of the utterances that appear in the film.

Data Analysis

In this, the data taken from the prepared dialogue transcripts are presented in the form of tables to facilitate further analysis. This presentation includes original excerpts of utterances spoken by the main character, Mirabel Madrigal, as well as several utterances from other characters. The data are then classified based on the types of speech acts according to J.L. Austin's theory (1962), the speaker's intention (illocutionary force), and the effect on the listener (perlocutionary effect).

1. Locutionary Act

Dialog 1:

Mirabel : "Good morning, Abuelo."

Pumped Juancho : "Hey! When's the magic gift happen?!"

This scene occurs early in the film when Mirabel is greeting the spirit of her late grandfather, "Abuelo", through a painting or portrait in the house. The dialogue shows a typical morning interaction and introduction to the family's magical tradition, as the children are curious and excited about the upcoming gift ceremony.

The utterance "Good morning, Abuelo" by Mirabel is a locutionary act in the form of a greeting, representing the literal act of saying hello. It does not carry a persuasive intention nor cause any particular effect beyond the surface-level statement. The function here is purely expressive, and the meaning is directly conveyed.

Dialog 2:

Dolores : "Oh, Mirabel didn't get one.

Innocent Cecilia : "If I was you, I'd be really sad.."

Mirabel : "Well, my little friend I am not, because the truth is, gift or not gift. I am just as special as the rest of my family."

This scene occurs after Mirabel is publicly reminded by Dolores that she did not receive a magical gift, in front of the village children who were eagerly asking about the powers of each Madrigal family member. Despite the awkwardness and social pressure, Mirabel responds with pride and resilience.

The utterance "I'm just as special as the rest of my family." by Mirabel is a locutionary act in the form of a declarative statement, asserting her belief in her self-worth. This line is delivered directly and literally, with no hidden or implied meaning beyond what is

stated. It serves as a form of self affirmation. Although it may inspire or affect others emotionally, in the context of locutionary analysis, the focus lies on the literal content. The function is representative, and the statement is an explicit expression of equality and personal value.

Dialog 3 :

Mirabel : "My cousin's ceremony is tonight."

Little Alejandra : "What's his gift?!"

This scene occurs during a casual conversation between Mirabel and some village children, before her cousin Antonio's gift ceremony. Mirabel mentions the event in a neutral tone, simply informing others that the ceremony is happening that evening. Despite the seemingly simple statement, the topic of "gifts" carries deeper meaning in the context of Mirabel's personal experience since she did not receive one.

The utterance "My cousin's ceremony is tonight." by Mirabel is a locutionary act in the form of a declarative sentence, intended to convey factual information about the upcoming event. The statement is direct and literal, with no hidden or figurative meaning. While it may stir emotions or associations in others especially regarding Mirabel's own lack of a gift in locutionary analysis, the focus remains on what is literally said. This utterance functions as a representative act, as it expresses a belief or assertion about the world (the ceremony is happening tonight).

2. Illocutionary Act

Dialog 1 :

Julieta : "Mira, my brother Bruno lost his way in this family... I don't want the same for you. Get some sleep. You'll feel better tomorrow."

Mirabel : "It's dying. I will save the miracle."

This scene occurs during a private and emotional conversation between Julieta and her daughter Mirabel. The atmosphere is intimate and filled with concern, as Julieta reflects on the fate of her brother Bruno, who became estranged from the family. She expresses her worry that Mirabel might suffer a similar fate due to her growing obsession with the "miracle." Julieta then advises Mirabel to rest, implying that her concerns may feel lighter in the morning. However, Mirabel responds with strong conviction, stating that the miracle is "dying" and that she will be the one to save it. This brief exchange reveals contrasting perspectives between mother and daughter one seeks emotional safety, while the other pursues action and responsibility.

Dialog 2 :

Abuela Alma : "Don't you ever-!"

Mirabel : "The miracle is dying because of you!"

This scene occurs during a highly emotional confrontation between Abuela Alma and Mirabel. Tensions have built up due to the pressure and expectations placed on Mirabel, despite her not having a magical gift. In this moment, Mirabel boldly speaks out, voicing what she truly believes to be the cause of the family's crisis Abuela's controlling ways and unrealistic standards.

The utterance "The miracle is dying because of you!" by Mirabel is an illocutionary act that performs more than simply stating a fact. It carries a powerful communicative

intention—accusation, confrontation, and blame towards Abuela. The sentence is still in the form of a declarative, but its illocutionary force is far stronger than the literal words suggest. This is not merely an informative statement it functions as an accusation. Mirabel is blaming Abuela for the decline of the family's magical powers, thereby challenging her authority and responsibility.

Dialog 3 :

Mirabel : "I know what I saw."

Julieta: Mira, my brother Bruno lost his way in this family... I don't want the same for you. Get some sleep. You'll feel better tomorrow.

This scene occurs when Mirabel begins to suspect that the family's miracle is weakening. After seeing literal cracks in the magical house, she tries to warn others. However, those around her are hesitant to believe her, including her mother, Julieta. The conversation reflects a growing tension: Mirabel insists on what she witnessed, while Julieta, out of love and fear, tries to calm her down concerned that Mirabel's obsession may isolate her the way it did Bruno. This moment underscores the conflict between truth-seeking and emotional protection, and the cost of silence within the family system.

3. Perlocutionary Act

Dialog 1 :

Abuela Alma : "The cracks started with you. Bruno left because of you. Lusia's losing her powers, Isabel's out of control because of you. I don't know why you weren't given a gift, but it is not an excuse for you to hurt this family!"

Mirabel : "I will never be good enough for you. Will I? No matter how hard I try."

This scene occurs during a highly emotional confrontation between Abuela Alma and Mirabel, near the climax of the film. After a series of magical disruptions in the Madrigal family, tensions reach a breaking point. Abuela harshly blames Mirabel for the family's problems, including Bruno's disappearance and the weakening of the miracle. In response, Mirabel emotionally confronts the root of her internal struggle her feeling of never being enough, no matter how much effort she puts in. This exchange reveals deep-seated conflict between expectation, identity, and emotional neglect within the family system.

Dialog 2 :

Abuela Alma : "I was given a miracle... a second chance... and I was so afraid to lose it... that I lost sight of who our miracle was for. And... I am sorry... You never hurt our family, Mirabel. We are broken... because of me.

Mirabel : "Abuela... I can finally see. You lost your home... lost everything... you suffered so much... all alone... so it would never happen again. We were given a miracle because of you. We are a family because of you. And nothing could ever be broken, that we can't fix... together."

This scene takes place after the Madrigal house has crumbled. Abuela and Mirabel are having an emotional conversation, filled with regret, realization, and forgiveness. After a long period of conflict and misunderstanding, they finally express their true feelings and acknowledge each other's pain and sacrifices. This moment becomes the turning point that restores the harmony in the family.

The utterance “We are broken... because of me.” by Abuela, followed by “We are a family because of you.” by Mirabel, contains a perlocutionary act, which focuses on the effect the speaker’s words have on the listener. Mirabel’s response has a powerful emotional effect on Abuela. It reassures her, relieves her guilt, and makes her feel seen, valued, and forgiven. It strengthens their bond and restores hope that the family can be whole again.

Dialog 3 :

Abuela Alma : “Don’t you ever-!”

Mirabel : “The miracle is daying, because of you!”

This scene is an emotional dialogue between Abuela Alma and Mirabel. Abuela's statement, "Never!" is an unfinished outburst of anger and authority, yet powerful enough to create a psychological impact on Mirabel. Although incomplete, it reflects Abuela's distress and her attempt to maintain control by suppressing others. Perlocutionarily, this statement evokes fear, emotional distress, and a sense of disrespect in Mirabel. In response, Mirabel boldly declares, "The magic is dying, because of you!" a powerful and confrontational statement. This statement, in terms of its perlocutionary effect, can shock and hurt Abuela, as she is directly blamed for the destruction of the magic she has long protected. This can evoke guilt, emotional pain, or even self-reflection on her past behavior. At the same time, Mirabel's statement signifies her courage in speaking out against the emotional injustice she experiences within her family. Therefore, this conversation not only marks the climax of the Madrigal family's internal conflict but also depicts the profound psychological impact of the remark, which ultimately propels the characters towards emotional change and a shift in family dynamics.

Table 1. Analysis Speech Act of Encanto Movie.

NO	Types of Speech Act	Total Data	Dialogue Excerpt
1.	Locutionary	12	“Morning, Abuelo.” “I am just as special as the rest of my family.” “My cousin’s ceremony is tonight.” “Well, ‘us, I can’t just talk about myself... I’m only part of the amazing Madrigals.” “This is my family. A perfect constellation...” “Alright, alright, relax.” “I know what I saw.” “The family, the Encanto, the fate of the miracle... it’s all gonna come down to you.” “I’m sorry. I didn’t want to... hurt us...” “I’m just as special as the rest of my family.” “We were given a miracle, and we were given a family.”
2.	Ilocutionary	24	“Your eyes is... doing the thing...” “I will never be good enough for you, will I?” “The miracle is dying because of me.” “We’re gonna find out.”

3. Perlocutionary
- “Lest’s go!”
“Welcome to the family Madriga!”
“Who’s asking?”
“The house is in danger!”
“It’s dying. I will save the miracle.”
“I know what I saw.”
“Luisa, wait a second...”
“Wait, wait, wait what do you mean?”
“I just want to know if it was generally positive... or... less...”
“You left... to protect me?”
“Tio Bruno? You never left?”
“I gotta go Tio Bruno, Gotta save the miracle bye!”
“He loves this family. I love this family! We all love this family!”
“The miracle is dying because of you!”
“I’m sorry, I didn’t want to... hurt us... I just wanted to... to be something I’m not...”
“Abuela... I can finally see you lost your home... last everything... you suffered so much...”
“And nothing could ever be broken, that we can’t fix... together.”
“Look at this home we need a new foundation it may seem hopeless but we’ll get by just fine.”
“Look at this family glowing constellation...”
“I think it’s time you learn you’re more than just your gift...”
“The miracle is you not some gift, just you...”
“Casita, help me out.”
“I will never be good enough for you. Will I?”
“We were saved because of you. We were given a miracle because of you. We are a family because of you.”
“The truth is, I am just as special as the rest of my family.”
“You left... to protect me?”
“The miracle is dying, because of you!”
“The miracle is not some magic that you’ve got. The miracle is you.”
-

From a total of 43 analyzed utterance data, illocutionary acts are the most dominant type. This indicates that Mirabel frequently speaks with specific intentions, such as expressing determination, asking questions, giving commands, persuading others, or expressing her feelings.

3. Result and Discussion

a. Findings

Based on the analysis of 43 utterances spoken by Mirabel Madrigal in the movie *Encanto*, it was found that illocutionary speech acts are the most dominant type, with a total of 24 utterances, accounting for approximately 55.81% of the overall data. This finding indicates that Mirabel frequently speaks with specific communicative intentions, such as expressing determination, asking questions, giving commands, persuading others, or conveying her emotions. These types of utterances are not merely informative but are strongly influenced by function and purpose, often carrying significant implications regarding her role and identity within the family.

In contrast, locutionary speech acts, which involve literal statements or surface-level expressions, were identified in 12 utterances, representing 27.90% of the total data. These utterances reflect direct and explicit forms of language that primarily serve to provide information or descriptions without deeper pragmatic meaning.

Meanwhile, perlocutionary speech acts, which emphasize the effects of Mirabel's utterances on others (such as inducing guilt, motivation, or emotional changes), appeared in only 7 utterances, or 16.27%. This suggests that although Mirabel's speech occasionally produces noticeable emotional or behavioral effects, her primary mode of communication in the film is more intentional and goal-oriented rather than merely reactive.

Overall, these findings highlight Mirabel's complex linguistic behavior as the central character, in which her utterances function to challenge, clarify, question, and influence the dynamics within her magical family. The high frequency of illocutionary speech acts reflects Mirabel's role as an agent of change who actively engages with the issues affecting her family and seeks to assert her identity despite not possessing magical powers.

b. Discussion

The dominance of *illocutionary acts* in Mirabel's utterances reflects her personality and courage in expressing her true feelings and constructing her self-identity. Many of her statements convey meanings that go beyond their literal sense. For example, when she says, "*I will save the miracle,*" the sentence functions not merely as a statement but also as a commissive act, indicating a commitment to take action for the sake of her family. Similarly, in the utterance "*The miracle is dying because of you!*" the sentence represents both an assertive and an expressive act, as it contains criticism and strong emotional expression directed toward Abuela. Meanwhile, the *locutionary acts*, which appear 12 times, indicate that Mirabel also uses literal and grammatically structured sentences as the foundation of interaction. Utterances such as "*My cousin's ceremony is tonight*" or "*Your eye is doing that thing...*" are straightforward in form, yet they often serve as entry points to deeper intentions and greater effects. Although *perlocutionary acts* are found in only 7 data points, their role is highly significant in the storyline. Perlocutionary acts reveal the real impact of Mirabel's utterances on other characters, both emotionally and behaviorally. For example, when Mirabel says, "*We were saved because of you. We were given a miracle because of you,*" the statement creates

a profound emotional effect on Abuela, leading to a turning point in their relationship. In another scene, her questions prompt Luisa to finally acknowledge the inner pressure she has been experiencing.

This pattern closely aligns with Mirabel's unique position in the story. Because she lacks magical powers, Mirabel's primary strength lies in her words. She uses speech as a tool to build relationships, confront conflict, reveal truth, and inspire change. From a pragmatic perspective, language becomes a means of asserting her existence as an equally valuable member of the family. Overall, this analysis demonstrates that language functions not only as a tool of communication but also as a medium of action, emotion, and transformation particularly in character development and narrative progression. Mirabel's utterances illustrate the inner strength and resilience that ultimately define her as the true "miracle" within the Madrigal family.

4. Conclusion

This study aims to analyze speech acts in the movie *Encanto*, focusing on the main character, Mirabel, using J.L. Austin's theory of speech acts. The purpose of this research is to understand how Mirabel uses language as a means to construct identity, express emotions, and cope with social pressure within her family. Based on the data analysis in Chapter 4, it can be concluded that Mirabel uses speech acts functionally and meaningfully in complex social and emotional contexts. Through Austin's framework namely the analysis of locutionary, illocutionary, and perlocutionary acts it was found that most of Mirabel's utterances contain strong illocutionary force. Her speech is not merely informative (locutionary), but also carries intentions such as giving direction, making promises, expressing emotions, and affirming her identity. Moreover, although Mirabel does not possess magical powers like the other members of her family, she demonstrates a deeper form of strength through her use of language. Her commitment to saving the family, her genuine emotional expressions, and her courage in speaking the truth make her stand out as a strong emotional leader. The perlocutionary effects of her speech are also evident in how her words influence other characters whether by creating conflict, raising awareness, or encouraging reconciliation. Through this analysis, it can be concluded that language is the primary tool in the construction of Mirabel's identity. In other words, Mirabel "*does things with words*" as described in Austin's concept of performativity. Her identity is shaped and asserted through the speech acts she performs throughout the narrative, making her a powerful example of how language can serve as a substitute for magical power.

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