REVEALING STANLEY'S PERSONALITY THROUGH ILLOCUTIONARY ACTS LINKED TO THE HEXACO MODEL IN *THE PHONE CALL* MOVIE

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ABSTRACT

This study examines the illocutionary acts and HEXACO model to reveal Stanley's personality as one of the characters in the short movie *The Phone Call*. The two propositions are connected by looking at the types of illocutionary acts along with their intention and some traits within HEXACO model that both become exact counterparts. Employing Searle's (1969) classification of illocutionary acts and Asthon and Lee's (2013) HEXACO model, this investigation employs a qualitative research method because the data are in the form of utterances rather than numerical facts. The results show four types of illocutionary acts, and two models of HEXACO. The four types include representative, expressive, directive, and commisive, while the two models comprise honesty-humility and emotionality. Representative acts reflect high honesty-humility, as well as high and low emotionality, and expressive acts present high honesty-humility and high emotionality. Subsequently, directive acts, although appear less frequently, indicate high honesty-humility and high emotionality. Last, directive acts show high honesty-humility and high emotionality. Specifically, those aforementioned counterparts unveil the Stanley's personality as honest, sincere, emotional, anxious, oversensitive, and sentimental. This finding is closely related to the course of the story presenting a situation when Stanley phones a call center.

KEYWORDS = illocutionary act, personality, HEXACO

INTRODUCTION

Illocutionary acts occur when a speaker, through produced utterances, delivers his or her intention via its communicative force, such as oder, advice, command, request, etc. (Yule, 1996). Illocutionary act is part of the three related acts as proposed by Austin (1962) as speech acts. The three related acts, other than illocutionary act, comprise locutionary and perlocutionary act. All three components are called speech act. Speech act is defined as an action perfomed via utterances (Yule, 1996). Speech acts which bring their intentional force are usually understood by the participants as long as they share the same contextual background. A communication is commonly built on these three acts. Therefore, to study communication, speech act theory might be the best choice.

Some utterances used to build communication might serve as hints for understanding participants' characteristics or personalities. HEXACO model of personality introduces a model to reveal one's personality through identifying one's traits. HEXACO is the abbreviation of honesty-humility, emotionality, extraversion, agreeableness, conscientiousness, and opennes to experience. Providing those factors, each of them has low and high level of dimensions. Through factor analysis, the study on HEXACO model identify some adjectives called as personality traits (Ashton & Lee, 2013).

This study links the aforesaid general principles of illocutionary act and HEXACO model of personality to investigate one of the characters named Stanley in a short movie entitled *The Phone Call*. *The Phone Call* is a 2013 British movie directed by Mat Kirkby and co-written with James Lucas. It won the Academy Award for Best Picture in 2015. The story centers on the conversation between Heather, a helpline call center worker played by Sally Hawkins and Stanley, an elderly man (voiced by Jim Broadbent), who is grieving the loss of his wife and contemplating suicide. The movie focuses entirely on the phone conversation, in which Heather attempts to connect with others and overcome her despair. Although Stanley never appears on screen, his emotional state is clearly conveyed through his voice and Heather's reactions, which frame this short movie into emotional situations.

To run this investigation, this study formulates two foci of discussion consisting of the types of illocutionary acts delivered by Stanley, and the revealed personalities of Stanley that are generated from the types of illocutionary acts. Since the movie has less than one hour to play, it has no complicated plot. The storyline concerns Stanley's call to share his difficulties in forgetting the past incidents of losing his wife and his attempt to suicide. Heather, as a crisis

hotline counselor, tries to find a way to help Stanley over the telephone. The conversation between Stanley and Heather leads to an emotional situation. Stanley shares all his sadness, loneliness, and desperation sincerely to Heather. He also asks Heather to keep talking to him while waiting for his anti-depressant overdose ends his life. This scene of movie assigns certain limit to the contextual dimension of HEXACO model to only the first two, honesty-humility and emotionality. Other dimensions exclude from this part of situation, since it restricts only to two characters. Therefore, this study explores two first dimensions of this model of personality.

THEORETICAL FRAMEWORK

A. Speech Act

Austin's theory is based on the idea that speaking is not only a way to say something, but also a way to do something. As he explains, "the uttering of the sentence is, or is a part of, the doing of an action" (Austin, 1962: 6). This means that language can function as an action depending on how it is used. Instead of focusing only on words or sentence structure, Austin highlights how meaning is created through use. He divides speech acts into three parts: locutionary, illocutionary, and perlocutionary acts. These levels show that an utterance involves not just meaning, but also intention and effect.

Locutionary Act

A locutionary act is the basic act of producing an utterance that carries literal meaning. It involves the correct use of sounds, words, and grammar to form understandable sentences. Locutionary acts focuses on the literal meaning of words, regardless the speaker's intention or the listener's reaction, for example,

"He said to me, 'You can't do that'.' (Austin, 1962: 102)

This is a speech act in which a speaker uses regular language to produce a clear, meaningful sentence. At this point, the attention is focused solely on the content of the utterance and its meaning in its linguistic structure, without consideration of the speaker's intention. or the listener's reaction.

Illocutionary Act

An illocutionary speech act occurs when a speaker does something through their speech, such as making a statement, giving an order, giving advice, or issuing a warning. This kind of act highlights the intended function behind the utterance and how it operates according to social norms, for example,

"He protested against my doing it." (Austin, 1962: 102)

In this case, the act of saying those words is not simply a neutral comment. It is an act of protest. The speaker is performing an illocutionary act which expresses disapproval or objection. Depending on the situation, this utterance may function as a warning, a rejection, or an emotional reaction.

Perlocutionary Act

A perlocutionary act refers to the effect the utterance has on the listener, whether intended or not. This includes persuading, scaring, amusing, or otherwise influencing the thoughts, feelings, or actions of the audience. The focus is not on what is said or meant, but on what the utterance causes the hearer to do or feel as a result of hearing it, for example,

"He stopped me, he brought me to my senses, etc. He annoyed me." (Austin, 1962: 102)

This speech act highlights what is done, that is, the consequences or outcomes that result from the utterance. In this case, the speaker made the listener stop and made him realise, but he also felt annoyed.

B. Types of Illocutionary Acts

Searle believes that language is not only used to pass on information but also to carry out actions. The illocutionary force in an utterance shows the speaker's purpose and how the message is understood in a proper context. He explains that speech acts are action shaped by specific intentions and social rules. Searle identifies five main categories: assertives (to express facts or beliefs), directives (to request or command), commissives (to commit the speaker to something), expressives (to show emotions or attitudes), and declarations (to bring about changes through words). This system helps understand how communication is structured and intentional (Searle, 1969). He reorganizes these types based on the speaker's purpose and the result they aim to achieve into five groups.

Representatives

A representative act is a type of speech act where the speaker expresses what they believe to be true. These acts include stating, describing, claiming, hypothesizing, insisting, and predicting. According to Searle, they represent the speaker's commitment to the truth of a proposition. Bach and Harnish (1979) expand this category to include various functions such as affirming, alleging, answering, denying, informing, predicting, reporting, and many others. These acts are judged based on their truth value, whether what is said matches reality. The speaker uses these expressions to describe a condition or situation that can be considered either true or false. Verbs commonly used in representative acts include state, assert, conclude, and

deduce, which reflect the speaker's belief and the relationship between language and the real world.

Directives

Directives are speech acts in which the speaker tries to get the listener to do something. These include acts like requesting, commanding, suggesting, inviting, forbidding, and advising. In other words, the speaker expresses a desire for the hearer to carry out an action. Bach and Harnish (1979) expand this category with examples such as asking, admonishing, begging, excusing, instructing, ordering, permitting, requiring, warning, and urging. These acts range from polite suggestions to strong commands, all aiming to influence the listener's future behavior. Directives reflect a world-to-words direction of fit, where the speaker wants the world to change according to their words. Verbs like ask, order, invite, and advise are typical in this category. Even questions fall under this type, as they seek responses and guide the listener toward an action.

Commissives

Commissives are speech acts that commit the speaker to doing something in the future. In these acts, the speaker expresses an intention to act, such as offering, promising, refusing, threatening, or volunteering. This type of utterance shows that the speaker takes responsibility for a future action. Bach and Harnish (1979) provide more examples, including agreeing, betting, guaranteeing, inviting, swearing, and pledging. Commissives differ from directives because they focus on the speaker's own actions, not on influencing the hearer. While both involve future outcomes, commissives reflect a strong personal commitment regardless of external conditions. Verbs such as promise, vow, and pledge are commonly used to show this type of commitment.

Expressives

Expressive acts are speech acts that show the speaker's emotional or psychological state in response to a certain situation. These include expressions like apologizing, thanking, congratulating, welcoming, and regretting. In expressive acts, the speaker does not make something true or false, but simply shares a personal reaction or feeling. Bach and Harnish (1979) give further examples such as condoling, greeting, and acknowledging. These acts do not aim to change the world or cause an action but serve to express internal feelings. Verbs like apologize, thank, congratulate, and condole are often used to perform expressive acts, which shows the emotional side of communication without trying to prove or alter facts.

Declarations

Declarations are speech acts that change reality simply by being spoken, as long as the speaker has the proper authority in a given context. These utterances do not just describe a situation but create or alter it. Examples include declaring war, resigning, naming a child, or firing someone from a job. Declaratives work only when performed by someone with the institutional or social power to make them valid. According to this type of act, the words themselves bring about change in the world, which makes the fit between language and reality happen through speech. Verbs like resign, appoint, christen, and declare are common in this category. In many cases, such as court rulings or referee calls, declaratives may also involve elements of assertives or other types to finalize outcomes or settle facts.

C. HEXACO Model of Personality Traits

The HEXACO model of personality offers a six-factor structure that explains how people differ in behavior, thoughts, and emotions across cultures. Developed by Ashton and Lee, this model expands the traditional Big Five by adding a new factor: Honesty–Humility. As they explain, "the six-dimensional structure appears to emerge more consistently across diverse languages" (Ashton & Lee, 2013: 24), which suggests the HEXACO model has strong cross-cultural validity. The six traits include Honesty–Humility (fairness and sincerity), Emotionality (emotional sensitivity), Extraversion (social confidence), Agreeableness (patience and forgiveness), Conscientiousness (organization and responsibility), and Openness to Experience (curiosity and creativity).

Honesty-Humility

Honesty–Humility refers to how sincere, fair, modest, and unselfish a person is. People high in this trait avoid manipulating others for personal gain and are not greedy for money or status. They are willing to follow rules even when they could benefit by breaking them. As Ashton and Lee explain, individuals high in *"Honesty–Humility are more likely to be sincere, fair-minded, and uninterested in wealth or special status"* (Ashton & Lee, 2013: 34). On the other hand, people low in this trait may act in selfish, arrogant, or deceitful ways. This dimension is important because it reflects how people treat others, whether they exploit or respect them.

Emotionality

Emotionality refers to how deeply a person experiences fear, anxiety, empathy, and emotional attachment. People high in Emotionality are more likely to feel nervous in dangerous situations, worry about the future, and form strong emotional bonds with others. Ashton and Lee describe

this trait by saying, *"people high in Emotionality tend to experience fear, anxiety, dependence, and sentimentality"* (Ashton & Lee, 2013: 45). These individuals often seek comfort and support and may be very sensitive to others' feelings. On the other hand, those low in emotionality may remain calm under stress, feel emotionally detached, and handle problems more independently. This trait helps explain how people respond to emotional situations, danger, and the needs of others.

Extraversion

Extraversion portrays a person's confidence, energy, and social enthusiasm. People with high levels of extraversion enjoy the company of others, feel comfortable in social situations, and often lead conversations or group activities. According to Ashton and Lee, "People with high levels of extraversion tend to feel positive and secure in the company of others" (Ashton and Lee, 2013: 55). They are generally enthusiastic, cheerful, and outgoing. Conversely, people with low levels of extraversion tend to be more reserved, quiet, and prefer to spend time alone. This characteristic reflects a person's activity and engagement in social and interpersonal situations.

Agreeableness

Agreeableness points to a person's patience, kindness, and tolerance in their interactions with others. People with this trait tend to avoid arguments, try to understand others points of view, and react calmly, even in difficult situations. Ashton and Lee explain that "people high in agreeableness tend to be more conciliatory, forgiving, and tolerant of others, and are less likely to become angry when offended" (Ashton and Lee, 2013: 63). This means they are more focused on keeping the peace and reducing conflict. Conversely, people low in agreeableness tend to be more critical, uncompromising, or easily offended. This trait helps explain how people handle disagreements and maintain social harmony.

Conscientiousness

Conscientiousness shows a person's organized level, responsibility, and self-discipline. People who have high conscientiousness tend to have a good arrangement of future agenda, work meticulously, and adhere to rules or deadlines. They take their tasks seriously and strive to avoid mistakes. Ashton and Lee state that "conscientiousness encompasses qualities such as organization, persistence, perfectionism, and meticulousness" (Ashton and Lee, 2013: 71). These individuals are reliable and care about doing things correctly. Conversely, people who score low on this trait may act carelessly, procrastinate, or fail to complete tasks. This trait is

especially important in settings like work or school, where consistent effort and attention to detail are required.

Openness to Experience

Openness to experience describes how curious, imaginative, and open-minded a person is. People high in this trait enjoy trying new things, thinking about abstract ideas, and appreciating art, music, or unusual experiences. Ashton and Lee explain that *"Openness to Experience involves a tendency to engage with novel ideas, unconventional people, and new experiences"* (Ashton & Lee, 2013: 79). These individuals are often creative, intellectually curious, and interested in exploring different points of view. In contrast, people low in openness may prefer routine, traditional ideas, and familiar environments. This trait helps explain how people approach learning, creativity, and cultural or intellectual exploration. The following table is provided to facilitate understanding of the HEXACO model.

Table 1. The Traits Mapping of HEXACO.

HEXACO	High	Low
Honesty-humility	sincere, honest, loyal, faithful, ethical, unassuming, and fair-minded	sly, deceitful, greedy, conceited, pretentious, boastful, pompous, self-centered, and hypocritical.
Emotionality	emotional, oversensitive, sentimental, fearful, anxious, and vulnerable	tough, fearless, unemotional, independent, and insensitive.
Extraversion	outgoing, lively, an extroverted, sociable, talkative, and cheerful	shy, withdrawn, introverted, quiet, and reserved.
Agreeableness	patient, tolerant, agreeable, mild, forgiving, and gentle	ill-tempered, quarrelsome, stubborn, choleric, and temperamental.
Conscientiousness	organized, self-disciplined, hardworking, careful, efficient, and thorough	sloppy, lazy, irresponsible, reckless, and negligent.
Openness to Experience	intellectual, creative, unconventional, complex, philosophical, imaginative, and deep	shallow, unimaginative, conventional, and simple.

RESEARCH METHOD

This study belongs to qualitative research because the data to analyse are the utterances and not the numerical information as stated by Descombe (2007:248) that "Qualitative research tends to be associated with words or images as the unit of analysis." The object of this research is a short movie entitled *The Phone Call* (2013) that are transcribed with the help of its provided subtitle. The video of the movie can be accessed through this following link

https://www.youtube.com/watch?v=tq1BYeCXzEs&t=1007s. The only Stanley's utterances are analysed because the purpose of this research is to identify the illocutionary types as a tool to link with the HEXACO model to reveal his personality.

RESULTS AND DISCUSSION

A. Results

This study finds that Stanley's utterances are categorised as representative, directive, commissive, and expressive acts. The number of each type of illocutionary act is presented in the following table.

Table 2. The Types of Illocutionary Acts in *The Phone Call.* (2013)

Types of Illocutionary Acts	Quantity	Percentage
Representative	23	64%
Directive	3	8%
Commissive	3	8%
Expressive	7	20%
Total	36	100%

Further, the classification of illocutionary act types above is connected to HEXACO model of personality trait. The following table presents the personality-descriptive adjectives.

Table 3. Stanley's Personality based on the HEXACO model.

HEXACO Traits		Representative	Directive	Commisive	Expressive
Honesty-Humility	High	Honest, Sincere	Sincere	Sincere	Sincere
	Low	-	-	-	-
Emotionality	High	Emotional, Anxious, Sentimental	Anxious, Oversensitive, Emotional	Emotional	Emotional, Sentimental, Anxious
	Low	Unemotional			

Table 3 presents the interconnection between the HEXACO model the illocutionary act types. The table shows that sincere commonly appears in representative, directive, commissive, and expressive types because Stanley's utterances always show that he is not pretending, lying, or acting. The table also indicates that Stanley has high emotionality which can be seen from its most frequent occurence.

B. DISCUSSION

This part appears to describe the type of illocutionary act that exists in Stanley's utterances from *The Phone Call* movie. Then it relates to HEXACO personality traits through

illocutionary act types. The connection between illocutionary act types and HEXACO traits shows how Stanley's utterances reveal his personality.

The Types of Illocutionary Acts in The Phone Call

a) Representative

In the movie *The Phone Call*, twenty-three utterances were classified as representative acts because in those utterances, Stanley states something that he believes to be true. The representative utterances found in this movie are used to answer questions asked to Stanley or when Stanley wants to state something. It shows what Stanley does in the present when the call happens, like whether he is taking pills or something, and the activity that he usually did in the past with his wife. The representative acts shown in this film show a few stories about Stanley's past experiences with his wife and what he is doing now while talking on the phone. Here are some data points of utterances that present representative acts:

1) Heather: And who was Joan exactly?
 Stanley: She was my wife.

2) Heather: And do you remember when you took them exactly? Try to think.
Stanley: I had some a half an hour ago.

3) Heather : What sort of music did you play?
Stanley: Uh, jazz. I played tenor sax.

The utterances above are categorized as representative acts because all of those utterances used by Stanley for answering questions by stating something that he believes to be a fact. Representative act refers to what the speakers use to describe a condition that can be a fact or otherwise. In the first above conversation, Stanley delivered a message that he used to have a wife, but she had already passed away. In the second conversation, Stanely informed Heather that he had taken some pills, while the third conversation, Stanley informed Heather that he used to play in a band when his wife was still around. Following Searle (1969), informing is the act of sharing factual information. Stanley, who is depressed because his wife has passed away, called the helpline call center to get mental support. Heather, the one who answered Stanley's call, asked Stanley some questions. Stanley used those three utterances to answer Heather's question about him. Stanley's answers reflect the actual conditions that match reality,

including having a wife, taking some pills, and playing in a band. The above dialogues are considered representative because Stanley's answers are factual.

b) Directive

There are three directive utterances found in *The Phone Call movie* because in those utterances the speaker expresses a desire for the listener to take an action. In the movie, Stanley's utterances encourage Heather to do what he wants, such as staying on the call and not asking for his address.

1) Heather : … Can I call you an ambulance, please?
   Stanley: No, please, don't ask me that again.

2) Stanley: Uh, can you just-- can you just, uh, stay there and talk to me?
Heather: Oh, yeah. Of course. I am here. I am here.

3) Heather: I don't know. I don't really go anymore. I'm too old.
Stanley**: …**A young girl like you. Go again.

The utterances above are categorized as directive acts because all of those utterances used by Stanley to make Heather do something for him. The directive act refers to the speaker's intention to influence the listener's future behavior. In the first conversation, Stanley showed that he did not like being asked if it was okay for Heather to call an ambulance for him, and requested Heather not ask him that question again. The second one also shows that Stanley begged Heather to talk on the phone and accompanied him, not to press him. For the third conversation, Stanley encouraged Heather to be brave and to do what she likes. Stanley was depressed because his wife died 2 years ago, and now he needed a friend to accompany him to talk so that he was not lonely at the end of his life. He needed someone who could be his friend so he wouldn't feel so lonely. Heather accompanied Stanley on the call, making him feel comfortable until he felt close enough to her, and encouraged her to be brave, do what she wanted, and not be afraid to fail. Searle (1969) describes directives as speech acts that get the listener to do something. As shown in the utterances above, Stanley prevented Heather from asking if she could call an ambulance for him, kept her on the call, and encouraged her to do what she liked.

c) Commissive

There are three commissive acts in the movie *The Phone Call*, shown by the speaker's intention to do something in the future. In the movie, Stanley intends to hang up the call, but he also commits to trying to talk with Heather, and promises to teach her play musical instruments. In this movie, commissive acts are reflected by Stanley's committing something to Heather and threatening Heather. These are data of utterances classified as directive.

1) Heather : Do you think you'd be up to share anything about yourself with me?
   Stanley: I'll try.

2) Heather : Can I call you an ambulance, please?
   Stanley: …I will hang up.

3) Heather : Look, I once tried to play tenor sax but could only make it squeak.
   Stanley : … I could teach you.

The utterances above are categorized as directive acts because all of those utterances used by Stanley are committed to doing something. The commissive act refers to the speaker's intention to do something in the future. The first utterance of Stanley in the conversation above shows that Stanley was in an unstable emotional state, as he needed time to answer Heather's question, yet he still intended to try. In the second conversation, Stanley threatened Heather by committing to hang up the call if she still wanted to trace the call, while in the third conversation, Stanley offered to teach Heather to play an instrument because he was good at it. Stanley, who was depressed, still tried to open up to Heather even though it was not easy, he still accepted trying. Heather worried about Stanley's condition and tried to call an ambulance for him, but Stanley refused and threatened that he would hang up the call if Heather kept asking him that. When Stanley and Heather were already comfortable with each other, Stanley offered to teach Heather to play tenor sax because, in the past, Stanley played in a band and was good at playing those musical instruments. In accordance with Searle (1969), commissive acts include promises, refusals, threats, or offers, all of which involve the speaker binding themselves to a particular course of action, which is portrayed in those utterances above where Stanley promises to try open up with Heather, threatens to hang up the call, and offer to teach Heather how to play a tenor sax.

d) Expressive

In *The Phone Call*, seven utterances are classified as expressive acts because those utterances show the speaker's emotional state in a particular situation. In the movie, Stanley expresses what he feels at that time to Heather and shows appreciation by thanking her. In the movie, representative acts are shown by Stanley through sharing his personal reaction and feelings.

1) Heather : What is it that's making it so difficult at the moment, Stan?

Stanley: Scared

2) Heather : Now, Stan, you said before that you were scared. What exactly are you scared about, Stan?

Stanley: I felt so desperate

3) Stanley: You've been wonderful. You've been a wonderful friend to me. Thank you.

The utterances above are categorized as expressive acts because Stanley uses all those utterances to express his feelings and reactions. The expressive act is the speaker's expression of personal emotion. The first conversation shows that Stanley expressed his emotional state, when he was scared because he had taken more than the recommended dose of antidepressant pills. He felt worried that he might pass away with no one accompanying him. In the following conversation, Stanley expressed his psychological state, where he was desperate because his wife died two years ago, and he lived alone and felt lonely. Last, in the third one, Stanley expressed his gratitude to Heather for accompanying and being good to him on the phone from the time he was already taking pills until his passing away. As stated by Searle (1969), expressive acts communicate feelings rather than facts, as shown in the utterances above, where Stanley expresses his personal feelings, like scared and desperate, to Heather, and also shows appreciation by thanking Heather.

The Personality Traits of Stanley in The Phone Call

a) Honesty-humility

Honestly-humility is characterised by the personality-descriptive adjectives sincere, honest, and modest. In *The Phone Call*, Stanley shows that he has high honesty-humility because across all the data, Stanley always tells the truth and does not manipulate Heather. Here are some dialogues that show that he has high honesty-humility:

1) Heather: And who was Joan exactly?

   Stanley: She was my wife.

2) Heather: And do you remember when you took them exactly? Try to think.

    Stanley: Um, I had some a half an hour ago.

The first conversation indicates that Stanley is sincere. Sincere is saying only what you really think or feel (Oxford Learner's Dictionary, n.d.). Stanley, answering Heather's question while crying, stated that Heather was his wife. It shows that Stanley is a sincere person because he delivered the answer that he was married to Joan, who has already passed away, with genuine feelings. The second conversation shows Stanley's honesty. Honest means not hiding the truth about something (Oxford Learner's Dictionary, n.d.). Stanley states that he has already taken antidepressant pills. It reflects honesty because he is being truthful and straightforward in his words and actions, since he tells the truth.

b) Emotionality

Emotionality indicates a person's level of fear, worry, and attachment to others. In this movie, Stanley shows that he has both high and low levels of emotionality. It can be shown from the data that sometimes Stanley answers Heather's question while crying, or he answers with a shaky voice or shows dependence on Heather. Otherwise, Stanley also talks or answers Heather's question calmly or with a clear pronunciation. Here are some dialogues that show that Stanley has high and low emotionality:

1) Heather : And who was Joan exactly?

Stanley: She was my wife.

2) Heather : … And how do you feel about that now?

Stanley: I think they've started working now.

Stanley's utterance in the first conversation shows that Stanley is very attached to his wife, as he answers Heather's question about Joan, his wife, while crying. It proves that his utterance is so emotional. Emotional means showing strong emotions, sometimes in a way that other people think is unnecessary (Oxford Learner's Dictionary, n.d.). Therefore, Stanley's answer reveals his high level of emotionality. The next conversation represents Stanley's calm statement delivered to Heather. Calm means not excited, nervous, or upset (Oxford Learner's Dictionary, n.d.). It shows a contradictory trait compared to the first utterance, because He is

not very emotional. It might be caused by the antidepressant pill he consumed, which has started to take effect on him. Therefore, his voice seems stable (not shaky), indicating that in this utterance, Stanley remained calm under pressure or stressful situations.

Stanley's Personality Found through the Types of Illocutionary Acts

This section presents a deeper analysis and interpretation of the data findings related to the use of illocutionary acts to reveal a character's personality in the short movie *The Phone Call*. After finding out the categories of illocutionary acts using Searle's (1969) classification and personality traits using Ashton and Lee's (2013) framework, this section dives into the main objective of the research. This research also discusses how these types of illocutionary acts work with the HEXACO personality trait to reveal Stanley's personality.

Through identifying and classifying the types of illocutionary speech acts Stanley uses, his personality can be revealed. The analysis results show that the most dominant type of illocutionary speech act used by Stanley is representative. This dominance of representative speech acts indicates that Stanley more often conveys statements that represent his psychological condition, personal beliefs, and life experiences that he has experienced directly.

The honesty–humility dimension in the HEXACO theory relates to honesty, sincerity, humility, and an individual's tendency not to manipulate or exploit others. Based on the analysis, Stanley demonstrated a high level of honesty–humility, as reflected in the dominance of representative illocutionary speech acts that are mostly sincere.

Stanley consistently delivers candid statements without attempting to cover up, embellish, or manipulate the situation. This is shown when he directly reveals the most painful facts of his life, as shown in the utterance, *"I lost Joan."* This utterance is a representative speech act that demonstrates high honesty, as Stanley states the facts straightforwardly without any manipulative strategies to hide his emotional state or construct a particular self-image. There is no intention of hiding something or changing the fact, indicating that Stanley is an honest and sincere individual in conveying the reality of his life.

In contrast to honesty–humility, the Emotionality dimension in HEXACO theory relates to an individual's tendency to experience intense emotions, such as fear, anxiety, sadness, and emotional dependence. Based on data analysis, Stanley demonstrated a high and low level of Emotionality.

Stanley's high emotionality is evident in the many expressions he utters that convey fear and anxiety. One of the most apparent examples is shown in the utterance "*I'm quite frightened.*" This utterance is a representative speech act with high emotional content, as Stanley explicitly expresses his fear. The intensity of the emotion in this utterance indicates that Stanley is in a fragile and unstable psychological state.

Moreover, high emotionality is also apparent in the speech *"I couldn't go, not without Joan."* This utterance is a representative speech act because it represents Stanley's belief in his inability to continue living without his wife. The high emotionality is reflected in the strong emotional dependence and deep sadness underlying the statement. Another example of high emotionality is *"It's too late now, it's already done."* This utterance demonstrates a high level of emotionality, conveying despair and a loss of hope. Stanley believes the situation he faces cannot be changed, reflecting the intensity of his dominant emotions.

CONCLUSION

In *The Phone Call*, Stanley's most dominant utterances are representative acts. This shows that the speaker often states or describes his situation. Followed by an expressive act that shows the speaker expresses his personal emotion. Directives and commissive act appear less often, but the speaker still tries to influence the listener's action and intends to commit an act. Further, HEXACO model of personality traits reveals tendencies in the speech acts that Stanley utters. Stanley's utterances tend to show high honesty-humility across representative, directive, commissive, and expressive acts which indicate that he is honest and sincere. Following the emotionality trait, Stanley's utterances in the representative act show high and low emotionality, which reflect emotional, anxious, and sentimental states, as well as sometimes being unemotional, depending on the situation. In contrast, directive, commissive, and expressive acts only show a high level of emotionality, which indicates an emotional, anxious, sentimental, and oversensitive personality.

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