



RESEARCH ARTICLE

A COMPARATIVE ANALYSIS OF ILLOCUTIONARY ACTS AND FELICITY CONDITIONS IN THE MAIN CHARACTERS OF ENCANTO AND RAYA AND THE LAST DRAGON

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Abstract: This study aims to (1) identify and categorize the types of illocutionary acts used by the main characters in Encanto and Raya and the Last Dragon; (2) analyze the fulfillment and violation of felicity conditions; and (3) compare the two films based on pragmatic features. Using a descriptive qualitative method, the research examines the utterances of Mirabel and Raya. The findings showed four types of illocutionary acts such as representatives, directives, commissives, and expressives while declarations did not appear. Mirabel mainly uses representatives, whereas Raya frequently uses directives. In terms of felicity conditions, most utterances met the propositional content condition, although Mirabel showed more violations in sincerity and essential conditions than Raya. The comparison also highlighted cultural differences in their communicative styles. These findings imply that film dialogues can serve as effective authentic materials for developing students' pragmatic competence, particularly in understanding how intentions and context shape meaning.

Keywords: Illocutionary Acts, Felicity Condition, and Animated Film

ANALISIS PERBANDINGAN TINDAK ILOKUSI DAN KONDISI KEBAHAGIAAN PADA KARAKTER UTAMA DALAM ENCANTO DAN RAYA AND THE LAST DRAGON

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Abstrak: Penelitian ini bertujuan untuk (1) mengidentifikasi dan mengklasifikasikan jenis-jenis tindak ilokusi yang digunakan oleh karakter utama dalam *Encanto* dan *Raya and the Last Dragon*; (2) menganalisis pemenuhan dan pelanggaran kondisi kebahagiaan; dan (3) membandingkan kedua film tersebut berdasarkan fitur pragmatik. Dengan menggunakan metode kualitatif deskriptif, penelitian ini menganalisis ucapan Mirabel dan Raya. Hasil penelitian menunjukkan empat jenis tindakan ilokusi, yaitu representatif, direktif, komisi, dan ekspresif, sementara deklaratif tidak muncul. Mirabel lebih dominan menggunakan representatif, sedangkan Raya lebih dominan menggunakan direktif. Dalam hal kondisi felicity atau kebahagiaan, sebagian besar ucapan memenuhi kondisi konten proposisional, meskipun Mirabel menunjukkan lebih banyak pelanggaran dalam kondisi kejujuran dan esensial dibandingkan Raya. Perbandingan ini juga menyoroti perbedaan budaya dalam gaya komunikasi mereka. Temuan ini menyiratkan bahwa dialog film dapat berfungsi sebagai bahan otentik yang efektif untuk mengembangkan kompetensi pragmatik siswa, terutama dalam memahami bagaimana niat dan konteks membentuk makna.

Kata kunci: Tindak Ilokusi, Kondisi Kebahagiaan, dan Film Animasi

INTRODUCTION

Illocutionary acts and felicity conditions constitute central concepts in pragmatics, as they enable a deeper understanding of how meaning is constructed and interpreted in communication. These concepts highlight that language does not merely convey information, but also performs actions whose success depends on shared contextual knowledge between speakers and interlocutors. As Searle (1979) explains, illocutionary acts represent the actions carried out through speech such as asserting, promising, or requesting while Austin (1962) emphasizes that the force of these acts reflects the speaker's communicative intention. Felicity conditions, in turn, serve as the contextual and psychological requirements that must be fulfilled for a speech act to be considered appropriate and successful. When speakers and interlocutors understand both the intended meaning and the contextual requirements underlying an utterance, misinterpretation can be significantly reduced.

Misinterpretation remains one of the most common sources of communication breakdown, occurring when interlocutors fail to recognize the intended meaning of an utterance. Hines (2024) defines misinterpretation as a cognitive process in which meaning is altered rather than merely not understood, often due to insufficient attention to context, tone, or intention. Successful comprehension thus requires not only linguistic knowledge but also pragmatic awareness, particularly concerning illocutionary force and contextual cues. Context plays a crucial role in shaping how meaning is inferred; as Capone and Lo Piparo (2019) note, it encompasses physical, social, psychological, and linguistic factors that collectively influence interpretation. Gibbs (2020) also argues that context is integral to the immediate construction of meaning, as it guides how listeners infer the speaker's intentions.

This concept also applied in the animated films, since the animated films is the representation of real life that has plot and the characters are doing the communication based on script that has been created. Furthermore, animated films provide a relevant and engaging medium through which pragmatic concepts especially illocutionary acts and felicity conditions can be observed and analyzed. As Supriyadi (2021) states, animated films represent real-life communication through scripted interactions that integrate narrative, visual, and emotional elements. They are particularly popular among adolescents, making them valuable resources in English language teaching (ELT).

Through film dialogues, students can learn to identify various illocutionary acts, examine how context shapes meaning, and develop pragmatic competence applicable to everyday communication.

Two popular animated films, *Encanto* and *Raya and the Last Dragon*, offer rich examples of illocutionary acts embedded within culturally meaningful narratives. Both films address themes such as responsibility, trust, and self-acceptance, presenting characters with strong personalities and clearly defined communicative intentions. Mirabel Madrigal and Raya, the main character of each film, exhibit determination, responsibility, and adaptability traits associated with strong personalities (Smidt, 2015; Yunus et al., 2018). Their dialogues reflect a wide range of speech acts, including representatives, directives, commissives, and expressives, which can be analyzed to uncover their intentions and the contextual factors guiding their communication.

The use of these films as ELT materials has pedagogical potential. By analyzing the illocutionary force of characters' utterances and the felicity conditions that enable their successful performance, students can enhance their ability to infer intended meaning and apply pragmatic knowledge in real-life communication. According to Searle (1969), illocutionary force determines the function of an utterance, while felicity conditions comprising propositional content, preparatory, sincerity, and essential conditions (Searle, 1979) ensure the utterance is appropriate and effective. Understanding these elements helps learners interpret messages accurately and avoid communication breakdowns.

Previous studies on speech acts have largely focused on identifying illocutionary types or analyzing felicity conditions within speeches, films, or social media (Damayanti, 2024; Maharani et al., 2023; Laia, 2023; Sihombing et al., 2021; Yunita et al., 2022). However, most research examines a single communication source and does not compare illocutionary acts and felicity conditions across multiple films, particularly within the context of ELT material development. This gap indicates the need for a comparative analysis that explores how pragmatic features are realized across different narratives and how such findings can inform language teaching practices.

Therefore, this research aims to analyze and compare the illocutionary acts and felicity conditions employed by the main characters in *Encanto* and *Raya and the Last Dragon*. The findings of this research are expected to contribute to the development of ELT materials that integrate animated films as authentic resources for teaching pragmatic competence.

For conducting this research, the writer are formulated several questions such as:

1. What types of illocutionary acts are used by the main characters in *Encanto* and *Raya and the Last Dragon*?
2. What felicity conditions are fulfilled or violated in these illocutionary acts?
3. How do the illocutionary acts and felicity condition compare between the main characters of two animated film “*Encanto*” and “*Raya and the Last Dragon*”?

RESEARCH METHOD

This study employed a descriptive qualitative design to investigate the illocutionary acts and felicity conditions expressed by the main characters in the animated films *Encanto* and *Raya and the Last Dragon*. A qualitative approach was chosen because the research focuses on interpreting meaning, intention, and contextualized linguistic behavior rather than quantifying language use. Content analysis served as the primary research strategy, allowing the systematic examination of the characters' utterances based on Searle's Speech Act Theory. Krippendorff (2019, p.24) argues that content analysis is a research technique for drawing replicable and valid conclusions from text (or other meaningful material) in the context of its use. In this research, the data consisted of 364 utterances produced by the two main characters such as 146 from Mirabel and 218 from Raya which were transcribed manually from the films to capture both verbal details and contextual nuances. The writer repeatedly viewed the films to ensure accuracy in transcription, contextual alignment, and completeness of the dataset.

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The analysis proceeded through several stages. First, each utterance was coded and classified into Searle’s five categories of illocutionary acts: representatives, directives, commissives, expressives, and declarations. Second, the contextual meaning of each utterance was examined to determine its illocutionary force. Third, Searle’s felicity conditions such as propositional, preparatory, sincerity, and essential conditions were applied to assess whether each speech act met the requirements for successful performance. Patterns emerging from the two characters’ speech acts were then compared to identify similarities and contrasts in their pragmatic behavior. Throughout the analysis, the writer served as the primary instrument, supported by working tables used to organize utterances, contexts, classifications, and analytical notes.

To ensure research rigor, several trustworthiness strategies were applied. Credibility was reinforced through repeated transcript checks and consistent use of Searle’s framework. Transferability was supported by providing detailed descriptions of scenes and communicative contexts. Dependability was maintained by keeping an audit trail of transcription steps, coding procedures, and analytical decisions. Confirmability was ensured by grounding interpretations in direct film excerpts to reduce researcher bias. Overall, these strategies strengthen the study’s reliability and provide a clear, context-based analysis of speech acts and felicity conditions.

RESULTS AND DISCUSSION

The data findings were related to type of Searle’s (1979) categorization of illocutionary acts and felicity condition found in the main characters of “Encanto” and “Raya and the last dragon”. The results indicated that there were 108 illocutionary acts from 146 utterances conveyed by Mirabel and 174 illocutionary acts from 218 utterances conveyed by Raya. As a matter of fact, representative acts were most frequently used in the animated film “Encanto” for Mirabel Madrigal. In contrast, Directive acts were employed in the animated film “Raya and the last dragon” by Raya. The entire data were presented inside the table below.

Table 1
Frequency of Illocutionary Acts in the Main Characters of *Encanto* and *Raya and the Last Dragon*

No	Type of Illocutionary Act	Encanto (Mirabel)	Raya and the Last Dragon (Raya)	Total	Dominant Type
1	Representatives (stating, informing, agreeing, arguing, asserting, claiming, denying, reporting, explaining)	55	73	128	☑ Dominant
2	Directives (ordering, requesting, suggesting, asking, inviting, questioning, reminding, commanding, forbidding, pleading, prohibiting, warning)	36	74	110	—
3	Commissives (promising, offering, accepting, proposing, refusing, vowing, threatening, volunteering)	6	12	18	—
4	Expressives (thanking, apologizing, approving, blaming, praising, disapointing, greeting, wishing)	11	15	26	—
5	Declarations	0	0	0	—
	Total	108	174	282	Representatives

Table 1 exhibit the distribution of illocutionary act types performed by the main characters Mirabel in Encanto and Raya in Raya and the Last Dragon. A total of 282 speech acts were identified,



comprising 108 utterances from Mirabel and 174 from Raya. The data reveal notable differences in the dominant illocutionary act types between the two characters.

Mirabel demonstrates a clear preference for Representative acts (55 instances), which involve stating, informing, agreeing, arguing, asserting, claiming, denying, describing, reporting and explaining. This dominance reflects her communicative intent to express beliefs, share information, and articulate emotions related to her family’s struggles and personal identity. Her speech often centers on sincerity, reassurance, and attempts to make others understand her perspective, aligning with her role as an empathetic and reflective protagonist.

Conversely, Raya predominantly employs Directive acts (74 instances), which include ordering, requesting, asking, commanding, forbidding, inviting, pleading, prohibiting, questioning, reminding, suggesting and warning. This pattern highlights her assertiveness, leadership, and strategic orientation in navigating conflict and rebuilding trust among divided groups. The prevalence of directives indicates Raya’s proactive communication style, aimed at influencing others’ actions and achieving cooperation in challenging situations. The absence of Declarations acts in both films suggests that neither character holds formal authority to alter social reality through speech, such as declaring, naming, or institutional decision-making functions typically reserved for figures of authority.

Overall, the contrast between Mirabel’s use of Representatives and Raya’s reliance on Directives aligns with Searle’s (1979) classification, which posits that speech acts function either to commit the speaker to the truth of a proposition or to influence the listener’s behavior. Mirabel’s discourse emphasizes belief and understanding, while Raya’s focuses on persuasion and action, reflecting their distinct narrative roles and character traits.

Table 2
Examples of Illocutionary Acts and Felicity Conditions in Both Films

No	Film	Speaker	Utterance	Context	Type of Illocutionary Act	Felicity Condition	Interpretation
1	<i>Encanto</i>	Mirabel	“I just want to do my part like the rest of the family”	Mirabel asserts that she only want to do her part like the rest of their family	Representatives	Fulfilled (essential and sincerity conditions met)	Mirabel’s statement sincerely expresses her genuine desire to contribute equally to her family, reflecting honesty and a sense of shared responsibility.
2	<i>Encanto</i>	Mirabel	“Luisa? Will you just, Just tell me what it is!”	Mirabel requests to Luisa for telling her about whats the problem	Directives	Fulfilled (essential and sincerity conditions met)	Shows her concern and desire to understand Luisa’s feelings, reflecting care and empathy.
3	<i>Raya and the last dragon</i>	Raya	“Yeah, I sorta promised to buy them all the congee they could eat”	Raya promises to buy them (toddler and congee) for eating all meals that could be eaten	Commissives	Fulfilled (essential and sincerity conditions met)	Shows her sincerity and kindness, reflecting generosity and responsibility toward others.
4	<i>Raya and the last dragon</i>	Raya	“Hi Namaari”	Young Raya says "Hi Namaari" for greeting to her in the first meeting	Expressive	Violated (preparatory, sincerity, essential condition not fully met)	Raya’s greeting is insincere and lacks genuine intention, showing formality without true friendliness or trust.

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Table 2 illustrates specific examples of illocutionary acts performed by the main characters in Encanto and Raya and the Last Dragon, along with their corresponding felicity conditions. Each utterance reflects how the speaker's intention, sincerity, and contextual appropriateness determine whether the speech act is successfully performed according to Searle's (1969) framework.

In the first example, Mirabel's statement "I just want to do my part like the rest of the family" represents a Representative act that fulfills the felicity conditions, particularly the essential and sincerity conditions. Her utterance conveys a genuine intention to contribute equally within her family. This demonstrates honesty, emotional authenticity, and alignment between belief and speech indicating that her communicative act achieves its pragmatic goal.

In the second instance, Mirabel's statement "Luisa? Will you just, just tell me what it is!" functions as a Directive act, requesting her sister to share her burden. The felicity conditions are fulfilled since Mirabel's request is both sincere and contextually appropriate. Her utterance reveals empathy and concern, showing how directives in Encanto often stem from emotional care rather than authority.

The third example, "Yeah, I sorta promised to buy them all the congee they could eat," is a Commissive act by Raya. The felicity conditions are met as her statement reflects a genuine commitment to act in the future. This act displays kindness and responsibility, consistent with Raya's character as a loyal and dependable leader who keeps her promises even in casual interactions.

In contrast, the fourth example, "Hi Namaari," represents an Expressive act in which the felicity conditions specifically the preparatory, sincerity, and essential conditions are partially violated. Although Raya's greeting appears courteous, it lacks authentic warmth and genuine intent, reflecting her underlying mistrust and emotional restraint toward Namaari. This partial violation adds depth to Raya's character, revealing her emotional hesitation and cautious attitude toward Namaari, while also foreshadowing the tension that later arises in their relationship.

Overall, the data indicated that both Mirabel and Raya use various illocutionary acts to express emotions, build relationships, and manage conflict. Most utterances fulfill felicity conditions, showing effective communication and alignment between intention and context. However, certain violations particularly of sincerity reflect internal struggles and emotional complexity, enhancing narrative realism and character development. These findings suggested that illocutionary acts function not only as linguistic tools but also as narrative devices that reveal identity, emotion, and cultural context, reinforcing the authenticity and depth of both characters.

Table 3
Summary of Fulfillment of Felicity Conditions

Felicity Condition	<i>Encanto</i> (Fulfilled/Violated)	<i>Raya and the last dragon</i> (Fulfilled/Violated)	Remark
Propositional Content	10/80	17/40	Fully fulfilled; clear propositional meaning.
Preparatory	21/87	109/65	Mostly authority-based violations.
Sincerity	19/89	107/67	Mostly violated in emotional or strategic scenes.
Essential	19/89	107/67	Mostly violated; illocutionary force did not realize.

Table 3 summarizes the degree to which the four felicity conditions such as propositional content, preparatory, sincerity, and essential are fulfilled or violated in the utterances of the main characters, Mirabel and Raya. Out of all speech acts identified, both films fully satisfy the propositional content condition, indicating that each utterance possesses clear and contextually



appropriate meaning. This suggests that the linguistic structure and propositional intent are consistently coherent and interpretable within the narrative.

However, violations are notably higher in the preparatory, sincerity, and essential conditions. In *Encanto*, these three conditions are violated more frequently than fulfilled, whereas in *Raya and the Last Dragon*, despite a larger number of fulfilled instances, violations remain substantial. The preparatory condition is often violated when speakers lack the authority or situational right to perform the act, such as when a character gives advice or commands without social legitimacy.

The sincerity condition shows the highest rate of violation in both films, particularly in emotionally charged or morally conflicted scenes. Characters often express words that do not align with their genuine feelings either to protect others, conceal fear, or maintain harmony. This mismatch between internal states and external expressions reveals psychological depth and complexity in both protagonists.

Similarly, the essential condition which requires that the speaker's utterance genuinely performs the intended illocutionary act is frequently unfulfilled. This occurs when the illocutionary force (such as promising, warning, or apologizing) fails to achieve its intended social effect due to insincerity, tension, or misunderstanding.

Overall, both films demonstrate that violations of sincerity and essential conditions are the most prevalent. These findings affirm Searle's (1969) view that the felicity of a speech act depends not merely on linguistic form, but also on the speaker's psychological state, social authority, and the congruence between intention and action. The observed violations thus contribute to narrative realism, reflecting how human communication often involves emotional restraint, moral conflict, and strategic expression rather than perfect sincerity.

1. Illocutionary Acts

The findings show that four of the five types of illocutionary acts proposed by Searle (1979) representatives, directives, commissives, and expressives appear in both *Encanto* and *Raya and the Last Dragon*, while declarations do not occur in either film. Among these, *directives* and *representatives* appear as the most dominant types in the main characters' utterances. In *Encanto*, Mirabel frequently uses *representative* such as "I just want to do my part like the rest of the family" or "My cousin's ceremony is tonight" to affirm her personal intentions and provide factual information about her family's activities, thereby reflecting her sincerity and desire to contribute meaningfully to the family's harmony. In contrast, Raya in *Raya and the Last Dragon* frequently uses directives such as "Careful! It's a Toot N Boom!" to warn others to avoid the dangerous insect.

The dominance of different illocutionary acts reflects the distinct communicative styles of the two main characters. Mirabel's frequent use of representatives demonstrates her tendency to express beliefs, convey information, and affirm her understanding of family values, highlighting her sincerity and emotional connection. In contrast, Raya's dominant use of directives reflects her leadership, determination, and rational decision-making in guiding others through challenges. These findings indicate that both films portray female protagonists who actively construct meaning through language, demonstrating assertiveness rather than passivity. This supports Searle's (1979) theory, which states that representatives commit the speaker to the truth of a proposition, while directives are intended to get the hearer to perform a particular action, thereby revealing the speaker's intention and social influence.

Furthermore, representatives are the second most frequent type in Raya, while directives are the second most frequent type in Mirabel. Both characters use these acts to express beliefs, describe situations, or influence others through language. For instance, when Mirabel says, "Luisa? Will you just, Just tell me what it is!" she uses a directive to request information from her sister, reflecting her curiosity and concern about the underlying problem within the family. Likewise, Raya's line, "That's ancient history, ba," functions as a representative act that reflects her belief and acknowledgment of past events, showing her acceptance of change and awareness

of the distance between the past and the present. These acts support Searle's (1979) theory, which states that representatives commit the speaker to the truth of a proposition, while directives are intended to make the hearer perform a particular action.

The occurrence of commissive acts, such as "Abuela, I promise" in *Encanto* and "Yeah, I sorta promised to buy them all the congee they could eat" in *Raya and the Last Dragon*, reveals both characters' sense of responsibility and commitment to fulfilling their promises, reflecting their sincerity and moral integrity in maintaining trust and relationships with others. In Searle's framework, commissives show commitment to future actions. This is significant because it demonstrates how language serves as a moral contract in narrative discourse. Meanwhile, expressive acts such as thanking, apologizing, approving, blaming, praising, disappointing, greeting or wishing are used to express emotional sincerity and empathy, making the communication more natural and human. Declarations did not appear, as they require institutional authority, which is absent in both main characters' roles.

Overall, the pattern of illocutionary acts in both films suggests that language functions not only as a means of communication but also as a tool of empowerment. The way Mirabel and Raya use speech acts reflects their inner strength and moral values. This finding supports previous research by Yella Dezas Perdani (2023) on the *Brave* movie, which found that animated films often highlight directive acts as a means of portraying the protagonists' assertiveness, leadership, and efforts to influence others in achieving their goals. Thus, the dominance of representatives in Mirabel's utterances and directives in Raya's utterances emphasizes that pragmatic actions through language are central to expressing personal belief, leadership, and collaboration in both films.

From a pedagogical perspective, the variety of illocutionary acts found in both films can serve as effective materials for teaching pragmatic competence in English classrooms. Teachers can use specific film dialogues to help students recognize the intended meaning behind each utterance, understand when *representatives* and *directives* are appropriate, and practice using *commissives* or *expressives* in context. By analyzing film-based dialogues, students can learn that effective communication depends not only on grammar but also on how language is used to achieve actions within social relationships.

2. **Felicity Condition**

The findings reveal that while most felicity conditions in *Encanto* and *Raya and the Last Dragon* are fulfilled in terms of propositional content, violations frequently occur in the preparatory, sincerity, and essential conditions. In *Encanto*, sincerity and essential conditions show the highest number of violations (89 instances each), often emerging in emotionally charged or strategic contexts. Similarly, *Raya and the Last Dragon* exhibits substantial violations in sincerity and essential conditions (67 instances each) and notable preparatory violations (65 instances) related to authority-based interactions. These results confirm that the success of speech acts relies not only on grammatical form but also on the fulfilment of contextual and psychological conditions necessary for effective illocutionary performance (Searle, 1979).

In *Encanto*, Mirabel's utterances predominantly fulfill the propositional content condition, demonstrating her ability to express clear intentions and meaningful propositions. However, the data reveal frequent violations in the preparatory, sincerity, and essential conditions, which highlight the emotional and contextual complexity of her speech. When Mirabel says, "Abuela, I promise," the preparatory, sincerity, and essential conditions are not entirely fulfilled. Her emotional uncertainty and lack of authority make the promise difficult to realize, as she cannot fully ensure the outcome she commits to. This utterance reveals an internal tension between genuine intention and limited capacity, showing how Mirabel's words express hope and responsibility even when the situational factors hinder their complete realization. Likewise, her directive, "What do you think my gift will be?", indicates violations of the preparatory, sincerity,

and essential conditions. Although Mirabel expresses curiosity and hope, she lacks the authority or certainty required for the act to be fully realized. Her utterance reflects emotional insecurity rather than genuine inquiry, as it reveals her anxiety about belonging and self-worth within the family. These patterns suggest that Mirabel's speech acts function not merely as expressions of determination but as manifestations of her developing identity and emotional vulnerability. The frequent violations therefore highlight the tension between intention, authority, and belief that shapes her character's pragmatic and psychological growth.

In *Raya and the Last Dragon*, most of Raya's utterances fulfil the four felicity conditions such as *propositional-content*, *preparatory*, *sincerity*, and *essential condition*. For example, when Raya says, "Yeah, I sorta promised to buy them all the congee they could eat," her utterance fulfills all four felicity conditions. The propositional content is clear, expressing a concrete intention; the preparatory condition is met, as Raya has the capacity to carry out the action; the sincerity condition is satisfied, since she genuinely intends to keep her promise; and the essential condition is realized, as the utterance successfully commits her to a future act. This creates a felicitous commissive act that reflects Raya's reliability and sense of responsibility toward her companions. Besides, there are moments of violation, such as when Raya says, "Hi, Namaari," during their first meeting. This utterance fails the preparatory, sincerity, and essential conditions because the social readiness for a genuine greeting is absent, Raya's tone shows hesitation rather than friendliness, and the act does not truly establish a positive social connection. Instead, it reflects her cautious attitude and underlying mistrust, making the greeting pragmatically infelicitous despite its polite form. This example demonstrates that *felicity* involves both linguistic and psychological dimensions, aligning with Searle's (1979) view that successful communication requires congruence between meaning and intention.

Comparing two animated films, *Encanto* shows a higher number of sincerity and essential condition violations (89 instances each), largely caused by emotionally driven and family-centered conflicts. In contrast, *Raya and the Last Dragon* demonstrate fewer violations overall, with sincerity and essential conditions violated 67 times each and relatively stronger fulfilment of preparatory conditions (109 fulfilled). This indicates that *Encanto* emphasizes internal emotional struggles and interpersonal misunderstanding, whereas *Raya and the Last Dragon* reflect pragmatic consistency aligned with themes of leadership, trust, and collective responsibility. The difference suggests that each film's cultural and narrative context shapes the way pragmatic success is realized emotional sincerity in *Encanto* and cooperative action in *Raya*.

Pedagogically, analyzing *felicity conditions* from film dialogues helps students understand that successful communication goes beyond correct grammar. It teaches that the appropriateness of speech acts depends on honesty, context, and social relationships. By identifying fulfilled and violated conditions, learners can develop *pragmatic awareness* or the ability to judge when speech acts are socially and emotionally suitable. Therefore, integrating this analysis into classroom practice can enhance students' communicative competence, especially in recognizing the relationship between linguistic form, speaker intention, and situational context.

3. Comparison Between Two Animated Films

The comparative analysis between *Encanto* and *Raya and the Last Dragon* reveals both similarities and differences in how the main characters perform their illocutionary acts and fulfil the felicity conditions. Both Mirabel and Raya demonstrate strong leadership through their speech acts, yet the nature of their communication reflects distinct emotional and cultural orientations. In *Encanto*, representatives emerge as the dominant type of illocutionary act, illustrating Mirabel's tendency to express beliefs, convey truths, and affirm her commitment to family values. In contrast, directives are more prominent in *Raya and the Last Dragon*, reflecting Raya's assertive and action-oriented leadership style, where language functions as a means of motivating and guiding others. These distinctions indicate that while both characters use language as a tool

of influence, Mirabel's speech emphasizes emotional sincerity and connection, whereas Raya's focuses on strategic action and cooperative resolve.

Mirabel's speech acts are predominantly representative, reflecting her attempts to understand, explain, and reassure others within her family context. Through statements such as "*I just want to do my part like the rest of the family,*" Mirabel expresses her desire for inclusion and her emotional connection to familial duties. Her language serves to convey empathy and foster reconciliation, emphasizing sincerity and emotional awareness as core elements of her communication. This illustrates that Mirabel's strength lies in her compassion and understanding. In contrast, Raya's speech acts are largely directive, highlighting her assertiveness and leadership in uniting others toward a shared goal. When she issues commands or encouragements such as "*Stand up!*", her utterances function as strategic tools to motivate cooperation and uphold moral responsibility. Therefore, although both characters employ similar pragmatic forms, their communicative orientations differ: Mirabel demonstrates emotional intelligence through representative expressions of care and reassurance, whereas Raya exhibits strategic decisiveness through directive expressions of leadership and determination.

The difference between two characters can also be seen in the pattern of felicity conditions based on Searle's (1979) framework. Mirabel frequently violates the sincerity and essential conditions, which indicates that her utterances often do not reflect her true psychological state or fail to achieve the intended illocutionary force. Such violations occur when she hides her genuine feelings to protect her family and maintain emotional stability. In contrast, Raya's utterances largely fulfil the preparatory and propositional conditions, showing that her speech is supported by authority, readiness, and clear situational purpose. Her pragmatic success aligns with Searle's (1979) argument that an effective directive depends on the speaker's legitimate authority and the contextual feasibility of the act. Therefore, while Mirabel's emotional sincerity is often compromised by her familial concern, Raya's success in directive communication reflects her confidence and leadership, demonstrating how cultural and narrative roles shape the realization of felicity conditions.

Culturally, *Encanto* reflects Latin American values of family, emotion, and unity, while *Raya and the Last Dragon* embodies Southeast Asian principles of trust, cooperation, and courage. These cultural frames shape the characters' speech patterns. Mirabel's language reflects warmth, empathy, and interpersonal connection; Raya's language reflects honor, discipline, and collaboration. The difference demonstrates that pragmatics cannot be separated from culture each utterance carries the speaker's worldview and moral code.

From a pedagogical standpoint, comparing these two films offers valuable insights for language learners. Students can observe how similar speech acts function differently depending on the speaker's cultural and emotional context. For instance, Mirabel predominantly uses representative acts that sound persuasive and nurturing, as she often explains, reassures, and expresses understanding to maintain family harmony. In contrast, Raya frequently employs directive acts that are assertive and motivational, reflecting her leadership and determination to achieve collective goals. Teachers can utilize this contrast to train students in pragmatic variation and helping them recognize that the same communicative goal may be realized through different illocutionary types across contexts. Through such analysis, learners become more aware of tone, purpose, and cultural nuance in communication.

In summary, the comparison between *Encanto* and *Raya and the Last Dragon* illustrates how language functions as a reflection of personality, culture, and moral values. Both characters demonstrate that effective communication requires more than speaking correctly or it requires emotional awareness, sincerity, and the ability to act responsibly through words. This reinforces the central idea of pragmatics: that language is not only for expressing thought but also for performing meaningful action within social relationships.

CONCLUSIONS

Based on Searle's (1979) *Speech Act Theory*, the analysis revealed that four types of illocutionary acts representatives, directives, commissives, and expressives were found in both films, while declarations were absent. Mirabel in *Encanto* predominantly employed representative acts, demonstrating her communicative focus on describing, affirming, and explaining situations to express understanding and maintain family harmony. It is relate to the theories from Searle which explained that representatives is the illocutionary acts that focus on the truth of expressed proposition. Meanwhile, Raya in *Raya and the Last Dragon* predominantly used directive acts, reflecting her assertiveness, leadership, and ability to motivate others toward collective goals. Directive in Searle's theories can influence the listener to do something. It is align with Raya's utterances that predominantly used directives.

Regarding the second objective, the analysis of felicity conditions including propositional content, preparatory, sincerity, and essential conditions shows that most utterances in both films fulfilled the propositional content condition, indicating that their speech acts were contextually appropriate and pragmatically effective. However, violations occurred more frequently in Mirabel's speech, particularly in sincerity and essential conditions, as her utterances often concealed her true emotions to maintain family cohesion. In contrast, Raya's utterances generally fulfilled all conditions, showing higher pragmatic success due to her confidence, authority, and situational awareness.

Addressing the third objective, the comparative analysis demonstrates that both characters share similarities in using language as a medium of empathy, motivation, and moral action. Nevertheless, their communicative styles differ culturally and contextually: Mirabel's emotionally driven language reflects Latin American values of family, care, and unity, while Raya's assertive and cooperative discourse embodies Southeast Asian values of trust, courage, and collaboration. These differences illustrate that speech acts are culturally shaped rather than universal, and that successful communication depends on the alignment between speaker intention, context, and emotional authenticity.

In conclusion, this research confirms that both *Encanto* and *Raya and the Last Dragon* exemplify how language functions not merely as a means of expression but as social action that conveys identity, builds relationships, and upholds cultural values. Effective communication, therefore, relies on the fulfillment of felicity conditions especially sincerity and essential alignment where meaning, emotion, and context operate harmoniously to achieve pragmatic success.

Pedagogically, the research has implications for English language teaching, particularly in developing students' pragmatic competence. Teachers can use film dialogues as authentic materials to help students analyze how intention, tone, and context shape meaning. By examining utterances such as directives, commissives, and expressives in familiar film contexts, learners can better understand the relationship between form and function in real communication. This approach not only enhances language proficiency but also nurtures intercultural sensitivity and communicative appropriateness.

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A Comparative Analysis of Illocutionary Acts and Felicity Conditions in the Main Characters of Encanto And Raya and The Last Dragon

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