

# The Analysis of Illocutionary Act in “Moana” Movie Directed by John Musker and Ron Clements

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KEYWORDS	ABSTRACT
Speech Act Illocutionary Act Movie	<p>This study is about finding out and analyzing the illocutionary act in a movie. The researcher chooses Moana Movie (2016) as the object of the study. This research has three aims: (1) To find out what are the types of illocutionary acts found in Moana (2016) movie. (2) To find out what are the functions of the illocutionary acts in Moana (2016) movie. (3) To find out what are the meanings of the illocutionary acts in Moana (2016) movie.</p> <p>The researcher found that there are 108 expressions of illocutionary acts in the Movie. There are four types of illocutionary acts, such as Representatives, Directives, Commissive, and Expressive. For the precise data, the researcher found 36 expressions of Representatives, 35 expressions of Directives, 7 expressions of Commissive, and 30 expressions of Expressive. The researcher also analyzed the meaning and function of those illocutionary acts found in the movie. By analyzing the function and meaning of those expressions of the illocutionary act, the researcher divides the types of illocutionary acts found into several subtypes. For representatives there are 7 subtypes. For directives there are 8 subtypes. For commissive there are 3 subtypes. The last, for expressive there are 16 subtypes.</p>
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## INTRODUCTION

Language plays a fundamental role in human life, serving as a critical tool for communication, social interaction, and cognitive processes (Beckner, 2009; Palmer, 1995). It enables individuals to connect, share knowledge, and express emotions, fulfilling essential social purposes. Beyond its surface functions, language also facilitates the negotiation of meaning in specific contexts, an aspect explored through pragmatics. Pragmatics delves into how meaning changes based on use or situational context, emphasizing the negotiation of meaning between speakers and listeners (Thomas, 2013 in Yuliarti & Warsono, 2016). This aspect of language use is especially vital in understanding human communication's deeper, often unspoken layers.

A significant area within pragmatics is speech acts, which illustrate that communication involves not only transmitting information but also performing actions through language. Speech acts theory demonstrates how utterances like promises, commands, or questions function as actions in communication (Austin, 1962; Finnegan, 1992). Among speech acts, illocutionary acts are particularly significant because they reveal the speaker's intent and purpose behind their words, highlighting the dynamic relationship between language and intention (Dewi, 2019). Despite the critical role of speech acts in effective communication, English learners often face challenges in mastering their appropriate use in social contexts. Many teaching materials lack evidence-based guidance on how native speakers employ speech acts, leading to gaps in learners' understanding (Carla, 2021). Addressing this issue requires a deeper exploration of illocutionary acts to enhance learners' ability to use language appropriately and effectively. The present study focuses on analyzing illocutionary acts as portrayed in the animated movie "Moana". Movies provide a concentrated and controlled narrative environment, making them an ideal medium for linguistic analysis. They depict diverse interactions and cultural nuances, offering valuable insights into how language functions in varied social and cultural contexts. "Moana," in particular, offers a rich tapestry of linguistic diversity within its exploration of

Polynesian culture and mythology, providing a unique lens to examine language's role in shaping narrative and identity.

This study addresses the gap in understanding how illocutionary acts function in real-life and cinematic contexts. By analyzing the dialogue and interactions in "Moana," the research aims to uncover the complexities of human communication and contribute to more effective teaching practices in English language education. The findings are expected to shed light on the intricate relationship between language, intention, and context, providing practical insights for educators and learners alike, due to the aims of this study are, which are:

1. To find out the types of illocutionary acts found in Moana movie.
2. To find out the functions of the illocutionary acts in Moana movie.
3. To find the meanings of the illocutionary acts in Moana Movie

## METHOD

This section outlines the methodology employed to achieve the research objectives, which includes the research design, population and sample, data collection techniques, and data analysis techniques. The study was conducted to analyze the types of illocutionary acts, their functions, and meanings in the Moana movie. The study employed a descriptive qualitative method, which is particularly suitable for exploring and understanding the surrounding factors, conditions, and influences that shape an event (Lambert, 2012). This approach allows for an in-depth investigation into the types of illocutionary acts in the movie, as well as their functions and meanings. The data source for this study was the animated movie "Moana", a computer-animated musical-adventure-comedy film produced by Walt Disney Animation Studios and directed by John Musker and Ron Clements. The movie was released on November 23, 2016, and is part of the Disney animated feature canon.

There were three instruments were utilized in this study. Ther first one is observation which the researcher watched the movie three times. The second Note-Taking. During the second and third watching, note-taking was employed to wrote down key points and essential dialogue related to the illocutionary acts. This ensured that no critical data was overlooked. This research also used Documentary as one of the instruments, which was used a movie as the object of research. The primary data source was the Moana movie itself, which served as a documented artifact for analysis.

Data collection involved creating an observation sheet to systematically record the illocutionary acts identified in the movie. During the second and the watching, the researcher utilized the observation sheet alongside note-taking to classify the types, functions, and meanings of the illocutionary acts.

The study employed a descriptive qualitative data analysis method. The data collected from the observation sheet and notes were summarized and categorized. This analysis aimed to answer the research questions by identifying the types, functions, and meanings of the illocutionary acts in the Moana movie.

By following this method, the researcher ensured the validity and reliability of the data and provided comprehensive findings that addressed the study's objectives.

## FINDINGS AND DISCUSSION

After conducting research using instruments such as observation, note-taking, and documentation, the researcher successfully gathered and identified a large set of data necessary to answer the research questions. The researcher found that there were 108 utterances of illocutionary acts used in the dialogues between characters in the Moana Movie. From these 108 identified utterances, the researcher categorized them into types of illocutionary acts according to Searle (1979). However, in this study, the researcher did not find any instances of Declarative illocutionary acts, so this research will only discuss the four types of illocutionary acts that were found.

1. Representatives

Representatives are illocutionary acts that commit the speaker to something is being the case, to the truth of the expressed proposition. Examples include stating a fact, stating an opinion, describing, informing, reporting, suggesting, and claiming. Representatives are illocutionary acts that are used to

state what the speaker believes to be true. The researcher found there are 36 utterances of representatives on the dialogue between the characters of the movie.

Table 1. Representatives Illocutionary Act

Number	Speaker	Dialogue	Types	Time
Data 1	Chief Tui	"We're save here"	Stating	04:13
Data 2	Grandma Tala	"The legends are true"	Convincing	04:34
Data 3	Chief Tui	"Motunui is paradise"	Stating	04:38
Data 4	Chief Tui	"This is a sacred place"	Informing	10:34
Data 5	Chief Tui	"You are the future of our people"	Asserting	11:00
Data 6	Moana	"I can do this"	Convincing	14:41
Data 7	Moana	"He was right"	Agreeing	20:30
Data 8	Grandma Tala	"I'm the village crazy lady"	Claiming	21:13
Data 9	Moana	"We were voyagers!"	Claiming	26:02
Data 10	Grandma Tala	"someone will journey beyond our reef"	Predicting	26:56
Data 11	Chief Tui	"We'll find a way"	Convincing	28:09
Data 12	Grandma Tala	"The ocean chose you"	Informing	27:13
Data 13	Grandma Tala	"The ocean chose you"	Convincing	29:46
Data 14	Maui	"Maui is a hero to all."	Asserting	37:28
Data 15	Maui	"she's gonna love it."	Stating	42:10
Data 16	Maui	"that thing doesn't give you power to create life."	Informing	44:31
Data 17	Maui	"You are gonna get us killed!"	Arguing	44:44
Data 18	Moana	"You'll be a hero."	Convincing	50:01
Data 19	Maui	"I am a hero"	Asserting	50:09
Data 20	Maui	"You'll never be a wayfinder."	Arguing	52:19
Data 21	Moana	"I told you I could do it."	Stating	53:38
Data 22	Maui	"a real wayfinder never sleeps."	Informing	54:15
Data 23	Moana	"My people... didn't send me. The ocean did."	Convincing	55:46
Data 24	Moana	"It chose me... for a reason."	Convincing	55:57
Data 25	Maui	"She's dead."	Predicting	58:08
Data 26	Maui	"he will kill you."	Asserting	01:00:00
Data 27	Moana	"I've got a better one."	Informing	01:05:12
Data 28	Moana	"Maybe the Gods found you for a reason."	Stating	01:10:14
Data 29	Maui	"We won't make it!"	Asserting	01:15:27
Data 30	Moana	"We can fix it."	Convincing	01:16:26
Data 31	Maui	"One more hit and it's over."	Stating	01:16:47
Data 32	Maui	"No, we're here because the ocean told you you're special and you believed it."	Arguing	01:17:13
Data 33	Grandma Tala	"I never should have put so much on your shoulders."	Stating	01:19:25
Data 34	Maui	"The chicken lives!"	Stating	01:30:53
Data 35	Moana	"You know, it would be rude to reject a gift from a Goddess."	Convincing	01:31:47
Data 36	Maui	"They already have one."	Stating	01:32:58

As seen in Table 1, there were 36 expressions of the Representative type of illocutionary acts. From these expressions, the researcher found differences in the functions of the Representative expressions. Therefore, the researcher categorized these expressions into several subtypes, such as stating, convincing, informing, asserting, claiming, arguing, and predicting. Among the 36 Representative expressions found in the dialogues of the Moana movie, the most frequent was the convincing and stating expression, with 9 utterances. Further explanation will be discussed in the following table.

As shown by the data in the table, it can be seen that out of the 36 Representative expressions, convincing and stating were the most frequently used, it being used 9 times, followed by informing and asserting 5 times, arguing 3 times, predicting and claiming each twice, and lastly, agreeing is being used once.

The representatives illocutionary acts in Moana—such as convincing, stating, informing, asserting, arguing, claiming, predicting, and agreeing—collectively serve as fundamental tools for characters to express their beliefs, convey knowledge, and engage in dialogue that propels the narrative. These expressions shape how characters perceive and communicate their realities, allowing them to assert their identities, share vital information, and navigate conflicts with others. The acts of convincing and arguing illustrate how persuasion and disagreement drive characters toward self-discovery and deeper relationships, while stating and informing ensure clarity and understanding of their world.

Claiming and asserting are crucial for character development, reflecting their confidence and acceptance of their roles. Predicting sets the stage for future events, adding a sense of destiny and foreshadowing, and agreeing serves as a resolution tool, solidifying the bonds between characters.

## 2. Directives

These are illocutionary acts that attempt to get the listener to do something. Directives are used to direct the listener towards a certain goal or action, and they can take the form of commands, requests, suggestions, forbidding, or other forms of speech that aim to influence the listener's behavior (Astuti, 2018). The speaker intends for the listener to take a specific action upon hearing the utterance. The researcher found there are 35 utterances of Directives on the dialogue between the characters of the movie.

Table 2. Directives Illocutionary Act

Number	Speaker	Dialogue	Types	Time
Data 37	Chief Tui	"No one goes outside the reef"	Forbidding	04:11
Data 38	Moana	"We should clear the diseased trees. And we will start a new grove... there"	Ordering	13:29
Data 39	Villager	"There's something you need to see"	Asking	13:49
Data 40	Moana	"Then we'll rotate the fishing ground"	Ordering	13:56
Data 41	Moana	"Then we'll fish far side of the island"	Commanding	14:02
Data 42	Chief Tui	"No one goes beyond the reef"	Forbidding	14:30 14:58
Data 43	Moana	"If there's something you want to tell me, just tell me"	Asking	21:17
Data 44	Grandma Tala	"Is the something you want to hear?"	Asking	21:25
Data 45	Moana	"Follow it and you will find him"	Commanding	27:41
Data 46	Chief Tui	"We'll find a way"	Asking	28:09
Data 47	Moana	"Save our island"	Commanding	28:12
Data 48	Moana	"We can voyage again"	Asking	28:22
Data 49	Moana	"We have to restore the heart"	Commanding	28:38
Data 50	Grandma Tala	"The ocean chose you"	Insisting	29:46
Data 51	Grandma Tala	"And when you find Maui, you grab him by the ear. You say... I am Moana of Motunui. You will board my boat, sail across the sea, and restore the heart of Te Fiti."	Requesting	29:53
Data 52	Moana	"You will board my boat, sail across the sea, and put it back."	Ordering	37:59
Data 53	Moana	"Hey, let me out!"	Commanding	41:03
Data 54	Moana	"Hey, you have to put back the heart."	Commanding	42:48
Data 55	Moana	"You stop it."	Commanding	44:12
Data 56	Maui	"Get it away from me."	Commanding	44:20
Data 57	Moana	"We have to get it back."	Insisting	47:20
Data 58	Maui	"First, we get my hook."	Commanding	51:11
Data 59	Moana	"Teach me to sail."	Asking	51:45
Data 60	Maui	"Stay."	Ordering	59:23
Data 61	Maui	"When he shows up, keep him distracted."	Commanding	01:00:05
Data 62	Moana	"Can't you at least try?"	Requesting	01:07:06
Data 63	Maui	"Back off."	Ordering	01:08:05
Data 64	Moana	"Just tell me what it is."	Begging	01:08:06
Data 65	Maui	"We won't make it!"	Ordering	01:15:27
Data 66	Moana	"We can fix it."	Begging	01:16:26
Data 67	Moana	"You have to choose someone else. Choose someone else. Please."	Begging	01:18:13
Data 68	Maui	"I've got your back, chosen one. Go save the world."	Commanding	01:25:47
Data 69	Moana	"Let her come to me."	Commanding	01:28:31
Data 70	Moana	"You know, it would be rude to reject a gift from a Goddess."	Suggesting	01:31:47
Data 71	Maui	"You can come with us, you know."	Suggesting	01:32:52

As can be seen in table 2, there were 35 utterances of the Directive type of illocutionary acts. From these expressions, the researcher found differences in the functions of the Directive expressions. Therefore, the researcher categorized these expressions into several subtypes, such as forbidding, ordering, asking, commanding, requesting, insisting, and begging. Among the 35 Directive expressions found in the dialogues of the movie Moana, the most frequent was the commanding expression, which being used 12 times.

As shown by the data in the table, it can be seen that out of the 35 Directive expressions, the commanding expression was the most frequently used, it being used 12 times, followed by asking and ordering 6 times each, begging was being used thrice, and then followed by asking, forbidding, insisting, suggesting, and requesting, each was being used twice.

Directives illocutionary act in Moana such as commanding, asking, ordering, begging, forbidding, insisting, suggesting, and requesting each play a vital role in shaping character interactions and advancing the narrative. The function of these directives ranges from asserting authority and controlling actions (as in commanding and ordering) to fostering cooperation and seeking help (as in asking and requesting). They reflect the power dynamics, urgency, and emotional depth within the story, as well as how characters influence each other. The meaning of these directives goes deeper, revealing each character's emotional state, leadership qualities, or vulnerability at different points in the film. For example, commanding and ordering demonstrate confidence and responsibility, while begging and forbidding highlight emotional strain or protective instincts. Suggesting and requesting, meanwhile, emphasize collaboration and mutual respect.

### 3. Commissive

Commissive is illocutionary acts that commit the speaker to some future course of action. They function as verbal promises, guarantees, threats, or offers. By performing a commissive act, the speaker establishes an obligation or expectation regarding their future behavior. The speaker intends for the listener to take a specific action upon hearing the utterance. The researcher found there are 7 utterances of Commissive on the dialogue between the characters of the movie.

Table 3. Commissive Illocutionary Act

Number	Speaker	Dialogue	Types	Time
Data 72	Grandma Tala	"They believed that they could possess it"	Believing	01:25
Data 73	Chief Tui	"As long as we stay on our very save island, we'll be fine"	Believing	04:30
Data 74	Grandma Tala	"I don't have to tell him anything"	Refusing	20:24
Data 75	Maui	"I'm not going to Te Fiti with some kid."	Refusing	41:21
Data 76	Moana	"I am gonna get us to Te Fiti."	Promising	44:46
Data 77	Maui	"I believe you officially delivered Maui across the great sea."	Believing	01:13:49
Data 78	Grandma Tala	"I will be with you."	Promising	01:19:33

As can be seen in Data 72 to 78, there were 7 utterances of the Commissive type of illocutionary acts. From these expressions, the researcher found differences in the functions of the Commissive expressions. Therefore, the researcher categorized these expressions into several subtypes, such as believing, promising, and refusing. Among the 7 Commissive expressions found in the dialogues of the movie Moana, the most frequent was the believing and promising expression, which being used thrice.

As shown by the data in the table, it can be seen that out of the 7 Commissive expressions, the believing, promising and refusing expression was the most frequently used, it being used thrice, followed by refusing twice.

The commissive illocutionary acts in Moana including believing, promising, and refusing serve to express the characters' commitments, obligations, and emotional boundaries throughout the film. These expressions reveal the characters' internal motivations, personal growth, and relational dynamics. Believing showcases the deep trust characters place in themselves and others, which drives them to take risks and pursue their goals. Promising reflects responsibility and loyalty, as

characters commit to fulfilling their duties, demonstrating their reliability and determination. Refusing highlights moments of internal conflict or hesitation, as characters grapple with their fears, doubts, or reluctance to engage in certain actions. Together, these commissive acts illustrate the complex interplay between commitment, growth, and resistance in the characters' journeys. They not only drive the narrative forward by defining the choices characters make, but also deepen the emotional connections between them. By expressing belief, making promises, and confronting refusals, the characters in Moana navigate the challenges of leadership, self-discovery, and collaboration, emphasizing the importance of trust, accountability, and overcoming personal barriers in their quest to restore balance to their world.

#### 4. Expressive

Expressive illocutionary acts allow us to peek into the speaker's emotional state, psychological condition, or attitude. They are utterances used to express, rather than request or inform. Expressive illocutionary acts are a type of speech act that expresses the speaker's feelings, attitudes, or emotions. The researcher found there are 30 utterances of Expressive in the dialogue between the characters of the movie.

Table 4. Expressive Illocutionary Act

Number	Speaker	Dialogue	Types	Time
Data 79	Villager	"Thanks, Moana"	Thanking	13:38
Data 80	Moana	"He was right"	Accepting	20:30
Data 81	Moana	"But... Why'd it choose me?"	Confused	27:45
Data 82	Chief Tui	"Please, please"	Apologizing	28:06
Data 83	Moana	"No! Don't!"	Afraid	28:36
Data 84	Moana	"No. Stop!"	Dislike	42:47
Data 85	Moana	"What is your problem?"	Curious	43:58
Data 86	Maui	"You are gonna get us killed!"	Dislike	44:44
Data 87	Moana	"kind of cute."	Surprised	45:09
Data 88	Moana	"We did it!"	Complimenting	49:10
Data 89	Maui	"Congratulation on not being dead, curly."	Complimenting	49:13
Data 90	Maui	"Enjoy your beauty rest?"	Criticizing	54:13
Data 91	Maui	"Kidding! Ha, ha, ha..."	Calming	56:46
Data 92	Tomatoa	"You keep surprising me."	Surprised	01:04:51
Data 93	Moana	"Whaaaaaat?"	Surprised	01:06:11
Data 94	Maui	"What... What are you doing?"	Disbelief	01:15:23
Data 95	Moana	"Are you okay?"	Caring	01:16:00
Data 96	Maui	"We?"	Criticizing	01:16:20
Data 97	Moana	"That's not true."	Disagree	01:16:54
Data 98	Maui	"Goodbye, Moana."	Disappointment	01:17:23
Data 99	Moana	"You have to choose someone else. Choose someone else. Please."	Pain	01:18:13
Data 100	Moana	"I couldn't do it."	Pain	01:19:20
Data 101	Grandma Tala	"I will be with you."	Caring	01:19:33
Data 102	Moana	"Maui. Thank you."	Thanking	01:25:51
Data 103	Maui	"The chicken lives!"	Surprised	01:30:53
Data 104	Moana	"I'm sorry about your hook."	Apologizing	01:30:56
Data 105	Maui	"I have no excuse. I'm sorry."	Apologizing	01:31:35
Data 106	Maui	"Thank you. Your kindness is deeply appreciated".	Thanking	01:31:56
Data 107	Maui	"They already have one."	Complimenting	01:32:58
Data 108	Moana	"I may have gone a little ways past the reef."	Apologizing	01:34:27

As can be seen in Data 79 to 108, there were 30 utterances of the Expressive type of illocutionary acts. From these expressions, the researcher found differences in the functions of the Commissive expressions. Therefore, the researcher categorized these expressions into several subtypes, such as thanking, accepting, confused, apologizing, afraid, dislike, curious, surprised, complimenting, criticizing, disbelief, calming, caring, disagree, disappointment, and pain. Among the 30 utterances of

Expressive found in the dialogues of the movie Moana, the most frequent was the apologizing and surprised which being used 4 times.

As shown by the data in the table, it can be seen that out of the 30 Expressive expressions, the apologizing and surprised expression was the most frequently used, it being used 4 times, followed by thanking and complimenting thrice each, dislike, criticizing, caring and pain was being used twice, and then followed by accepting, confused, afraid, curious, and disbelief, calming, disagree and disappointment each was being used once.

The expressive illocutionary acts in Moana including thanking, accepting, confused, apologizing, afraid, dislike, curious, surprised, complimenting, criticizing, calming, disbelief, caring, disagreeing, disappointment, and pain collectively enrich the narrative and deepen character development throughout the film. Each expression serves a distinct function that contributes to the emotional landscape of the story, allowing characters to convey their feelings and reactions in various contexts. Thanking and complimenting foster positive relationships and teamwork, while apologizing and caring emphasize the importance of empathy and forgiveness. Expressions of afraid, confusion, and disappointment reveal the characters' vulnerabilities, showcasing their internal struggles as they navigate challenges and personal growth.

Furthermore, the acts of disagreeing, criticizing, and refusing introduce tension and conflict that drive character development and propel the plot forward, prompting characters to confront their limitations and evolve. Ultimately, the range of expressive acts illustrates the complexity of human emotions and relationships, highlighting how communication shapes the characters' experiences and decisions. In Moana, these expressive illocutionary acts underscore key themes of identity, resilience, and the transformative power of love and friendship, making the characters' journeys both relatable and impactful for the audience.

## CONCLUSION

This research focused on the analysis of illocutionary acts in the Moana (2016) movie, with particular emphasis on identifying the types, functions, and meanings of these acts as they appeared throughout the film's dialogue. The findings reveal that the characters in Moana frequently employed a range of illocutionary acts, aligning with Searle's (1979) five main categories: representatives, directives, commissive, expressive, and declaratives. Among these, the most dominant were representatives and directives, reflecting the nature of the interactions between characters and their intentions in various scenes. Representatives, often used by Moana and other central characters, served to assert information, declare beliefs, and convey truths that were crucial to both the storyline and the development of character relationships. Directives, on the other hand, played a pivotal role in propelling the plot forward, as characters used them to issue commands, make requests, or give instructions, particularly in moments of conflict or action. Commissive acts were also significant, especially in scenes where characters made promises or commitments, as seen in Moana's evolving role as a leader and her determination to fulfill her destiny. Expressive added emotional depth to the interactions, revealing the characters' psychological states, such as fear, frustration, happiness, or gratitude, which humanized the characters and made their motivations clearer to the audience. Overall, the illocutionary acts identified in Moana not only functioned as linguistic tools for communication but also provided a window into the characters' intentions, cultural dynamics, and emotional journeys, making them integral to understanding the movie's narrative and thematic structure. In essence, the study has shown that illocutionary acts in the movie are not merely expressions of speech but serve as pivotal mechanisms for character development, plot progression, and the conveyance of deeper meanings related to the film's cultural and moral messages.

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