

# An Analysis of Speech Acts in Fadil Jaidi's YouTube Content

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## Abstract

This study aims to identify and describe the types of speech acts used in Fadil Jaidi's YouTube content and analyze the pragmatic functions of these speech acts. The main focus of this study is the use of indirect speech acts in building humor and closeness. The novelty of this study lies in the study of Indonesian YouTube content that is humorous and displays spontaneous interactions, which are still rarely studied in pragmatic studies. This study uses a qualitative descriptive method by analyzing the utterances in Fadil Jaidi's YouTube content. The results show that 26 speech act data were found, consisting of 11 directive speech acts, 6 assertive, 6 expressive, 2 declarative, and 1 commissive. Directive speech acts are the most dominant type, followed by assertive and expressive speech acts. These speech acts function to convey information, direct actions, express intentions, and maintain interaction with the audience in the context of informal digital communication. This study contributes to the understanding of the application of speech act theory to digital media discourse.

**Keywords:** *speech act, Searle, Fadil Jaidi*

## Introduction

In pragmatic studies, speech acts are understood as actions that are realized through utterances in a communication situation. Austin argues that speaking activities not only produce linguistic utterances, but also realize certain actions that have specific purposes. This understanding shows that language functions as a tool for performing social actions. Thus, utterances cannot be separated from the actions that accompany them.

This view is in line with Searle's (1969) idea that speech acts are the basic units of language used to convey meaning through utterances. Through speech acts, speakers express specific intentions that can be understood by their listeners based on context. Yule (1996) emphasizes that in this process, speakers not only produce words or sentences, but also perform actions through the utterances they make. Therefore, speech act analysis is important for understanding the function of language in interaction.

In addition to direct speech acts, communication also involves indirect speech acts that are closely related to politeness. Wijana (1996) explains that commands are not always conveyed through imperative sentences, but are often expressed in the form of declarative or interrogative sentences. This strategy is used so that the listener does not feel that they are being commanded directly. Thus, indirect speech acts play an important role in maintaining harmonious communication.

In this digital age, with rapid advances in information technology, social media and video sharing platforms such as YouTube have become an important part of people's lives. YouTube is not only used as a source of information, but also as a medium for entertainment and social interaction. Various types of content are available on this platform, one of which is entertainment content that highlights daily activities and cultural phenomena in society. This content not only serves to entertain, but also builds closeness between creators and audiences through the use of casual and contextual language.

One of Indonesia's most popular YouTube content creators is Fadil Jaidi, who is widely recognized through his family-based humorous content on YouTube and other social media platforms (Khotimah, 2021). Fadil Jaidi's content generally features spontaneous interactions, humor, and everyday conversations with his family and the people around him, including in videos themed around the August 17th competition. The language used tends to be simple and familiar, making it easy to understand for a wide range of viewers. The speech in the content not only conveys a message but also contains communicative actions such as giving directions, expressing emotions, and creating a humorous atmosphere.

Previous research on speech acts has also been conducted in audiovisual media, one of which was by Satya et al., (2023) who analyzed directive speech acts in the short film *Ke Jogja*. The results of this study showed that the main character used three types of directive speech acts, namely asking, telling, and command, with telling being the most dominant type. The dominance of telling speech acts is understood as a communication strategy used to simplify the delivery of messages in interactions involving different linguistic and cultural backgrounds. This finding indicates that the use of indirect speech acts and language simplification strategies play an important role in minimizing potential misunderstandings in communication.

Another relevant study was conducted by Nurainish et al., (2025), who examined illocutionary acts in the film *Agak Laen* using a qualitative descriptive pragmatic approach. The results of this study show that the dialogue in the film contains five main categories of illocutionary acts, namely representative, directive, expressive, commissive, and declarative. These findings indicate that speech acts function not only as a means of conveying messages, but also as a tool for representing the social and cultural dynamics between characters. In addition, the study confirms that the choice of speech act type is closely related to the communicative purpose and the context of interaction presented in the film's narrative.

Another relevant study was conducted by Sari (2024), who analyzed assertive speech acts in a press release entitled "The Attorney General Affirms that Pertamina Quality Meets Pertamina's Specifications." The results of the study show that assertive speech acts are used strategically to convey information, explain conditions, state facts, and build claims to manage public perception. These findings confirm that speech acts play an important role in building institutional legitimacy and maintaining public trust, especially in the context of official communication and controversial issues. This study also emphasizes the importance of speech act analysis in understanding institutional communication strategies in the public sphere.

Although a number of previous studies have examined speech acts in various media contexts, these studies still show certain limitations. Previous studies have generally focused on fictional films and formal institutional communication, such as film dialogues and government press releases. Meanwhile, studies on speech acts in YouTube content, especially humorous entertainment content featuring spontaneous interactions,

are still relatively limited. In addition, the use of indirect speech acts as a strategy for humor and closeness in Indonesian creator content has not been discussed in depth in pragmatic studies.

Based on these research gaps, this study proposes several research questions related to the use of speech acts in Fadil Jaidi's YouTube content. The research questions focus on the types of speech acts used and the forms of indirect speech acts that appear in these utterances. In addition, this study also examines the illocutionary function of speech acts in creating humor and interacting with the audience. These questions are expected to provide a comprehensive overview of the pragmatic strategies used in digital entertainment content.

This study aims to identify and describe the types of speech acts used in Fadil Jaidi's YouTube content and analyze the pragmatic functions of these speech acts. In particular, this study highlights the use of indirect speech acts in creating humor and closeness with the audience. The novelty of this research lies in its focus on humorous and spontaneous interaction-based Indonesian YouTube content, which has rarely been studied in pragmatic studies. Thus, this study is expected to broaden the understanding of the application of speech act theory in the context of contemporary digital communication.

## Method

This study uses a descriptive qualitative approach with a focus on pragmatic analysis to explore language use in social contexts. Language is understood not simply as a system of signs, but as a tool for social action used to influence others through the concept of speech acts Hanif (2021). This research is based on the theory introduced by Austin and developed by Searle, which asserts that every utterance contains a specific action carried out by the speaker, both in conveying information and in producing a specific effect on the interlocutor Suyitno (2015).

The subject of this research is digital communication on social media platforms, specifically through video content on Fadil Jaidi's YouTube channel in a vlog themed "17AN". The selection of this data source is based on the development of digital technology that makes social media a new intermediary in the practice of speech acts, where interactions occur widely and involve diverse audiences. This research seeks to fill the research gap because the study of speech acts in social media with its distinctive digital communication characteristics is still relatively limited compared to studies on conventional texts Putri & Ermanto (2022).

The data collection technique used was a listening and note-taking method for all utterances in the video. Researchers identified each speech unit based on its timestamp to maintain the accuracy of the situational context, from the beginning of the video to its end. The collected data covered various forms of interaction between Fadil, the main speaker, and his family members. These were then transcribed for further linguistic and pragmatic analysis.

Data analysis was conducted by classifying utterances into five categories of illocutionary functions according to Searle's theory. These categories include assertives for stating facts, directives for instructions or invitations, expressives for expressing feelings, commissives for future promises, and declaratives for establishing new statuses Wulandri (2021). The researcher examined the illocutionary force of each sentence by considering situational factors, the speaker's goals, social relationships between characters, and cultural norms underlying the interactions in the vlog.

In the final stage, the analysis results are presented descriptively to explain the deeper meaning of each speech act category found. To provide a comprehensive overview, the researchers also used simple quantitative techniques by compiling frequency distribution tables and percentages of the 26 data points found. This aims to show the tendency of the use of certain types of speech acts. In this study, directive speech acts were found to be the most dominant type appearing in the interaction Ardiyanti et al., 2022 (2022).

## Results

This section presents the findings of the research obtained from the analysis of speech acts in Fadil Jaidi's YouTube content. The data were analyzed using a pragmatic approach based on speech act theory. The identified speech acts were classified according to their types and frequencies.

Table 1. Type of Illocutionary

| Data        | Jumlah | Percentase |
|-------------|--------|------------|
| Assertive   | 6      | 23,08%     |
| Directive   | 11     | 42,21%     |
| Expressive  | 6      | 23,08%     |
| Commissive  | 1      | 3,85%      |
| Declarative | 2      | 7,69%      |
| Total       | 26     | 100%       |

The results of the analysis are presented in Table 1. The table shows the distribution of speech act types found in the data, including their occurrences and percentages. These findings provide an overview of the dominant and less frequent speech acts used in the analyzed content and serve as the basis for further discussion in the next section.

## Discussion

In this section, the researchers classify and describe utterances into five types of speech act namely assertive, directive, expressive, commissive, and declarative.

### Assertive

In the utterance that appears at minute (00:00:32), namely " Sekarang ada member baru ya, ada Miska dan Aisyah" the speaker uses an assertive speech act that functions purely to convey information (informative) to the audience. By using specific names such as Miska and Aisyah, the speaker clarifies the fact regarding the change in the composition of the group members without any intensity to command (directive) or express certain emotions (expressive). The use of the time adverb "now" functions as a temporal marker that connects the speech to the current context, while the discourse article "ya" acts as a phatic strategy to maintain audience interaction and ensure that the information is well received without changing the main function of the speech as a factual message delivery.

The utterance "ini dia makananya" delivered by Aisyah at minute (00:19:35) is categorized as an assertive (representative) speech act because its main purpose is to convey a proposition based on actual facts in the field. From a pragmatic perspective, this utterance binds the speaker to the truth of the information, where Fadil acts as an informant who reports the availability of physical objects concretely. This informative function aims for the speech partner to know and acknowledge the real situation, without containing the intention of ordering (directive) or changing a certain social status (declarative). Thus, the illocutionary power in this utterance is purely a form of statement

(stating) or affirmation (asserting) regarding the ongoing physical reality, which strengthens the speaker's position as a conveyor of objective facts.

### **Directive**

The utterance "Today I want to invite my family to a competition" (00:00:14) is categorized as a directive speech act because it aims to encourage the interlocutor to perform a specific action. The use of the phrase "want to invite" indicates the speaker's intention to involve family members in a joint activity. Although conveyed in the form of a statement, this utterance not only serves to convey information but also contains an encouragement to take action in the form of an invitation. In the context of casual and familial interactions, this type of utterance helps to keep the communication natural and not seem forceful.

The utterance "We have to tell Miska that we have a ritual" (00:00:39) is categorized as a directive speech act because it contains an encouragement for the interlocutor to perform a joint action. The use of the modality 'must' indicates a necessity or normative pressure directed at the group of speakers and listeners, which is marked by the use of the inclusive pronoun "we." Although this utterance is conveyed in the form of a declarative statement, its main pragmatic function is to direct collective action, namely to inform Miska about the ritual. Thus, this utterance not only functions as a conveyance of information, but also as an invitation and an affirmation of the obligation to perform a certain action.

### **Expressive**

The utterance "Alhamdulillah, kalian gimana kabarnya? Sehat?" (00:01:25) is categorized as an expressive speech act because the speaker conveys a positive attitude and feeling while also showing concern for the listener. The expression "Alhamdulillah" represents the speaker's gratitude, while the question "How are you? Are you healthy?" functions as a form of social greeting, not as a literal request for information. Thus, this utterance serves to create familiarity and strengthen social relationships between the speaker and listener, thus being included in the expressive speech act.

The utterance "Ah, Mama si gitu!" (00:04:47) demonstrates the use of an expressive speech act because the speaker directly expresses emotions in the form of annoyance or disappointment towards his mother's behavior. In the context of interaction, this utterance is not intended to request or command, but rather reflects the speaker's emotional response to the ongoing situation. Pragmatically, this expressive speech act functions as a spontaneous evaluation of the interlocutor's actions while strengthening the nuances of humor and closeness in the interaction presented.

### **Commissive**

The utterance "Later, Aisyah will hear this story when she grows up" (00:17:34) is categorized as a commissive speech act because it shows the speaker's commitment to an action that will be carried out in the future. Through this utterance, the speaker implicitly binds himself to a promise to retell the story or information to Aisyah when she is an adult. The time marker "later" and the phrase "when she grows up" clarify the futurate orientation of the utterance, which emphasizes the speaker's responsibility for the realization of the action in the future.

Pragmatically, this utterance does not merely function as an ordinary statement, but contains illocutionary force in the form of the speaker's moral assurance and guarantee. Although delivered in a casual and informal style, the context of the interaction

shows that the speaker builds an emotional bond as well as a personal commitment that connects the current situation with planned actions in the future. This confirms that commissive speech acts in the context of YouTube content do not always appear in the form of explicit promises, but can be realized implicitly through utterances that are oriented towards the speaker's intentions and responsibilities.

### **Declarative**

The utterance "Menyanyikan lagu 17 Agustus di mulai!" (00:02:24) is categorized as a declarative speech act because through this utterance, the speaker directly determines the start of an activity. This utterance does not merely convey information or give an order, but rather functions as an official announcement that changes the status of the activity from not yet started to having started. When this utterance is delivered by a party with authority in the context of the event, the act of singing the August 17th song is pragmatically considered legitimate and is immediately carried out by the participants.

Fadil's utterance "Miska Pemenangnya!" at minute (00:09:47) is a manifestation of a declarative speech act, where the utterance directly creates a new status or situation for the interlocutor. Pragmatically, this utterance has strong illocutionary power because it functions as a "verdict" or official announcement that changes the reality of Miska's position from a participant to a champion. In contrast to assertive acts that simply report facts, declaratives in this context function as an instrument of "inauguration" of status that demands social recognition within the interaction circle. The legitimacy of this act is highly dependent on Fadil's situational authority at that time, so that his utterance is no longer merely expressive praise, but a speech act that establishes a new social fact through the transformation of the status of the subject being discussed.

### **Conclusion**

This study analyzed the types of speech acts used in Fadil Jaidi's YouTube content. The findings reveal that a total of 26 speech act data were identified, consisting of 11 directive, 6 assertive, 6 expressive, 2 declarative, and 1 commissive speech acts. Directive speech acts appeared most frequently, followed by assertive and expressive speech acts. These speech acts function to convey information, direct actions, express intentions, and maintain interaction with the audience in an informal digital context.

The results indicate that speech acts in YouTube content are highly context-dependent and play a significant role in creating natural and engaging communication. This study contributes to pragmatic studies by illustrating the application of speech act theory in digital media discourse. However, this research is limited to a single content creator and a limited data set, and it does not examine audience responses. Therefore, the findings should not be broadly generalized and may serve as a basis for further studies on speech acts in digital and social media contexts.

This part consists of two (2) sub-parts: conclusion of the article and suggestions or recommendation from the research. Conclude your article critically and logically based on the research findings. Please be careful in making generalization of the findings. You should also state your research limitation in these parts. Generally, the conclusion should explain how the research has moved the body of scientific knowledge forward.

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