

Speech Acts in the Digital Age: A Cross-Cultural Study of Directives on TikTok among Indonesian Youth

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Abstract

In the contemporary era, the facilitation of cross-cultural communication has become increasingly prominent, driven by globalization, digital media, and heightened intercultural interactions. Consequently, distinctive verbal communication patterns among diverse nations, cultures, and ethnic groups have become increasingly apparent, frequently employing unique linguistic methodologies that may occasionally result in misunderstandings or cultural disorientation. These dynamics are particularly conspicuous within urban multilingual environments, such as Jakarta, Indonesia, where various cultural subgroups display divergent communicative behaviors. Two such subgroups—designated as Anak Jaksel (youth from South Jakarta) and Anak Jaktim (youth from East Jakarta)—exhibit distinct linguistic identities that underscore broader socio-cultural disparities. This investigation aims to explore and juxtapose the directive speech acts employed in dialogues between Anak Jaksel and Anak Jaktim as manifested on the social media platform TikTok. The principal objective is to categorize the types of directive speech acts utilized by each subgroup and to scrutinize the strategic variations inherent in their respective conversational styles. The research employs a qualitative descriptive methodology, with data sourced from two brief TikTok videos titled “Anak Jaksel vs Anak Jaktim.” These videos depict informal interactions between representatives of each subgroup and serve as a manifestation of authentic language use within a digital public sphere. The analysis concentrated on the classification and interpretation of directive speech acts—utterances designed to prompt the hearer to undertake specific actions, including requests, suggestions, and inquiries. The findings disclosed a total of thirteen directive speech acts within the Anak Jaksel discourse, comprising seven inquiries, four requests, and two suggestions. In contrast, the discourse of Anak Jaktim revealed eight directive speech acts: four inquiries, one request, and three suggestions. These results signify a heightened frequency and diversity of directive speech acts employed by Anak Jaksel, indicating a more assertive or proactive communicative approach. Moreover, the study uncovers significant disparities in the strategic deployment of directive speech acts between the two groups. Participants from Anak Jaksel appeared to engage in dialogue with a heightened level of initiative and elaboration, while participants from Anak Jaktim exhibited a more subdued and context-sensitive approach. These findings contribute to a broader comprehension of pragmatics within digital sociolinguistic contexts and emphasize the necessity of recognizing cultural and regional variations in the realization of speech acts, particularly within the discourse of youth in urban Indonesia.

Keywords: cross cultural, communication, directive, speech acts, pragmatics, tik tok.

1. INTRODUCTION

In this modern epoch, the phenomenon of cross-cultural communication undoubtedly manifests with greater ease. Particular verbal interactions among nations, cultures, or ethnic groups are facilitated through this process. Language serves as a fundamental medium for interpersonal communication among individuals. It holds significant importance in the human experience. In the absence of linguistic structures, individuals would be unable to convey their thoughts with efficacy. An individual of Chinese heritage may not readily comprehend the communicative acts employed by Malays, and conversely, the reverse is also true. A framework of reciprocal understanding is imperative between speakers and their interlocutors (speech partners). Therefore, a comprehensive grasp of cross-cultural communication is

sufficiently vital to foster understanding between diverse cultures, thereby mitigating the risk of cultural shock and misinterpretation.

As posited by Bayat (2013), it is essential to recognize that engaging in discussions regarding cross-cultural communication necessitates an understanding of the analysis of speech acts, as these acts play a crucial role in the communication process. Regardless of the significant transformations within a culture, such changes do not affect the persistence of a language (Hitchcock, 2017). In the context of dialogue, a singular intent or function may be articulated through a variety of forms or structures. One such instance occurs when issuing a "directive" to another individual or conversational partner, wherein the speaker may convey it through a statement that encompasses commands, orders, prohibitions, requests, suggestions, advice, and so forth. Furthermore, the classification of directives constitutes one of the focal points in the study of speech acts. As articulated by numerous scholars, the speech acts facilitates a nuanced comprehension of the manner in which utterances operate as actions. Martínez (2013) and Hernandez & Perez (2020) posited that speech acts are executed through the sophisticated manipulation of language, thereby equating utterances with actions. Although this expansive definition encapsulated the fundamental nature of speech acts, it was deficient in the depth and specificity evident in the seminal contributions of Austin (1962). Austin's classification of speech acts into locutionary, illocutionary, and perlocutionary acts established a robust theoretical framework that elucidated the interaction among language, context, and the resultant effects on listeners. His methodology not only clarified the mechanics of speech acts but also introduced a systematic approach to evaluating their ramifications.

A speech act is defined as a verbal expression that is regarded as an action characterized by a specific purpose, rationale, and effect. Given the increased ease of communication among individuals from diverse cultural backgrounds, which inevitably transpires through speech acts employing distinct methodologies, the examination of speech acts within the context of cross-cultural communication is particularly compelling to mitigate potential misunderstandings. By investigating the more accessible forms of communication emerging from various cultural contexts, which manifest across several domains, it becomes intellectually stimulating to conduct comparative analyses of speech acts (specifically directive speech acts) across different cultures. The cultural comparison in this context aims to elucidate the directive speech acts executed by two distinct cultures, utilizing the same linguistic framework. This research is particularly engaging as it enables an exploration of the various forms of directive speech acts and the methodologies employed by the two cultures in executing these acts, recognizing that each culture possesses unique approaches and techniques for articulating their speech.

Dealing to illocutionary speech acts, a multitude of studies have been conducted predominantly from the vantage point of linguists in evaluating the phenomenon of illocutionary speech acts. For instance, the investigations undertaken by Homa and Farzad (2016), Boroujeni (2006), Sharif et al. (2021), and Dina and Mervat (2021) scrutinized speech acts of a specific nature by comparing two nations and employed the discourse completion task (DCT, a methodological approach utilizing questionnaires to elicit responses from participants) to gather data. The findings from Homa and Farzad (2016) revealed the refusal strategies implemented by Iranian English learners and Anglo-Australian students, which resulted in misinterpretations, whereas Dina and Mervat (2021) indicated that students tended to favor the use of directive strategies accompanied by expressions of disapproval and reproach in their interactions.

Another study on the application of speech acts from various perspectives (Fifin et al., 2015; Nokthavivanh, 2015; Della & Sembiring, 2018; Devi, 2020). Their analysis of speech acts was conducted with a specific emphasis on cinematic studies. The categories of directive speech acts identified by them include, among others, commands, requests, permissions, prohibitions, and questions, with commands being the most prevalent in their findings. In accordance with the research conducted by Fatma & Prayitno, J.H. (2020), their investigation revealed four distinct types of directive speech acts, namely requests, commands, refusals, and suggestions. Furthermore, another study conducted by Anjarwatie Noer Fadhillah (2022) delved into the cross-cultural pragmatics of directive speech acts within talk shows; her analysis uncovered 16 types of directive speech acts, with questions emerging as the dominant category. Additionally, the strategic approaches employed by the two talk shows varied significantly between

American and Indian contexts, with America characterized by a multi-active culture, whereas India exemplifies a reactive culture.

2. RESEARCH QUESTIONS

Consequently, this research endeavor has the potential to diminish misunderstandings and cultural dissonance arising from speech originating from disparate cultural backgrounds. In light of the aforementioned discourse, this study seeks to address the following research inquiries:

- 1) What are the classifications of directive speech acts in the conversations of anak Jaksel and anak Jaktim on TikTok?
- 2) In what ways do the speaking styles of anak Jaksel and anak Jaktim on TikTok differ?

3. RESEARCH AIM

In the digital era, social media platforms such as TikTok have emerged as dynamic arenas where linguistic practices and social identities are actively negotiated and performed. Among Indonesian youth, regional and cultural diversity is often reflected through distinctive speech patterns that convey deeper sociolinguistic meanings. A notable example is the contrast between *Anak Jaksel* (South Jakarta youth), who are frequently associated with cosmopolitan language use and frequent code-switching, and *Anak Jaktim* (East Jakarta youth), who are typically characterized by the use of more localized and vernacular expressions. These linguistic variations are not merely stylistic but serve significant pragmatic and social functions within their respective communities. In particular, directive speech acts—utterances intended to influence the actions or behaviors of others—offer a valuable lens for analyzing how language is employed to assert social identity and navigate interpersonal dynamics in online settings.

The aim of this study is to investigate the classifications of directive speech acts employed in the conversations of *Anak Jaksel* and *Anak Jaktim* as presented on TikTok, and to examine the differences in their speaking styles. This research aims to provide a detailed pragmatic analysis of how directive speech acts are utilized within these two urban youth communities and to explore how linguistic variation reflects broader sociolinguistic identities in a digital context.

4. LITERATURE REVIEW

4.1 Speech Act Theory

The speech act theory, as delineated by Searle (1969) and Austin (1962), constitutes an essential construct within the discipline of pragmatics, which investigates the mechanisms through which utterances impart information and execute diverse functions. Its ramifications have significantly enriched the domain of linguistics. The role of computer-mediated communication (CMC) is pivotal in sociolinguistic inquiries, as it presents distinct characteristics that set it apart from both oral and written discourse. Contemporary investigations conducted by Heyd (2021) and Odoh and Ugwu (2018) underscore the critical role of CMC in sociolinguistic analysis while scrutinizing speech acts within social networking platforms, which are prevalent mediums of communication. These inquiries are firmly anchored in Speech Act Theory (SAT) and endeavor to elucidate the communicative capacities of language and how meaning is extracted from utterances. Moreover, the examination of speech acts within social networking platforms yields significant insights into the social and cultural conventions that regulate speech acts across particular speech communities (Sun et al., 2021). Scholarship in this domain is concentrated on comprehending the utilization of language to execute actions and transmit meaning. Through the investigation of speech acts in varying contexts, researchers are allowed to obtain a more profound comprehension of the communicative roles of language and the processes by which listeners interpret utterances.

In conclusion, Speech Act Theory, as articulated by Searle (1969) and Austin (1962), supplies a theoretical framework for the analysis of language as a vehicle for action execution and meaning transmission. The synthesis of computer-mediated communication with speech act theory in sociolinguistic research yields valuable insights into the communicative functions of language and the interpretative processes associated with utterances. The analysis of speech acts on social networking sites

aids in the identification of the social and cultural standards that dictate speech acts within designated communities (Smithb, 2003).

4.2 Types of Speech Acts

According to Austin (1962, as cited in Simamora et al., 2020, p. 11), utterances can be categorized into three primary types of speech acts: locutionary, illocutionary, and perlocutionary. A *locutionary act* refers to the act of producing a particular utterance with a specific sense and reference, which typically aligns with the literal or conventional meaning of the expression. In contrast, *illocutionary acts* represent utterances that carry a performative function—such as informing, requesting, warning, or committing—embedded within their conventional usage (Hernández, 2013). These are often referred to simply as *illocutions*. Meanwhile, *perlocutionary acts* are utterances delivered with the intent of achieving a particular effect on the listener, such as persuading, deterring, shocking, or deceiving (Hernández, 2013). This classification emphasizes not only what is said but also what is intended and the actual impact on the hearer. The examination of human communication frequently involves the analysis of these three types of speech acts. Among them, *illocutionary acts* are considered the most nuanced, as their intended meaning often relies heavily on contextual interpretation. The distinction between these categories is facilitated by the recognition of three primary sentence types in English: *declarative*, *interrogative*, and *imperative*. These correspond respectively to the communicative functions of making statements, asking questions, and issuing commands or requests (Tuhai, 2022).

In addition to this tripartite classification, speech acts are also broadly divided into *direct* and *indirect* forms. A *direct speech act* occurs when the syntactic structure of the utterance aligns with its communicative function. Conversely, an *indirect speech act* arises when there is a divergence between form and function—for instance, when a declarative sentence is used not to state information, but to make a request (Koester, 2002). Although interrogatives are sometimes associated with indirect speech acts in English, such uses are relatively rare. Importantly, *direct speech acts* are often perceived as less polite or more abrupt in tone compared to *indirect speech acts*. However, a comprehensive understanding of politeness and pragmatics requires consideration of broader conversational contexts, rather than focusing solely on isolated linguistic forms (Koester, 2002, pp. 55–56).

4.3 Searle's Classification of Speech Acts

Searle's classification of speech acts, which remains highly influential in the field of pragmatics, organizes speech acts according to their illocutionary functions (Searle, 1969, pp. 12–17). Searle identified five distinct categories of speech acts:

1. **Assertives:** This category includes utterances that commit the speaker to the truth of the expressed proposition. Verbs commonly associated with assertives include *state*, *assert*, *complain*, and *describe*. These speech acts serve to convey information and are subject to truth-value evaluation (Searle, 1969, p. 12).
2. **Directives:** Directives are utterances intended to prompt the hearer to perform an action. They express the speaker's desire or request for the listener to act. Common directive verbs include *ask*, *order*, *request*, and *demand* (Searle, 1969, p. 12).
3. **Commissives:** These are speech acts in which the speaker commits themselves to a future course of action. Verbs such as *promise*, *vow*, *undertake*, and *commit* are typical of this category (Searle, 1969, p. 14).
4. **Expressives:** Expressives are used to articulate the speaker's psychological or emotional state. Unlike assertives, expressives are not concerned with the truth value of a proposition but rather reflect the speaker's attitude toward a particular situation. Examples include expressions of gratitude, apology, or congratulations (Mey, 1993, p. 121).
5. **Declarations:** Declarations are unique in that their utterance brings about a change in the external world. These speech acts have the capacity to alter institutional or social states of affairs merely through being spoken. Verbs such as *declare*, *appoint*, *nominate*, and *resign* exemplify this category (Searle, 1979, p. 16).

Understanding these five categories provides a foundational framework for analyzing the functional roles of language in communication. Through this typology, researchers and language users alike can better grasp how utterances function not only to convey meaning but also to perform various communicative actions. In a related study, Syafitri (2020) examined the categories of expressive speech acts and analyzed the modes of expressive utterances employed by Indonesian Tiktok users in their status updates. The research utilized an observational method, incorporating non-participant observation and note-taking techniques. Data were analyzed using Sudaryanto's (2015) pragmatic identity method. The study's findings aligned with Ronan's (2015) classification of expressive speech acts and Alwi et al.'s (2003) framework on modes of utterance.

The analysis identified fourteen distinct types of expressive speech acts, reflecting a wide range of emotional expressions, including disagreement, apology, admiration, grief (sadness), exclamation (complaint), volition (hope), anger, disappointment, encouragement, satire, irritation, pride, and congratulation. These findings illustrate the nuanced emotional landscape communicated through Tiktok updates. In conclusion, the reviewed studies offer valuable insights into how individuals express themselves via Tiktok, particularly through the use of expressive speech acts. The research highlights the prevalence of expressive utterances, often accompanied by assertive, directive, and quoted elements, in online interactions. It also draws attention to the inherent ambiguity of social media communication, where messages are subject to multiple interpretations depending on the recipients' prior knowledge, expectations, and sociocultural backgrounds. Furthermore, the findings underscore the importance of Tiktok statuses and comments as dialogic forms of communication, serving not only as expressions of personal sentiment but also as mechanisms for constructing social identity. While much existing research has concentrated on American, European, and Asian contexts, this study emphasizes the need for further exploration of speech acts in underrepresented cultural and linguistic settings—such as Arabic-speaking Iraqi communities—to deepen our understanding of the global diversity in online communicative practices.

4.4 Social Media in Digital Era

Social media has become an integral and influential component of contemporary life in Indonesia. Nearly everyone today possesses at least one social media account, utilizing these platforms for a wide range of purposes—from personal interaction and entertainment to business and community engagement. The Ministry of Trade (as cited in Ningrum et al., 2019) notes that the rapid development of internet usage and the advancement of communication technologies, particularly smartphones, have significantly contributed to the proliferation of new networking platforms that facilitate online socialization and information exchange. Often referred to as the backbone of communication in the digital era, social media not only simplifies interpersonal connectivity but also carries adverse implications, particularly in the form of hate speech. While the primary intent behind the creation of social media was to foster seamless global communication, it has also unintentionally become a conduit for hostility and abuse. As Lubis et al. (2020) and Purbohastuti (2017) observe, social media allows users to communicate without geographic boundaries, often in the absence of face-to-face interaction. This anonymity and immediacy have, in some instances, been exploited by irresponsible individuals to disseminate hate speech for personal or group gratification.

Rather than solely promoting freedom of expression and democratic engagement, social media has at times been misused as a tool for manipulating public opinion and targeting individuals or groups with differing ideologies. Language, whether spoken or written, serves not only as a medium of communication but also as a vehicle for expressing values and social norms. Therefore, each utterance should be carefully constructed with due regard for societal ethics. According to Sholihatin (2019) and Shaleh (2021), the rise of information and communication technology has led to an increase in linguistic offenses, including incitement, defamation, threats, the dissemination of hoaxes, bribery, conspiracy, false testimony, slander, and verbal abuse. These offenses have become matters of serious concern in Indonesia. Moreover, a single post or status update on social media can carry legal consequences if it is

perceived as harmful or defamatory by others. Messages sent via digital platforms that are deemed to contain elements of linguistic criminality may be subject to legal action under Indonesian law.

Through the platform of TikTok, users are afforded the opportunity to express their thoughts and provide commentary regarding the statuses or videos uploaded by other individuals. The extensive utilization of TikTok as a social networking site, in addition to offering entertainment and convenience to its users, is also capable of engendering various problematic scenarios. Among the findings of the research conducted, it was revealed that the second narrative predominantly encompasses hate speech, which is frequently employed by Indonesian netizens within the negative commentary sections to articulate diverse forms of hate speech in the comments of TikTok accounts; individuals, particularly celebrities, are often colloquially referred to as targets of such animosity. It has become a normative aspect of the existence of public figures to be accompanied by both admirers and detractors who are inextricably linked to their public personas. The term "haters" refers to individuals or collectives that are predominantly engaged in the critique of another person's life. According to Zitorus (in Hildawati, 2018), it is posited that haters, as social collectives within the digital realm, represent one of the adverse consequences stemming from the evolution of increasingly advanced information technology in contemporary society, which may exert influence on individuals in both the short and long term.

5. RESEARCH METHODS

This research constitutes a descriptive qualitative investigation. Qualitative research prioritizes an in-depth understanding of the procedural aspects rather than merely the outcomes (Moelong, 2002;7). While the use of quantitative metrics is not entirely discouraged, alternative forms of description are accentuated. Searle's theoretical framework (1969) is employed to analyze the various types of directive speech acts manifested in the discourse of Anak Jaksel and Anak Jaktim. Additionally, the researcher applies Lewis' theoretical contributions (1990) to explore the diverse strategies of directive speech acts utilized by these individuals. This investigation is particularly significant as it delves into the concepts of speech acts and cross-cultural pragmatics, an area that continues to be relatively under examined.

Although the individuals in the videos are not officially identified by name or demographic information, their visual appearance, speech style, and behavior provide contextual clues about their background and social identity. The individual portraying Anak Jaksel is a young male adult, likely in his early to mid-twenties, who dresses in a casual yet stylish manner typical of South Jakarta youth. He frequently uses English phrases interspersed with Indonesian in his speech (code-switching), speaks confidently and rapidly, and displays a relaxed body posture with expressive hand gestures. His tone of voice is assertive and energetic, reflecting a cosmopolitan, urbanized character influenced by global youth culture.

Conversely, the individual representing Anak Jaktim also appears to be in a similar age range but presents himself with a more down-to-earth style—wearing simple clothing, speaking in a slower, more deliberate manner, and using colloquial expressions that reflect a local, Betawi-influenced vernacular. His tone is generally more modest and humorous, and he employs culturally specific jokes and idiomatic phrases that resonate with East Jakarta communities.

The individuals featured in the two videos—accessible via Video 1 and Video 2—both appear to be content creators or public personas comfortable speaking on camera. Their interaction is staged in a casual setting, possibly a studio or informal interview location, which suggests familiarity with digital media production. Their dialogue includes elements of role-play to highlight contrasting cultural traits through language use, especially in how they make requests, ask questions, or offer suggestions.

The original videos were uploaded by the TikTok account named @apossssss (APOS MENYALA 🇮🇩), which also tagged the collaborator's account @podcastkeselaje. These videos were selected as data because they effectively illustrate pragmatic contrasts between urban subcultures in Jakarta. They gained significant popularity—one video reaching over 422,000 likes and the other 28,900 likes—indicating strong resonance with the audience. The viral nature of these videos, combined with their clear representation of stereotypical Anak Jaksel and Anak Jaktim communication styles, makes them suitable for qualitative sociolinguistic analysis.

These portrayals serve as social caricatures that embody stereotypical traits often associated with each sub-regional identity in Jakarta. While they effectively capture widely recognized cultural markers, it is important to acknowledge that they do not fully represent the complexity and diversity found within each community. The popularity of the source content further supports its relevance; for instance, the video titled “Nongkrong Bareng Anak Jaksel” by @apossssss has reached over 422k likes, and a similar themed comparison video has garnered 28.9k likes, indicating the content’s resonance with a broad audience. These levels of engagement affirm the public recognition and stereotypical familiarity of the linguistic behaviors performed in the video, making it a valid object for sociolinguistic inquiry.

To categorize the directive speech acts, the researcher used the following classification criteria: (1) Request refers to utterances that contain a polite or urgent appeal for action, often marked by expressions like "tolonglah" or imperative tone directed at the listener; (2) Suggestion includes utterances offering alternatives or recommendations, commonly structured as advice or proposals like "gimana kalau..." or "lebih baik..."; and (3) Question encompasses utterances aimed at eliciting information or clarification, indicated by interrogative structures such as "mau ke mana?" or "ada nggak?". Each utterance was classified according to these functional criteria, taking into account context, tone, and intent.

It is important to note that the data analyzed in this study were limited to two short TikTok videos. While these videos provide valuable insight into the directive speech acts of urban youth, the limited scope of the data restricts the generalizability of the findings. Therefore, the results of this research should be interpreted as preliminary and exploratory in nature. Future studies are encouraged to include a larger dataset to enable broader and more representative conclusions.

6. RESULTS

The findings of this investigation encompass the categories of directive speech acts identified within the dialogues between individuals from Jaksel and Jaktim, thereby addressing the initial research inquiry. Furthermore, it will elucidate the distinctions between the conversational practices of Anak Jaksel and Anak Jaktim in their application of directive speech act strategies, thereby responding to the secondary research question.

1. Types of Directive Speech Acts in Anak Jaksel’s Speaking

From two videos on the tiktok, the researcher has observed 13 types of directive speech acts utilized by Anak Jaksel’s speaking. This subchapter indicates the types of directive speech acts discovered. The directive speech acts types that often used by Anak Jaksel is question type.

Table 1. Anak Jaksel’s directive speech acts from 2 tiktok videos

No	Types of Directive Speech Acts	No	Utterances
1.	Question	1.	00:01 (video 1) <i>Brai, jadi meet up kita?</i>
		2.	00:03 (video 1) <i>Oke, mau Senop apa SCBD?</i>
		3.	00:47 (video 1) <i>Aduh, lo tu besti bukan si?</i>
		4.	00:16 (video 2) <i>ee.. sticky mango rice, mozarella maintaimata ada?</i>
		5.	00:15 (video 2/pelayan Jaksel) <i>Met senja brodi, mau pesen apa?</i>
		6.	00:26 (video 2/pelayan Jaksel) <i>Less ice atau full ice?</i>

		7.	00:29 (video 2/pelayan Jaksel) <i>Kalau masnya mau pesen apa?</i>
2.	Suggestion	1.	00:07 (video 1) <i>Eh bro, Jaksel aja bro, atau gak di Laulos deh enak, ada hotdog, burger, donal, house metal, ayolah</i>
		2.	00:48 (video 2) <i>Ehh Jaksel man, sushi mentai, tiramissu waffle, gitu-gitu, masak nasi uduk sih.</i>
3.	Request	1.	00:20 (video 1) <i>Cuy itu mah kagak ada live music nya, tolonglah gue kalau nongkrong kuping harus kena seal sonic sekarang.</i>
		2.	00:34 (video 1) <i>Brai, cari tempat yang cewek nya cakep-cakeplah. Gue pengen hunting ni malam ini, gue pengen bungkus.</i>
		3.	00:20 (video 2) <i>Minumnya ice coffee gula aren boba matcha greentea velvet</i>
		4.	00:26 (video 2) <i>Less ice</i>

According to results transcript above, the researcher can take the total of data below.

Table 2: Total of the Directive Speech Acts

No	Type of Directive Speech Acts	Data
1.	Question	7
2.	Command	-
3.	Request	4
4.	Suggestion	2
5.	Prohibition	-
6.	Advice	-
Total		13

Based on the results table, these are the results analysis:

1) Question

Based on the result table above, the researcher observes 7 questions directive speech acts. Below is the analysis of the questions directive speech acts.

00:01

Anak Jaksel: "Brai, jadi meet up kita?"

The utterance above is the directive speech acts question types. In the 00:01 minute video, *anak Jaksel* called to *anak Jaktim* to ensure him whether they really want having meet up or not. The utterance is spoken directly through the speaker. The utterance is classified as directive speech acts of question type. The phrase "Brai, jadi meet up kita?" due to the fact the utterance includes an element of question. There, the speaker expects the interlocutor reply according to the utterance he uttered, and after making

the utterance, the interlocutor rapidly chimes in and answers the speaker's utterance. In order that the utterance is covered in the question type of directive speech acts.

2) Request

According to the aforementioned results table, the researcher observes 4 request directive speech acts. Below is the analysis of the requests directive speech acts.

00:20

Anak Jaksel: "Cuy, itumah gak ada live musiknya, tolonglah, gue kalau nongkrong kuping harus kena seal sonic sekarang"

The utterance above is the directive speech acts request types. In the 00:20 minutes video, *anak Jaksel* request to *anak Jaktim*, if they wanted to meet up together, they had to choose the place where live music existed there. Because according to him, his ear was unsupport if having meet up without the music.

3) Suggestion

Based on the result table above, the researcher observes 2 suggestion directive speech acts. Below is the analysis of the suggestions directive speech acts.

00:07

Anak Jaksel: Eh bro, Jaksel aja bro, atau gak di Laulos deh enak, ada hotdog, burger, donal, house metal, ayolah.

The utterance above is the directive speech acts suggestion types. In the 00:07 minutes video, *anak Jaksel* suggested to *anak Jaktim* to meet in Jaksel. Because there were many varieties of food that could be enjoyed in Jaksel.

2. Types of Directive Speech Acts in Anak Jaktim's Speaking

From two videos on the tiktok, the researcher has observed types 8 of directives speech acts utilized by *anak Jaktim's* speaking. This subchapter indicates the types of directive speech acts discovered. The directive speech acts' types that often used by *anak Jaktim's* speaking is question type.

Table 3: Anak Jaktim's directive speech acts from 2 tiktok videos

No	Types of Directive Speech Acts	No	Utterances
1.	Question	1.	00:29 (video 1) <i>Lu mau dengerin ape?, dhyo haw? tingki wingki?,apa my name is??</i>
		2.	00:44 (video 1) <i>Yealah boy kalau mau cewek cakep di BKD juga banyak, lu mau yang naik apa?aerox, newmber, yang pernah ditangkap ambarita juga ada</i>
		3.	00:01 (video 2) <i>Yaelah ngek ngek, kenapa nongkrong disini sih?kan sepi.</i>
		4.	00:15 (video 2) <i>Top ice permen karet ada?</i>

2.	Suggestion	1.	00:05 (video 1) <i>Udah sok in aje, Jaktim ke ane, seriusan deh</i>
		2.	00:17 (video 1) <i>Lu kalau mau yang lebih asik lagi makan buah diatas flyover pasar rebo.</i>
		3.	00:25 (video 1) <i>Yeilah, lo kalau mau dengerin musik di BKD juga ada, 2 menit sekli pengamen dateng.</i>
3.	Request	1.	00:07 (video 2) <i>Gue gak bisa nongkrong di tempat sepi, ini gue kalau lagi nongkrong ni ya, gue harus di geber sama knalpot aerox.</i>

According to results transcript above, the researcher can take the total of data below.

Table 4: Total of the Directive Speech Acts

No	Type of Directive Speech Acts	Data
1.	Question	4
2.	Command	-
3.	Request	1
4.	Suggestion	3
5.	Prohibition	-
6.	Advice	-
Total		8

Based on the results table, these are the results analysis:

1) Question

Based on the result table above, the researcher observes 4 questions directive speech acts. Below is the analysis of the questions directive speech acts.

00:29

Anak Jaktim: "Lu mau dengerin ape, dhyo haw, tingki wingki, apa my name is?"

The utterance above is the directive speech acts question types. In the 00:29 minutes video, *anak Jaktim* is called by *anak Jaksel* to ensure him whether they really want having meet up or not. And in that conversation, *anak Jaktim* suggested that it was better if they had meet up in Jaktim. But *anak Jaksel* argued that in Jaksel there were not live music. Then *anak Jaktim* asked him that what music he wanted. The utterance is spoken directly through the speaker. The utterance is classified as directive speech acts of question type. The phrase "Lu mau dengerin ape, dhyo how, tingki wingki, apa my name is??" due to the fact the utterance includes an element of question. There, the speaker expects the interlocutor reply according to the utterance he uttered, and after making the utterance, the interlocutor rapidly chimes in and answers the speaker's utterance. In order that the utterance is covered in the question type of directive speech acts.

2) Request

Based on the result table above, the researcher observes 1 request directive speech acts. Below is the analysis of the requests directive speech acts.

00:07 (video 2)

Anak Jaktim: "Cuy itu mah kagak ada live music nya, tolonglah gue kalau nongkrong kuping harus kena seal sonic sekarang. Gue gak bisa nongkrong di tempat sepi, ini gue kalau lagi nongkrong ni ya, gue harus di geber sama knalpot aerox."

The utterance above is the directive speech acts request types. In the 00:07 minutes video, *anak Jaktim* requested to *anak Jaksel*, if they wanted to meet up together, they had to choose the place where there were sounds of aerox motorbike there.

3) Suggestion

Based on the result table above, the researcher observes 3 suggestions directive speech acts. Below is the analysis of the suggestions directive speech acts.

00:05

Anak Jaktim: "Udah sok in aje, Jaktim ke ane, seriusan deh."

The utterance above is the directive speech acts suggestion types. In the 0:05 minutes video, *anak Jaktim* suggested to *anak Jaksel* to meet in Jaktim. Because there were many nice places could be arrived. There are some differences between *anak Jaksel* and *anak Jaktim* speaking, such as:

Table 5: Differences between *anak Jaksel* and *anak Jaktim*

Type	<i>Anak Jaksel</i>	<i>Anak Jaktim</i>
Question	<i>Anak Jaksel: "Brai, jadi meet up kita?"</i>	<i>Anak Jaktim: "Lu mau dengerin ape?, dhyo haw? tingki wingki?, apa my name is??"</i>

The two utterances are directive speech acts question types. Between two utterances, there are differences between utterance from *anak Jaksel* and from *anak Jaktim*. There are numerous variations in pronunciation and the way speaker declares the utterance in those utterances. The primary distinction is that the utterances spoken by *anak Jaksel* are spoken directly "Brai, jadi meet up kita?", the utterances are extra organized (asking in one time). While for *anak Jaktim* appeared disorganized and asked several questions right away. For instance in one sentence, he asks numerous questions, "Lu mau dengerin ape?, dhyo haw? tingki wingki?, apa my name is??" The other differences are that first utterance uses mixing language between Bahasa and English. He combines the language to make it sounds more cool in using it. While in the second utterances, the user still uses based on their background culture which is Betawi is dominant in that area.

Table 6: Differences between *Anak Jaksel* and *Anak Jaktim*

Type	<i>Anak Jaksel</i>	<i>Anak Jaktim</i>
Request	<i>Anak Jaksel: "Cuy itu mah kagak ada live music nya, tolonglah gue kalau nongkrong kuping harus kena seal sonic"</i>	<i>Anak Jaktim: "Gue gak bisa nongkrong di tempat sepi, ini gue kalau lagi nongkrong ni ya, gue harus di geber sama"</i>

	<i>sekarang”</i>	<i>knalpot aerox.”</i>
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There are the differences between two utterances above. If the first utterance, user request something that modern more than the second user that must listen loud sound of motorbike when they have meeting up.

Table 7: Differences between *Anak Jaksel* and *Anak Jaktim*

Type	<i>Anak Jaksel</i>	<i>Anak Jaktim</i>
Suggestion	<i>Anak Jaksel: “Ehh Jaksel man, sushi mentai, tiramissu waffle, gitu-gitu, masak nasi uduk sih.”</i>	<i>Anak Jaktim: “Lu kalau mau yang lebih asik lagi makan buah diatas flyover pasar rebo.”</i>

Cross-cultural, in its most fundamental sense, connotes the interaction 'among cultures.' Consequently, in a literal interpretation, cross-cultural pragmatics pertains to the analysis of meaning negotiation within specific cultural frameworks. In other terms, the discourse surrounding cross-cultural pragmatics concerns the investigation of how native speakers communicate and behave simultaneously within their vernacular and cultural milieu, while also assessing the comparative local behaviors across distinct cultural contexts. Cross-cultural pragmatics constitutes the scholarly examination of meaning negotiation across diverse cultural settings. This field of study juxtaposes various cultures, predicated on the exploration of particular elements of language utilization, including speech acts, behavioral patterns, and linguistic conduct.

7. DISCUSSION

Speech acts constitute a fundamental aspect of pragmatics, wherein a speaker's utterance is motivated by a specific intention. A speech act can be characterized as an utterance that is regarded as an intentional action, possessing a defined purpose and consequential impact. This linguistic phenomenon represents a manipulation of language that conveys meaning through both verbal expression and accompanying actions, thereby qualifying as a speech act that exhibits distinctive features within conversational contexts. The term "speech acts" and the associated theoretical framework were introduced by J.L. Austin, a distinguished professor at Harvard University, during the year 1959. The ensuing discussion elucidates the concept of speech acts as articulated by scholars in the field. Speech acts represent utterances that serve not only to convey information but also to perform actions, and they cannot be simply categorized as true or false (Austin, 1962).

Speech acts consists of five classifications of illocutionary acts are identified, namely assertive, expressive, declarative, commissive, and directive; however, this investigation focuses specifically on the analysis of directive speech act types. A directive is a speech act whereby the speaker aims to compel the listener to undertake a specific action. Illustrative examples of directives include commands, inquiries, requests, suggestions, and advice. Consequently, the propositional content of a directive utterance pertains to the anticipated actions of the listener. This examination also encompasses regulatory frameworks. Yule, as cited in Isnawati et al. (2015: 62), posits that instruction represents a category of speech act wherein the speaker seeks to direct an individual to perform a particular task.

The research conducted by Andrea and Fatmawati (2023) explored the utilization of directive speech acts in the comment section of the TikTok account @Kompas TV. Out of the 848 comments evaluated, 61 instances of directive utterances were identified and classified into five categories: directing, commanding, requesting, suggesting, and recommending. The suggesting category emerged as the most prevalent, with 18 occurrences, reflecting the propensity of netizens to provide recommendations to relevant stakeholders. Conversely, the advising category was the least frequent, with only four instances, suggesting that users seldom offer comprehensive advice in this context. This study underscores the role

of directive speech acts in shaping user interactions and influencing actions within the social media landscape.

Subsequently, the research undertaken by Natrio and Lestari (2024) scrutinized pragmatic strategies employed in live advertising on TikTok, placing particular emphasis on direct selling methodologies. An examination of two live advertisement videos featuring apparel and accessory products demonstrated that the utilization of personal and spatial deixis, implicit implicatures, presuppositions, in addition to directive and commissive speech acts, was instrumental in garnering attention and inciting consumer interest. The category of 'Directive Acts' emerged as the most salient pragmatic strategy, with an occurrence rate of 38, signifying that commands and instructions represent the predominant tactic in direct selling on TikTok Live. Linguistic strategies such as fostering a sense of urgency, customizing interactions to specific individuals, and providing thorough product descriptions augment audience engagement and play a crucial role in enhancing the efficacy of sales campaigns.

The exploration of directive speech acts within the TikTok platform yields significant insights regarding the ways in which users from various cultural backgrounds engage with and exert influence over digital environments. Subsequent research endeavors may examine the effects of demographic factors such as age, gender, and cultural identity on the generation and interpretation of directive speech acts. Furthermore, evaluating audience responses to an array of directive speech acts could enhance our understanding of the effectiveness of communication strategies in cross-cultural interactions on social media platforms. By scrutinizing the dynamics of directive speech acts on TikTok through the lens of cross-cultural pragmatics, we can achieve a more profound understanding of the complexities inherent in digital communication and devise more efficacious strategies for promoting interaction within multicultural social media contexts.

8. CONCLUSION

Based on the discussion above, it can be concluded that there are only 3 types of directive speech acts from Searle's theory (1969) in conversation between anak Jaksel vs anak Jaktim on TikTok video. They are: (1) Question, (2) Request (3) Suggestion. And among them, the most dominant is question type.

From a cultural point of view that uses Lewis's theory (1990), it is observed that the character representing Anak Jaksel displays a more expressive and dynamic speech style, characterized by frequent code-switching and rapid speech turns, which aligns with a more multi-active cultural orientation. Meanwhile, the representation of Anak Jaktim reflects a more context-sensitive and relaxed communication style, using localized expressions rooted in Betawi culture.

Although both speakers use the same national language, their distinctive regional and social backgrounds influence the way they construct and deliver their utterances. Anak Jaksel tends to blend Bahasa Indonesia with English as a form of stylistic expression, while Anak Jaktim consistently integrates local linguistic features reflective of their sociocultural identity. These findings illustrate how youth subcultures in Jakarta utilize language not only for communication but also for identity construction in digital spaces. However, it is essential to interpret these portrayals as illustrative rather than definitive representations of the broader populations they reference.

Future studies are recommended to incorporate a more extensive dataset by analyzing additional videos from various creators, as well as considering demographic variables such as age, gender, and socio-economic background. Expanding the empirical scope and contextual diversity would enable a more comprehensive understanding of speech act variations and strengthen the generalizability of findings. Additionally, examining audience responses to different types of directive speech acts could reveal insights into their perceived politeness, assertiveness, and effectiveness within digital communication settings.

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