

AN ANALYSIS OF ILLOCUTIONARY ACTS IN THE HORROR STORYTELLING VIDEO “IMPIAN SATPAM” BY NADIA OMARA: A PRAGMATIC STUDY

Gadis Kamilah Cahyadi¹, Zahra Maulidia², Aidil Syah Putra³

Universitas Muhammadiyah Tangerang^{1,2,3}

e-mail: kamilahgadis@gmail.com¹, zmaulidia00@gmail.com², aidilsyahputra@umt.ac.id³

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ABSTRAK

Digital storytelling di YouTube telah menjadi salah satu bentuk komunikasi yang semakin populer, namun penelitian yang mengkaji realisasi tindak tutur ilokusi dalam narasi horor Indonesia masih terbatas. Sebagian besar penelitian terdahulu berfokus pada wacana pendidikan, promosi, atau podcast, sehingga narasi horor masih relatif kurang mendapat perhatian meskipun memiliki karakteristik komunikasi yang khas. Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis jenis serta fungsi komunikatif tindak tutur ilokusi yang digunakan dalam video YouTube Nadia Omara berjudul *Impian Satpam*. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan pragmatik. Data penelitian berupa tuturan yang mengandung tindak tutur ilokusi yang diperoleh dari video yang diunggah pada kanal YouTube resmi Nadia Omara. Pengumpulan data dilakukan melalui teknik observasi, dokumentasi, transkripsi, identifikasi, klasifikasi, dan interpretasi, sedangkan analisis data didasarkan pada klasifikasi tindak tutur ilokusi menurut Searle. Hasil penelitian mengidentifikasi sebanyak 35 tuturan yang mengandung tindak tutur ilokusi, yang terdiri atas tindak tutur representatif (28,57%), direktif (34,29%), komisif (14,29%), dan ekspresif (22,85%), sedangkan tindak tutur deklaratif tidak ditemukan. Tindak tutur direktif merupakan kategori yang paling dominan, yang menunjukkan bahwa pencerita secara konsisten menggunakan bahasa untuk mengajak, memberikan arahan, dan mempertahankan keterlibatan audiens selama proses penceritaan. Temuan ini menunjukkan bahwa tindak tutur ilokusi merupakan strategi pragmatik yang penting dalam memperkuat interaksi, keterlibatan emosional, dan efektivitas komunikasi dalam digital storytelling kontemporer di YouTube.

Kata Kunci: *Pragmatik, Tindak Tutur Ilokusi, Digital Storytelling, YouTube, Nadia Omara.*

ABSTRACT

Digital storytelling on YouTube has become an increasingly popular form of communication; however, studies investigating *illocutionary speech acts* in Indonesian horror storytelling remain limited. Previous research has predominantly examined educational, promotional, and podcast discourse, while horror narratives have received comparatively little scholarly attention despite their distinctive communicative characteristics. Therefore, this study aims to identify and analyze the types and communicative functions of *illocutionary speech acts* employed in Nadia Omara's YouTube video entitled *Impian Satpam*. This study adopted a descriptive qualitative design using a pragmatic approach. The data consisted of utterances containing *illocutionary speech acts* extracted from the selected video uploaded to Nadia Omara's official YouTube channel. Data were collected through observation and documentation, including repeated viewing, transcription, identification, classification, and interpretation of the utterances. The analysis was conducted based on Searle's classification of *illocutionary speech acts*. The findings revealed 35 utterances containing *illocutionary speech acts*, comprising

representative (28.57%), *directive* (34.29%), *commissive* (14.29%), and *expressive* (22.85%) acts, whereas *declarative* acts were absent. *Directive* acts emerged as the dominant category, indicating that the storyteller primarily employed language to invite audience participation, provide guidance, and sustain interaction throughout the narrative. These findings demonstrate that *illocutionary speech acts* function as an essential pragmatic strategy for conveying information, expressing emotions, and enhancing audience engagement, thereby contributing to the effectiveness of contemporary *digital storytelling* on YouTube.

Keywords: *Pragmatics, Illocutionary Speech Acts, Digital Storytelling, YouTube, Nadia Omara.*

INTRUDUCTION

Language constitutes a fundamental instrument of human communication because it enables individuals to construct, negotiate, and interpret meaning across diverse social contexts. In contemporary communication, the interpretation of an utterance is no longer determined solely by its literal linguistic form, but also by the speaker's intention, the situational context, and the relationship between interlocutors. This perspective is central to pragmatics, which examines how meaning is produced and interpreted beyond grammatical structures through contextual interaction (Taguchi & Kádár, 2025). Recent developments in pragmatics further demonstrate that language functions not merely as a medium for transmitting information but also as a form of social action that reflects interpersonal intentions, identities, and communicative goals (Kabalmay & Susanto, 2025; House & Kádár, 2025). Consequently, pragmatic analysis has become increasingly relevant for understanding communication practices within rapidly evolving digital environments.

Among the principal frameworks in pragmatics, Speech Act Theory remains one of the most influential approaches for explaining how speakers accomplish actions through language. Contemporary studies indicate that illocutionary acts continue to provide a robust analytical framework for identifying communicative intentions embedded in spoken and written discourse because they reveal how utterances perform functions such as informing, requesting, expressing emotions, promising, and persuading (Leilei & Wu, 2023; House & Kádár, 2025). In addition, recent conceptual discussions have reaffirmed that the classification of illocutionary acts remains highly applicable for analysing communication across various social and digital contexts, particularly where interaction involves complex interpersonal relationships and audience-oriented discourse (Kabalmay & Susanto, 2025). Therefore, the application of Speech Act Theory continues to be relevant for investigating contemporary communication phenomena that extend beyond conventional face-to-face interaction.

The rapid expansion of digital media has transformed the ways in which language is produced, disseminated, and interpreted by wider audiences. As one of the world's largest video-sharing platforms, YouTube has evolved beyond an entertainment medium into a dynamic space for education, marketing, public communication, and digital storytelling, enabling content creators to establish continuous interaction with audiences through verbal and visual narratives (Kaloka, 2023; Rozi et al., 2024). Previous empirical studies have demonstrated that communication on YouTube is characterised by the strategic use of speech acts to disseminate information, influence audience responses, and encourage participation, thereby strengthening audience engagement and interaction (Chen et al., 2023; Yanti, 2025). These findings indicate that language use on YouTube represents a productive domain for

pragmatic investigation because communicative success depends not only on linguistic accuracy but also on the effectiveness of speakers in conveying intended meanings.

Despite the growing body of research on speech acts in digital communication, existing studies have predominantly examined educational discourse, promotional content, podcasts, persuasive communication, and influencer interactions on YouTube (Chen et al., 2023; Siwi et al., 2023; Sunendar & Seda, 2026; Wardhani et al., 2026). These investigations consistently report the prominence of representative and directive illocutionary acts in shaping audience engagement; however, they focus primarily on informative and persuasive genres. Consequently, the pragmatic characteristics of horror storytelling as a distinctive form of digital narrative remain insufficiently explored, even though this genre combines emotional expression, suspense, audience involvement, and narrative immersion through diverse communicative strategies. This limited scholarly attention highlights a significant research gap and demonstrates the need for further investigation into how illocutionary acts function within Indonesian horror storytelling on YouTube to enrich contemporary studies of digital discourse and pragmatic communication.

Among the various forms of digital storytelling available on YouTube, horror storytelling has emerged as one of the popular genres because it integrates narrative structure, emotional expression, and audience interaction into a single communicative event. Unlike educational or promotional content, horror storytelling relies heavily on the speaker's ability to create suspense, describe events vividly, express emotions, and maintain audience attention throughout the narrative. Every utterance produced by the storyteller potentially reflects a particular communicative intention that can be examined through the perspective of illocutionary acts. Consequently, horror storytelling provides a rich linguistic context for exploring how speakers strategically employ language to construct meaning, evoke emotional responses, and sustain audience engagement in contemporary digital communication.

One of Indonesia's prominent YouTube horror storytellers is Nadia Omara, whose storytelling style is characterized by conversational language, emotional delivery, and continuous interaction with viewers. Rather than merely recounting supernatural experiences, she actively builds interpersonal relationships with her audience through greetings, invitations, explanations, expressions of empathy, and persuasive remarks that accompany the narrative. Such communicative characteristics indicate that her storytelling contains diverse forms of illocutionary acts that function beyond the transmission of information. The video entitled *Impian Satpam* therefore represents an appropriate source of authentic discourse for investigating how communicative intentions are realized through spoken language within the context of Indonesian digital storytelling.

Previous studies have consistently demonstrated the importance of analysing illocutionary acts in digital discourse; however, the scope of existing research remains relatively limited. Research conducted by Chen et al. (2023) examined speech acts in influencer marketing videos, whereas Siwi et al. (2023) investigated illocutionary acts in YouTube content from the perspective of language learning materials. Likewise, Yanti (2025), Wardhani et al. (2026), and Sunendar and Seda (2026) focused on pragmatic strategies in educational discourse, podcasts, and persuasive communication distributed through YouTube. Although these studies confirm that illocutionary acts play an essential role in shaping audience interaction, they primarily investigate informative, educational, or promotional discourse, leaving Indonesian horror storytelling as a genre that has received very limited scholarly attention. This condition

demonstrates a clear empirical gap and indicates that further investigation is required to understand how illocutionary acts operate within emotionally driven narrative discourse.

Based on the identified gap, the novelty of this study lies in its focus on analysing illocutionary acts within Indonesian horror storytelling on YouTube, particularly in Nadia Omara's video *Impian Satpam*, a communicative context that has not been comprehensively explored in previous studies. Unlike earlier research that predominantly examined educational, marketing, or podcast discourse, this study investigates how various illocutionary acts contribute to narrative construction, emotional engagement, and audience interaction within horror storytelling. Accordingly, this study aims to identify the types of illocutionary acts employed in the selected video and explain their communicative functions throughout the storytelling process. The findings are expected to enrich contemporary pragmatics research by extending the application of Speech Act Theory to Indonesian digital storytelling, while also providing empirical insights into language use, audience engagement, and communication strategies within emerging forms of digital media.

RESEARCH METHOD

This study employed a descriptive qualitative method with a pragmatic approach to examine illocutionary speech acts in Nadia Omara's YouTube video entitled *Impian Satpam*. The descriptive qualitative design was selected because it enables an in-depth exploration of naturally occurring language without manipulating the observed phenomena (Creswell, 2023). The object of the study was the verbal utterances produced by Nadia Omara throughout the storytelling session, while the research data consisted of utterances identified as containing illocutionary speech acts. The analysis adopted Searle's classification of illocutionary speech acts, including representative, directive, commissive, expressive, and declarative categories, to interpret the communicative intentions conveyed in each utterance. The primary data source was the video *Impian Satpam* uploaded on Nadia Omara's official YouTube channel. Data collection was conducted through observation and documentation by repeatedly watching the video, transcribing the verbal utterances, identifying relevant utterances, and coding the data according to the predetermined analytical categories. The researcher functioned as the primary research instrument responsible for collecting, selecting, classifying, and interpreting the data. The supporting observation sheet was developed by the researcher based on the research objectives and Searle's classification of illocutionary speech acts, and was used to systematically record the relevant utterances, contextual information, and identified speech-act categories. Other supporting instruments included the selected YouTube video, a verbatim transcript, and a data classification matrix used to organize the findings systematically.

Data analysis was carried out through several sequential stages. First, all transcribed utterances were reduced by selecting only those relevant to the research objectives and excluding utterances that did not contain identifiable illocutionary acts. Second, the selected data were classified according to Searle's categories of illocutionary speech acts, namely representative, directive, commissive, expressive, and declarative. Third, each classified utterance was interpreted contextually to explain its communicative function within the storytelling discourse and its relationship to the surrounding interaction. Finally, the findings were presented descriptively and synthesized to formulate the overall conclusions of the study. To enhance the credibility of the findings, data validity was established through theoretical triangulation by comparing the analytical results with relevant literature on pragmatics and speech act theory. Repeated observations of the video were also conducted to verify the

consistency of the transcription, classification, and interpretation of the identified utterances throughout the analytical process.

RESULT AND DISCUSSION

Result

The analysis of Nadia Omara's YouTube video entitled *Impian Si Security (KHW Part 376)* identified four types of illocutionary speech acts based on Searle's classification: representative, directive, commissive, and expressive acts. The utterances were examined according to their communicative functions within the storytelling context, with particular attention to how each category was used to convey information, influence the audience, express attitudes, or indicate future actions. The analysis identified 35 utterances containing illocutionary speech acts, while no declarative acts were found in the selected discourse. The distribution of the identified speech acts is presented in Table 1 to illustrate the relative prominence of each category within the storytelling interaction.

**Table 1. Distribution of Illocutionary Speech Acts in Nadia Omara's YouTube Video
*Impian Si Security (KHW Part 376)***

No	Types of Illocutionary Speech Acts	Frequency	Percentage
1	<i>Representative</i>	10	28.57%
2	<i>Directive</i>	12	34.29%
3	<i>Commissive</i>	5	14.29%
4	<i>Expressive</i>	8	22.85%
5	<i>Declarative</i>	0	0.00%
Total		35	100%

The distribution in Table 1 indicates that directive acts were the most prominent category, whereas commissive acts represented the least frequent category among the identified speech acts. The predominance of directive acts suggests that the storytelling discourse involved frequent attempts to guide, invite, question, or influence the audience's attention and responses during the narration. In contrast, the relatively limited occurrence of commissive acts indicates that the storytelling context provided fewer opportunities for the speaker to commit herself to future actions or obligations. The absence of declarative acts further suggests that the primary communicative functions in this discourse were related to conveying information, directing audience responses, expressing attitudes, and recounting events rather than performing institutional acts that directly change a social status or condition. Thus, the distribution reflects the communicative characteristics of horror storytelling, in which maintaining audience engagement and guiding interpretation are more central than making commitments or performing formal declarations.

Discussion

The predominance of *directive illocutionary acts* in Nadia Omara's storytelling indicates that communication within *digital storytelling* extends beyond conveying information to actively encouraging audience participation. Through invitations, suggestions, requests, and instructions, the storyteller establishes an interactive relationship that transforms viewers from passive recipients into active participants in the narrative. This finding supports the view that

communication on YouTube is fundamentally audience-oriented, where linguistic strategies are employed to maintain engagement and strengthen interpersonal interaction between content creators and viewers (Chen et al., 2023; Limarandani et al., 2025). The present finding is also consistent with Oktapiantama et al. (2023), who demonstrated that *directive speech acts* constitute an important communicative strategy in Indonesian horror content on YouTube because they facilitate interaction between storytellers and audiences. However, the present study further shows that *directive illocutionary acts* are not merely used to provide instructions or invitations but also function to sustain narrative tension and maintain audience involvement throughout the horror storytelling process. From a pragmatic perspective, this confirms that communicative effectiveness in *digital media* depends not only on message delivery but also on the speaker's ability to influence audience responses through contextually appropriate language (House & Kádár, 2025; Kabalmay & Susanto, 2025).

The findings further reveal that *representative illocutionary acts* play an essential role in constructing the credibility and coherence of the horror narrative. By presenting descriptions of events, characters, and situations, the storyteller creates a logical sequence that enables audiences to understand and follow the storyline while strengthening the authenticity of the narrated experience. This interpretation aligns with contemporary discussions that regard *representative speech acts* as a fundamental mechanism for communicating knowledge, experiences, and factual representations within discourse (Leilei & Wu, 2023; Taguchi & Kádár, 2025). Similar tendencies have also been identified by Ardiyanti et al. (2025) and Prakoso et al. (2025), who found that *representative speech acts* play a significant role in delivering information through YouTube discourse. Nevertheless, unlike previous studies that mainly examined educational and *public speaking* content, the present research demonstrates that *representative illocutionary acts* simultaneously strengthen narrative realism, reinforce suspense, and increase the audience's immersion in horror storytelling.

Another important finding is the presence of *expressive* and *commissive illocutionary acts*, which contribute substantially to the emotional dimension of the storytelling process. Expressions of hope, fear, sadness, empathy, and personal commitment enrich the narrative by creating emotional proximity between the storyteller and the audience, thereby increasing audience immersion throughout the story. Similar observations have been reported by Aryahiyyah and Solihati (2025) in their analysis of YouTube podcasts, Amalia et al. (2026) in their investigation of *expressive speech acts* in podcast discourse, and Suastha (2025) in a study of *digital narrative* through *webtoon*, all of which indicate that emotional expression represents an essential element for establishing interpersonal communication within *digital discourse*. Collectively, these studies suggest that the effectiveness of *digital storytelling* is influenced not only by the delivery of information but also by the speaker's ability to communicate psychological states that strengthen audience engagement and emotional involvement.

The absence of *declarative illocutionary acts* indicates that the communicative purpose of horror storytelling differs substantially from institutional discourse. *Declarative speech acts* generally require formal authority to alter social status or institutional conditions, whereas horror storytelling primarily aims to narrate experiences, evoke emotions, and maintain audience engagement. Consequently, the dominance of *directive*, *representative*, *expressive*, and *commissive speech acts* reflects the communicative characteristics of narrative discourse within contemporary *digital media* rather than institutional communication. This interpretation is supported by recent studies showing that the distribution and function of *illocutionary acts* vary according to discourse genre, communicative objectives, and audience expectations across

online interactions, including communication in digital media, online communities, persuasive YouTube discourse, and political communication (Nur et al., 2025; Rahayu et al., 2025; Sukardi et al., 2026; Zaki & Rahmi, 2026). Overall, these findings indicate that genre-specific communicative goals significantly influence the realization of *illocutionary acts* in contemporary digital communication.

The findings also demonstrate that the effectiveness of horror storytelling is not determined by a single category of *illocutionary acts*, but rather by the integration of multiple communicative functions throughout the narrative. The interaction between *representative*, *directive*, *expressive*, and *commissive speech acts* enables the storyteller to simultaneously construct information, evoke emotional responses, encourage audience participation, and maintain narrative coherence. This combination illustrates that successful *digital storytelling* requires a balanced use of linguistic strategies capable of addressing both informational and interpersonal communication needs. Such an interpretation is consistent with recent pragmatic studies emphasizing that communication in *digital media* relies on the dynamic interaction of various *speech acts* to achieve communicative effectiveness across different discourse genres (Taguchi & Kádár, 2025; House & Kádár, 2025; Kabalmay & Susanto, 2025).

Compared with previous studies, this research broadens the application of *Speech Act Theory* by examining horror storytelling as a distinctive form of *digital discourse*. Earlier investigations predominantly analyzed educational videos, podcasts, persuasive communication, *public speaking* content, and social interactions in digital platforms (Ardiyanti et al., 2025; Aryahiyyah & Solihati, 2025; Prakoso et al., 2025; Rahayu et al., 2025). Furthermore, although Oktapiantama et al. (2023) also investigated horror content on YouTube, the present study differs by examining the complete distribution and communicative functions of *illocutionary acts* within narrative storytelling rather than focusing only on *directive speech acts*. This distinction expands the understanding of how multiple categories of *illocutionary acts* interact to create suspense, emotional engagement, and audience participation within Indonesian horror storytelling.

From a theoretical perspective, these findings reinforce the continuing relevance of *Speech Act Theory* in explaining language use within rapidly evolving digital communication environments. The diversity of *illocutionary acts* identified in this study indicates that communicative intentions remain closely connected to contextual factors, discourse objectives, and audience expectations despite technological changes in communication media. Furthermore, the findings suggest that pragmatic analysis provides a comprehensive framework for understanding how language functions not only to convey messages but also to establish interpersonal relationships and influence audience responses in online communication. This interpretation complements recent discussions concerning the application of pragmatic approaches across various forms of *digital discourse*, including YouTube communication, *webtoon*, digital media debates, and online interaction (Nur et al., 2025; Suastha, 2025; Zaki & Rahmi, 2026).

The practical implications of this study extend beyond the field of *pragmatics*. The findings may serve as a valuable reference for researchers investigating *digital discourse*, educators teaching pragmatic competence, and content creators seeking to develop more engaging communication strategies on YouTube. Theoretically, this study extends the application of *Speech Act Theory* to Indonesian horror *digital storytelling*, while empirically it demonstrates that audience engagement is constructed through the interaction of *directive*, *representative*, *expressive*, and *commissive illocutionary acts* rather than through a single

communicative strategy. Future studies are recommended to compare *illocutionary acts* across different genres of Indonesian YouTube content, including educational videos, podcasts, comedy, and horror storytelling, in order to obtain a broader understanding of pragmatic variation in contemporary *digital communication*.

CONCLUSION

This study demonstrates that the use of *illocutionary speech acts* constitutes a fundamental communicative strategy in Nadia Omara's *digital storytelling* on YouTube. The findings indicate that the storyteller does not merely narrate horror events but also strategically employs language to build interaction, convey emotions, deliver information, and sustain audience engagement throughout the narrative. The predominance of *directive* speech acts reflects the interactive characteristics of contemporary *digital storytelling*, where communication extends beyond narration to encourage audience participation and strengthen the relationship between content creators and viewers. These findings successfully address the research objective while contributing to the development of pragmatic studies by expanding the application of *speech act theory* to Indonesian horror storytelling, an area that has received relatively limited scholarly attention compared with other forms of digital discourse.

The results of this study provide both theoretical and practical implications. From a theoretical perspective, the findings enrich contemporary pragmatic research by demonstrating that *illocutionary speech acts* function as an essential linguistic mechanism in constructing effective, emotionally engaging, and audience-oriented storytelling within digital media. From a practical perspective, this study may serve as a reference for researchers, educators, and *content creators* in understanding how language choices influence audience interaction and communication effectiveness across online platforms. Future studies are recommended to investigate *illocutionary speech acts* across different *YouTube* genres, compare communication patterns among multiple *content creators*, or integrate pragmatic analysis with multimodal, discourse, or audience-response approaches to obtain a more comprehensive understanding of communication practices in the evolving *digital storytelling* landscape.

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