



Analysis of Speech Acts in Bintang Emon's Video on Instagram

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Abstract

The aim of this study is to find out the analysis of speech act in Bintang Emon's Video on Instagram. This is a qualitative study, and the analysis is divided into several stages. The video is re-watched to acquire a more in-depth understanding, with special emphasis paid to data such as voice, intonation, and mimicry. The meanings of each Bintang Emon's phrase are deduced, and the utterances are then categorized using the Searlean speech act categories. The findings revealed some key conclusions about Bintang Emon's utterances, the classification of the speech act, and the most common category that appears. In this study, his utterances were divided into two categories: representative and instructions/directives. Representative is the more frequently occurring of the two kinds. The content of Bintang Emon's DPO video is perceived as a complaint that is identical to real-life complaints because the speech act phenomenon can be detected in real-life talks. The speech act utterances in Bintang Emon's Instagram video have been translated so that they can be sorted chronologically. This study may help common readers who have limited experience with language evaluation activities, particularly the speech act. Furthermore, for second language learners who are unaware of the pragmatic feature, this study can help them become more aware of their target language, in this case, English.

Key words: Bintang Emon's video, Instagram, speech act.

Introduction

Pragmatism, in general, is concerned with the fact that the use of language in human communication is determined by the state of society's premises [1]. Because it is a study of the numerous methods in which humans communicate, pragmatics is extremely important. When speakers and listeners use a language, it has a lot to do with how they negotiate their intention and meaning. When examining human conversation on a specific occasion or event, the importance of pragmatics is further emphasized by the inclusion of many contexts such as culture, concept, belief, perspective, and so on.

In general, there are two types of circumstances that influence the interpretation of what people say: linguistic and physical contexts [2]. The former is attributed to a group of other words that appear in the same phrases or sentences as the former. This kind of context would most likely dictate what we should think about when it comes to word meaning. The homonym bank, for example, might be interpreted in a variety of ways. Both sentences are automatically read as a riverbank or an abyss bank if the word is followed by other words such as "the bank is very steep" or "the bank has now overgrown with weeds". Similarly, if someone says, "I need to travel to an Indonesian bank to check my balance," it is clear which bank he intends to visit. Meanwhile, when words are associated with

specific locations, physical context has an impact on how they are understood. For example, the word 'bank' printed on a building wall in a town has nothing to do with a river or an abyss. Such examples demonstrate the importance of context as the quintessence of pragmatics.

Linguists refer to the practice of constructing sentences as speech act, which is an intrinsic and significant sub-discipline of pragmatics. The speech act is based on universal pragmatic principles [3]. To put it another way, the principles of the act are not only developed or adapted from one specific language; rather, the speech act's functioning exists and applies across a wide range of cultures and languages around the world. As a result, various studies on speech acts in languages other than English have been done.

A slew of sociolinguistic research have been conducted to examine speech act phenomena in a variety of contexts, including daily communication, movies, novels, newspapers, online collaborative chats, and so on. Specifically, several academics have undertaken a number of previous studies on the analysis of speech acts in movies. Bayat [4] conducted a study on the usage of speech actions, attempting to determine the tactics of 150 participants who were continuing their education in the Preschool Teacher Education Program when it came to apologizing, complaining, denying, and thanking. The information was gathered through the study of the individuals' brief memories. In the findings, ten apologies, six refusals, and six thanking tactics were discovered. While all three types of acts were openly conveyed, the act of complaining was the most frequently expressed implicitly.

Ghanbaran, Rahimi and Rasekh [5] did a study on the speech acts utilized by Persian speakers, notably the apologies and complement actions. The goal of the study was to see how many intensifiers Persian speakers used in two speech acts: apologies and commendation. More specifically, the study sought to determine if Persian speakers' employment of intensifiers ensures acceptable appropriateness, as well as the reasons for their use. Gender was also looked at to see if it influenced the use of intensifiers in any way. According to the data, Persian speakers frequently utilize intensifiers in both apologetic and complement speech acts. In terms of gender, female speakers use intensifiers more frequently than male speakers.

Taber and Malek [6] conducted another study on speech act, this time focusing on a group of Iranian Turkish informants. The purpose of this study was to look into the concept of indirectness in the speech act of requests among native speakers of Iranian Turkish. The acts were then examined using the directness categories established by Blum-Kulka and Olshtain [7] as well as the politeness methods proposed by [8]. The results demonstrated that Blum-Kulka and Olshtain [7] and Brown and Levinson [8] classification were unable to accurately quantify all of the replies provided by the study participants. Many informants appear to have purposefully chosen tactics that do not fit Blum-Kulka and Olshtain [7] and Brown and Levinson [8] classifications.

Among linguists, Austin and Urmson [3] is frequently credited as being the first to propose the analysis of speech act. Speech acts, which are verbal activities that occur in the real world [1], can cause changes in existing conditions, even if they are done unintentionally. In order for that to happen, as well as for the acts to be acknowledged, three layers of acts must be considered. To begin, one just requires the locutionary act, which is the act of uttering something [9]. According to Austin and Urmson [3], this act consists of both phonetic and phatic acts; the former is the act of simply voicing particular noises, while the latter is the act of saying certain words that belong to a specific vocabulary and grammar. Nonetheless, Searle [13], Austin and Urmson [3] student, reduced these two actions to a single locutionary act [10]. We prefer to use this reduced version in this study. Second, one could comment on how hot the place is. The fact that he speaks such a statement in its exact form (saying, not wishing, directing, or promising) is referred to as an illocutionary act. In this regard, Austin and Urmson [3] used the concept of conventionality to distinguish features of illocutionary acts; nevertheless, we must remember that an illocutionary act is a conventional act: an act performed in accordance with a set of rules. Third, by verbalizing such an utterance, one may occasionally stimulate the listeners around him to turn on the fan, open the window, or take any other appropriate action. The subsequent effects, also known as perlocutionary acts, are the activities that listeners may engage in after hearing the subjective assertion (how hot this room is).

Perlocutionary acts collect both intentional and unintended effects and consequences in the context of a certain scenario when utterances are made [11]. In reality, people frequently repeat a lot of similar expressions that harbor speech act, whether they realize it or not. Speakers who are aware of the existence of a speech act can predict whether or not they will succeed in stating something. In this scenario, speakers must think about the relationship between the words they say and the force they may have. Furthermore, the speaking act will only occur in a felicitous manner if it fits the required circumstances, known as felicity conditions.

The felicity requirements are named after the fact that they must be met before a speech act can be delivered. If the terminology is traced back, it comes from the Latin word "Felix," which means "happy" in English [12]. These criteria must be met prior to a speech act being performed in order for it to have a specific illocutionary power, according to Mey in his book *Pragmatics: An Introduction* (a particular speech act). Furthermore, they are critical for a speaking act to go off smoothly and successfully, as well as to avoid misfiring and failure [1].

In terms of psychological state, someone who performs an illocutionary act with a propositional content demonstrates his attitude (state) toward the content. For example, a speaker who communicates something he knows to be accurate or true demonstrates his attitude toward his propositional content, regardless of whether he is sincere or

disagreeable while doing so. This is due to the fact that the sincerity of an act is linguistically indicated by his conduct of an illocutionary act.

As a result, illocutionary acts can be classified depending on the psychological states of the speakers. This underlines, as Searle points out, that people's belief encompasses not only statements, assertions, remarks, and explanations, but also postulations, declarations, deductions, and arguments. Promises, vows, threats, and pledges are all part of their plan. Requests, orders, commands, asking, pleas, pleadings, begging, and entreaties are all part of their desire. And it's to their delight that they receive compliments, felicitations, and welcomes [13].

eventually developed five speech act types based on the four requirements of the classification method. Representatives would be the first category. This category refers to a statement on the current state of the globe. This statement, which has the value of truth or falsity, is meant to correspond to a subjective state of thought. And, unlike what we say about postulating or merely presuming, this conviction has a distinct amount of power. In some texts, this category is referred to as constative [14]. According to [15], in order for an utterance to be detectable, it must have attempted content and have a conversational context. The conversational background refers to a collection of worlds that participants in a discussion may find suitable and acceptable.

Second, instructions are a category that is concerned with the addresser's attempt to persuade the addressee to do something. The recipient is instructed to conform to the terms (what is vocalized by the addresser). However, Kissine [15] stated that directive speech actions are not always attempts to persuade the addressee to act or move, but rather reasons for him to do so in accordance with the conversational context. The addresser then adapts the "world" stated to be his request and instructs the addressee to carry it out [1]. The verbs ask, order, demand, request, beg, plead, beseech, entreat, invite, permit, and advise are all included in this category. Austin and Urmson [3] regarded behabitives like dare, defy, and challenge, therefore they're included as well. This category considers questions because they are attempts by speakers to elicit responses from listeners. Furthermore, while most of the verbs in this category seem imperative, some utterances can be produced using non-imperative verbs in reality.

Commissives fall under the third group. Commissives are similar to directives in that they create a change. The distinction is that the change is brought about by putting something in the speaker's hands, rather than the listener's. In this sense, the speaker adapts something to be his "world" and commits himself to fitting it by doing some future action. Any utterances that qualify as a promise and place someone under a responsibility to fulfill, for example, fall into this category, even if they don't include verbs like "promise" or "swear."

The fourth type of utterance is expressives, which are utterances that represent the speaker's inner condition. Those words, however, have no effect on the world, such as a "sorry" for stepping on someone's toe inadvertently. The expression "fit the world" is irrelevant in this context because both the stepper and the person whose foot has been stepped on must live with the "world" represented by the stepped toe [1]. In social situations, one is required to discern situations in which particular sentiments, such as admiration, favorable appraisal, remorse, and sympathy, are appropriate [16]. As a result, utterances using verbs like as "thank," "compliment," "apologize," and "commiserate" are prevalent.

Declaratives, the fifth and final speech actions, bring about a change in the previous state of something or someone. In this sense, the speaker uses his words to change the world's condition of things. In certain naval communities, for example, the naming of the ship is frequently part of the ship launching ritual. Assume a proper person in the ceremony states, "I name this ship "The Tragedy," and the name of the ship is disclosed in front of the invited audience. The fact that the ship had no name until now is changed by the formally stated term.

The mastery of speech act is an important problem in Indonesia, since it is incorporated in the most recent national curriculum, Kurikulum 2013 or K13, where it is referred to as *tindak tutur* in Indonesian. For example, one of the basic skills (*kompetensi dasar*) in the English Language topic in the K13 for first-year junior high school pupils explicitly states:

Merespon makna dalam percakapan transaksional (to get things done) dan interpersonal (bersosialisasi) pendek sederhana secara akurat, lancar dan berterima untuk berinteraksi dalam konteks kehidupan sehari-hari yang melibatkan tindak tutur: meminta dan memberi kepastian, serta mengungkapkan dan mananggapi keraguan.

This can be translated into English as:

To respond meanings in short transactional conversation (to get things done) and interpersonal conversation (to socialize) accurately, fluently, and be able to interact in daily life context which involves speech act: to request and to ensure, as well as to express and respond to uncertainty.

As a result, foreign language educators in Indonesia should pay close attention to this speech act competency. This is because the pragmatic element is intrinsically tied to social cultural knowledge, which enables foreign language learners, especially ELF learners, to use language as an acceptable mode of communication [17].

While Bintang Emon as an object of this study, his full name is Gusti Muhammad Abdurrahman Bintang Mahaputra, Bintang Emon was born on May 5, 1996. He is known as a comedian or stand up comedian. Bintang Emon started his journey as a comedian in 2014 by joining the Stand Up Indo Bandung community. In 2017, he participated in the third season of the Stand Up Comedy Academy (SUCA) talent show and won. After that, Bintang Emon often performed as a comedian. His name is slowly becoming known by the public. He then spread his wings to the world of acting. Two Blue Lines and Milly and Mamet: This Isn't Love and Rangga is a feature film that he has starred in.

Bintang Emon's name has skyrocketed and has often gone viral on social media since he made video content for the *Dewan Perwakilan Omel-omel*, aka DPO. He suddenly became the creator of Twitter's favorite content because the content managed to make many people laugh without ignoring the message he wanted to convey. The DPO video for those who wear mini-dresses when praying is the content that makes Bintang Emon's name skyrocket among Twitter residents. The next DPO content that is no less viral is a scolding for those who are still reluctant to anticipate the transmission of the corona virus. This DPO Corona video created by Bintang Emon was not only viral among netizens, but also captured the attention of a number of public figures, such as Haidar Bagir, culturalist and actor Sujiwo Tejo, Deputy Speaker of the House of Representatives Muhaimin Iskandar aka Cak Imin, musician Addie MS, and actresses Dewi Sandra. The DPO Corona video attract attention to analyze speech acts in the content of the video.

For this reason, this paper raises the questions "what are the speech acts types employed by Bintang Emon in his video on Instagram?", and "what is the most frequent type appearing throughout his video?". To answer the questions, the nature of speech act along with its features are firstly elucidated, followed by the explanation about the speech in the video. The classification of speech act will follow afterward, and finally, the conclusion will close the discussion.

Methodology

This is a qualitative study since it deals with research problems where the variables are unknown and need to be explored [18]. A core phenomena is a key concept, idea, or process examined in this sort of study. This style of study considers anything to be a central phenomena that must be investigated and comprehended [18]. Discourse analysis is carried out on the major source of data, Bintang Emon's Instagram video. Discourse analysis is one of a group of modern methods that emphasizes human language as a socially contextualized performance [19]. The purpose of this type of study is to examine how language is used to achieve interpersonal and social interaction [20]. This investigation looks at the existence of context in which a language is utilized in order to form theories about its true meaning [21]. To put it another way, when doing a discourse analysis, one is prompted to consider how context is imbued in a language and how it should be appropriately understood.

The analysis in this study is carried out in a number of phases. The first step is to watch the video while carefully reading the script that has previously been printed. Then, utterances including performance of a speech act are emphasized. The film is then re-watched to gain a more in-depth insight, with careful attention made to data such as voice, intonation, and imitation in the particular context. These details are said to be necessary for deducing the intended meaning of the speech actions used.

Furthermore, the emphasized utterances are subjected to interpretation, which takes into account the context of where and when they are said in order to determine whatever illocutionary acts they include. The interpretation is done piecemeal on the utterances. The intentions of each Bintang Emon's utterance are discovered, and the utterances are then classified using the Searlean speech act categories. Finally, the most common form of speech act that emerges is identified.

Findings and Discussion

The data on the usage of speech act in Bintang Emon's utterances will be shown and analyzed in this section. The study of the film to determine the speech act types includes not only the precise forms of utterances performed by Bintang, but also factors such as his intonation, imitation, gesture, and context.

Only the representative and instructions were discovered in Bintang Emon's utterances in his video posted on June 20, 2021, out of the five kinds of speech act (representative, directive, comisive, expressive, and declarative). This is due to the fact that he utilized certain utterances that fall into the representative and instructions categories.

The following are extracts from Bintang Emon's utterances in his video in which he stated that he is positive for covid. At least one of Bintang's statements that contain a speech act may be found in each clip. Following that, the utterances were analyzed and categorized using the speech act categorization process. I'll give examples of each of the two categories of speech acts in the following order:

Representative act

Excerpt. :

Halo guys, jadi malam ini gue lagi di endorse covid yah, syaratnya sih simple tinggal nafas terengah-engah, terus mual-mual, terus batuk-batuk, sama sakit kepala banget.

Hello guys, so tonight I'm being endorsed by covid, well, the conditions are simple, just short of breath, keep feeling sick, keep coughing, and have a really bad headache. The statement was intended to inform that at that time Bintang Emon was suffering from the disease covid. he explained what symptoms he was feeling due to the corona

virus. The expression of Bintang Emon is a representative/assertives illocutionary act because it states and tells the truth that is being experienced by the speaker which is uttered pragmatically.

Instructions act

Excerpt. :

Oh sama harus siap dituduh bagian dari konspirasi dan harus siap disumpah. Yah karena angkanya bagus, yah gue ambil ajalah. Karena kayaknya lagi bakar duit. Soalnya hari ini aja yang di endorse ada 10.000 lebihlah, gila ada banyak banget kan. Lu bisa liat gathering talentnya di rumah sakit terdekat lagi bagi-bagi invoice, bagi-bagi duit tuh.

Oh must be prepared to be accused of being part of a conspiracy and be prepared to be sworn in. Well, because the numbers are good, I'll take it. Because it's like burning money. The problem is that today there are more than 10,000 endorsed, it's crazy that there are so many, right. You can see the talent gathering at the nearest hospital is distributing invoices, distributing money.

Bintang Emon offends those who do not believe in covid's existence with this comment. Many netizens believe that the public personalities who have been affected by Covid are simply part of a huge conspiracy. "You can see the talent gathering at the nearest hospital," Bintang Emon says, implying that people who don't believe in covid can check at how many Covid patients are being treated in hospitals. The illocutionary act of giving instructions or directions is included in the utterances.

After presenting the classification of the speech act of Bintang Emon utterances in his video posted on June 20, 2021, we may discuss the findings and how they answer the research questions proposed. There are two research questions that are concerned respectively with the types of speech acts; and the most frequent type and its reasoning. The first question concerning the interpretation has been answered earlier in the section of the classification of the speech act of Bintang Emon's utterance in his DPO video on Instagram.

As an answer to the second research question about the types of speech act found in Bintang Emon's utterances in his video on Instagram, based on speech act theory, there are two out of five classes identified. The two types are representative/assertives, and instructions/directives. The commissives, expressives, and declaratives do not appear in Bintang's utterances throughout the video due to the absence of any utterances that includes the three classes of speech acts [14].

Regarding the second research question, the findings answer that the most frequent type of speech act is representative. This type is found in 5 utterances of Bintang Emon. The expression that is categorized as a representative act are "so tonight I am being endorsed by covid, right?" stating that he is suffering from covid. "The conditions are simple, just short of breath, continue to be nauseous, keep coughing, and have a really bad headache." complained about the symptoms he felt while suffering from covid. "There is my friend, his father died, that was also endorsed" telling the audience that he had a friend whose father died of covid. "My friend is still in the hospital, his breath is short of breath really" informed that he has a friend who has covid and is still being treated at the hospital until now and he also stated that his friend also experienced shortness of breath due to covid. "The acting is crazy, really cool, Reza Rahardian just passes" proud of his friend who is better at acting than Reza Rahardian but the implied meaning is that he is offending again those who think that those who suffering from covid is just an act and pretend.

Conclusion

Bintang Emon is one of comicas that being famous because of his DPO video on Instagram, and becomes the subject of this study. I analyzed his utterances by using speech act theory propounded by [14]. The analysis revealed some core findings regarding the interpretation of Bintang Emon's utterances, classification of the speech act, and the most frequent category that appears.

Through the interpretation, I was enabled to classify Bintang Emon's utterances into speech act categories. It is identified two categories of his utterances in this study: representative, and instructions/directives. Among those two categories, representative ranks as the most appeared category. It is performed by the main character in 5 utterances.

In general, because the speech act phenomena may be observed in real-life conversation, the content of Bintang Emon's DPO video is interpreted as a complaint that is identical to real life complaints. The speech act utterances in Bintang Emon's Instagram video are translated such that they may be categorised chronologically, starting with the most often occurring category and ending with the fewest. Common readers whose experience to activities of evaluating language, in particular the speech act, is limited might benefit from this research to improve their understanding. Furthermore, for second language learners who are unaware of the pragmatic characteristic, this study can pave the road for them to become more conscious in their target language, in this case English.

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