Cross-Cultural Pragmatics of Indonesian Speech Acts by Filipino YouTube Content Creator

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Abstract

In Indonesian digital space, recently, there has been a noticeable increase in Filipino gaming content creators speaking in Indonesian. This phenomenon is interesting because it shows that the digital platforms have become key spaces for intercultural communication, identity expression, and language interaction in modern society. However, research on Indonesian speech acts used by foreign speakers, particularly Filipino content creators, is still very limited. Therefore, this study aims to examine how Filipino content creators perform Indonesian speech acts in digital communication. Several Indonesians and Filipinos creators, who is communicating in the digital space, were selected as the data source due to their high audience engagement and consistent use of Indonesian in digital communication. Such communication practice makes them appropriate representatives of cross-cultural language practices in online environments. Through a qualitative analysis, the specific eight hours of video data were transcribed and categorized according to Austin and Searle's speech act framework (locutionary, illocutionary, and perlocutionary). Such categorization is displayed into tables to identify patterns of use. This systematic analytical procedure enhances interpretive reliability and reveals recurring pragmatic patterns within naturally occurring discourse. The study identified a total of 97 speech acts produced by Filipino content creators. The analysis shows that Filipino content creators tend to use illocutionary speech acts with harsher language and a sarcastic style. Furthermore, content creators also use locutionary acts that employ descriptive sentences and informal or casual language. Meanwhile, in perlocutionary acts, content creators generally receive positive responses from their audience, which is most likely influenced by the entertaining and light-hearted nature of their videos. These findings indicate that Filipino content creators, despite being non-native Indonesian speakers, demonstrate strong pragmatic awareness by strategically performing social actions, managing interpersonal relations, and sustaining audience engagement. Their speech reflects how digital contexts facilitate pragmatic experimentation, enabling second-language users to adapt linguistic resources to interactional goals such as persuasion, rapport-building, and identity construction. This study contributes to the development of cross-cultural pragmatic studies and can serve as a reference for teaching Indonesian as a foreign language in the digital era by emphasizing the pedagogical value of authentic digital discourse in fostering learners' pragmatic competence and intercultural communicative skills in real-world communication.

Keywords: content creator; Filipinos; Indonesian; Speech Act; social media.

INTRODUCTION

For the first time in Indonesian digital culture, large numbers of foreign content creators, most visibly Filipinos, are gaining popularity by producing content on YouTube using the Indonesian language. This phenomenon is striking because it goes beyond entertainment. It touches on questions of linguistic identity, intercultural interaction, and the risks of miscommunication in a fast-

growing digital economy. The visibility of Filipino YouTubers who adopt Indonesian as their medium suggests not only the global reach of Indonesian but also the emergence of new pragmatic dynamics in online communication. However, despite its cultural and social significance, this phenomenon has received little scholarly attention.

Content creators are individuals who generate and share digital material on multiple platforms, often focusing on areas such as beauty, food, lifestyle, and travel (Kolo et al., 2024; Tafesse & Dayan, 2023). Their content is typically delivered through various formats (i.e., images, videos, or written texts) on digital platforms, such as YouTube. Filipino content creators document and share their daily activities through various platforms, such as YouTube, TikTok, and Facebook. For example, in a YouTube video titled "*Kegiatan Kairi Di Luar Main Mobile Legend Bikin Marlo & Marco Speechless*" [Kairi's Activities Outside of Playing Mobile Legends Leave Marlo & Marco Speechless] on the Volix Media channel, Filipino content creator Kairi Ygnacio Rayosdelsol said: "*Awalnya saya sempat menerima tawaran kontrak dari salah satu tim yang ada di Indonesia, waktu itu umur 16. Tapi saya ga ambil karena takut ga pernah ke negara lain.*" [At first, I was offered a contract by one of the teams in Indonesia when I was 16. But I didn't take it because I was scared; I had never been to another country before.] In another example, Paul Denver Lintag Miranda on the Onic YouTube channel said: "*Perjalanan kalian masih jauh, untuk sekarang gue ga bisa sama kalian. Tapi percaya guys gue akan selalu pantau dari jauh.*" [Your journey is still long, and for now, I can't be with you. But trust me, guys, I'll always be watching from afar.] These utterances differ from those of native speakers, particularly in terms of pronunciation, intonation, vocabulary choice, and overall fluency (Bautista, 2004). Such linguistic variations, while understandable for second-language users, can result in noticeable pragmatic differences compared to native usage (Grosjean, 2012; Ishihara & Cohen, 2010). These diversities may affect the intended meaning or tone of a message, especially when the politeness strategies or cultural elements embedded in Indonesian are not fully observed. Communication between Filipino content creators and native Indonesian audiences can sometimes lead to misunderstandings or even perceived rudeness, despite the original intent being neutral or friendly. According to Primantari and Wijana (2016), these misalignments highlight the importance of pragmatic competence in second-language communication, as even minor errors can disrupt the flow of interaction and hinder mutual understanding.

Language is a fundamental tool for communication and key component of a nation's identity, enabling individuals to interact; express ideas and opinions; and maintain social relationships (Suminar, 2016). Language is shaped by the speech community's social norms, reflecting personal or group identity (Wiratno & Santosa, 2014). People use various languages across the world. In Indonesia, despite its rich linguistic diversity, Indonesian (which was derived from Malay language), is chosen as the national language. Abidin (2019) accentuated the pivotal role of Indonesian language in this country's national life, highlighting its dual function as both a unifying national symbol and the official state language. As a national language, it facilitates national pride and identity, bridging citizens across regions and cultures while uniting various ethnic and linguistic communities. Furthermore, it serves as the formal medium for government affairs, education, and the advancement of the cultural, scientific, and technological sectors (Nugroho, 2015).

One important field of study that examines language use is pragmatics, a branch of linguistics that investigates how context shapes meaning in communication. Pragmatics explores how people interpret language within specific social and situational contexts rather than focusing solely on the literal meanings of words (Rahardi, 2005). Building on this, pragmatics, a branch of semiotics, explores how language, context, and meaning interact in real-world communication (Niu, 2023; Dey, 2023). The study of speech acts, which involve actions performed through language (such as reporting, stating, questioning, warning, promising, agreeing, regretting, or apologizing) is a central aspect of pragmatics (Purba, 2014). Speech acts are the minimal functional units in a communicative event and can be produced by both native and second-language speakers, making them a valuable focus for cross-linguistic and intercultural analyses (Holtgraves, 2007).

A speech community can be either monolingual or bilingual, depending on the number of languages that its members use. A monolingual community communicates using only one language, whereas a bilingual community uses two or more languages. Bilingual individuals adjust their way of communicating depending on who they are speaking with, using multiple languages when

interacting with fellow bilinguals, but limiting themselves to a single language when speaking to monolinguals (Grosjean, 2012). In the Indonesian context, bilingualism refers to the capacity to alternate between two languages, typically Indonesian and either English or a regional language (Rakhmat & Qohar, 2024; Arjulayana, 2018). Within these communities, distinctions also arise between native and second-language speakers. A native speaker is someone who naturally acquires a language during the critical period of brain development, typically through immersion in their home or local environment, making that language their primary means of communication (Nuryanto, 2015; Jumanto, 2019). In contrast, a second language is learned after the first, usually in a conscious, structured manner, and is generally used in more limited or specific contexts, such as education, work, or travel (Harras & Bachari, 2022).

Such variations in linguistic background and language choice influence not only what speakers say, but also how they perform actions through language, which is the central concern of speech act theory. Yule (2006) defined speech acts as actions carried out through utterances, focusing on the intended meaning rather than the literal words. Speech acts convey communicative intentions (Syafruddin, 2022), and their function lies in the speaker's intended meaning (Nadar, 2009). Mulyana (2005) added that speech acts are purposeful, functioning not only to inform but also to influence, direct, or express emotions. Their core types include representative (stating facts), directive (requesting or commanding), commissive (promising), expressive (conveying emotions), and declarative (changing reality through speech). Speech acts are central to pragmatic interaction, involving the speaker, listener, and context (Zagoto et al., 2019), and they find interdisciplinary relevance, from literary analysis and anthropology to philosophy and linguistics.

The Speech Act Theory, introduced by J. L. Austin (1955) and further developed by J. Searle (1969), highlights that utterances perform actions, not just communicate information. This becomes particularly important in bilingual contexts, where speakers adjust their speech acts to align with each language's norms. Code-switching, for instance, may shift an utterance's illocutionary force to match cultural expectations, signal politeness, reflect social hierarchy, or indicate emotional closeness. Thus, bilingualism affects both language structure and the way speech acts are realized and interpreted. Austin (1955) categorizes speech acts into locutionary (saying something), illocutionary (doing something), and perlocutionary (affecting someone), a framework echoed by Searle (1969).

Speech acts are commonly categorized into three types: locutionary, illocutionary, and perlocutionary. Locutionary acts, as defined by Yule (2006) and Rahardi et al. (2016), involve the basic act of stating something meaningfully without hidden intent, such as saying, "Pragmatics is not an easy course," simply to convey information. Rahardi (2003) emphasized that this act solely focuses on the literal meaning of the words. Examples include the use of, "*Cukup!*" (enough) to signal no further discussion in a debate (Ziraluo, 2020) or stating that, "Chairil Anwar… was a pioneer of modern literature in Indonesia," as a way to relay factual content (Damayanti et al., 2022).

In contrast, illocutionary acts express intention or act on speech, such as hinting a request with, "My hand itches," (Rahardi, 2003, p. 71), or implying a need with, "This room is very dark," (Rahardi et al., 2016, p. 78). These acts rely on context, as shown by Nadar (2009, p. 15), who notes that depending on the speaker, "You should study now," may be a command or advice. Illocutionary acts carry force and aim to prompt interpretation or action (Sofyan et al., 2022). Lastly, perlocutionary acts focus on the effect an utterance has on the listener, what it causes them to feel or do. Rahardi (2003) described this as influencing the listener's reaction, such as causing fear with the sentence "I'm afraid to walk near that haunted house." These effects may be intentional or incidental (Kushartanti et al., 2005; Rohmadi, 2004), and can include persuasion, intimidation, or reassurance (Nadar, 2009). For instance, research on government communication during the COVID-19 pandemic showed the importance of effective messaging strategies in influencing public behavior, as different speech acts have varying impacts on individuals' intentions to follow health protocols, with gender, age, and education level shaping the perlocutionary effects (Sultan et al., 2023).

Illocutionary speech acts can be categorized into five types based on their purpose (Sofyan et al., 2022). First, commissive speech acts involve the speaker committing to future actions, such as promising, offering, or refusing, often using persuasive and precise language. Assertive speech acts present statements aligned with reality or truth, including asserting, suggesting, complaining, and

reporting. Meanwhile, directive speech acts aim to prompt the listener to take specific actions through commands, requests, or advice, with tone and context influencing their perceived politeness. Next, expressive speech acts reflect the speaker's psychological or emotional state and are used to praise, congratulate, criticize, or thank. Finally, declarative speech acts serve to convey information or formal decisions, often in a neutral tone, without necessarily expecting a response. Each type functions according to the speaker's intent, context, and relationship with the listener.

Several studies have examined various types of speech acts in different media and contexts. Fitriah and Fitriani (2017) analyzed the novel *Marwah di Ujung Bara* [Honor at the Edge of Fire] and identified locutionary, illocutionary, and perlocutionary acts involving meanings, such as informing, questioning, and commanding. Yuliarti et al. (2015) explored directive speech acts in Agustinus Wibowo's trilogy, revealing both direct and indirect forms with functions such as advising, commanding, warning, and questioning. Next, Bakistuta and Abduh (2023) investigated TikTok videos created by elementary students and found directive acts, such as prohibitions, commands, suggestions, and warnings. In a YouTube episode featuring Deddy Corbuzier, Jeliati et al. (2022) examined expressive speech acts and identified acts such as thanking, condoling, praising, hoping, and expressing curiosity. Astutin et al. (2022) studied representative speech acts in the Kick Andy talk show and identified acts such as stating, informing, advising, and complaining.

Research on speech acts has a long tradition in pragmatics, with studies examining their realization in literature, classrooms, political speeches, and even Indonesian talk shows. These studies have provided valuable insights into how speakers perform actions through words. However, no research has yet examined Indonesian speech acts performed by Filipino content creators, particularly on YouTube. This gap is significant because speech acts in digital media are not merely linguistic forms, but also resources for constructing authenticity, negotiating identity, and sustaining audience engagement.

This study aims to describe and explain how Indonesian speech acts are produced by Filipino content creators. In addition, this study aims to explain the differences between the speech of native Indonesian speakers and that of Filipino content creators. It contributes to the studies of linguistics, culture, and sociolinguistics by pointing out the pragmatic features of speech acts used in cross-linguistic communication, particularly in a digital and multicultural context (Yule, 2006). This study provides understanding of the unique linguistic strategies employed by second-language speakers and enhances our understanding of how language functions as a social tool across cultural boundaries. The findings may serve as a valuable resource for sociolinguistic researchers and educators, especially those investigating second-language acquisition, idiolectal variation, and digital communication. Furthermore, this study provides a foundation for future academic inquiry and may support institutions and cultural experts in developing educational materials or training programs focused on Indonesian for foreign speakers (Canale & Swain, 1980). It helps bridge linguistic and cultural gaps in increasingly globalized digital environments.

METHOD
Design

This study employed a qualitative content analysis supported by frequency counts. Its aim was to identify and analyze the speech acts performed by Filipino content creators when interacting in Indonesian language on YouTube. This design was chosen because it allows a contextual examination of linguistic phenomena, capturing both the forms of utterances and the pragmatic strategies used in cross-cultural digital communication. Qualitative research involves narration and description (Ahmadi, 2019), and relies on interpretive methods rather than statistical analysis (Thanh & Thành, 2015). Descriptive research aims to explain and validate phenomena as they occur (Ramdhan, 2021), capturing their current state without generalization (Hikmawati, 2020). This approach suits the study, as the utterances in Indonesian by Filipino content creators on social media are presented in written, descriptive form.

The subjects of this study were two Filipino content creators, coded as FCC1 and FCC2. They were selected through purposive sampling based on the following criteria: (1) having Filipino citizenship, (2) consistently using Indonesian in their content, (3) having more than 200,000

followers across social media platforms, and (4) producing videos with more than 10,000 views. These criteria were established on the grounds that creators with large followings significantly influence cross-cultural communication practices in digital spaces. Moreover, videos with high view counts are considered representative, as they demonstrate substantial audience engagement. For ethical considerations, the creators' real identities were not disclosed. Selecting suitable data sources is crucial in shaping research plans, as primary, secondary, and tertiary sources each serve unique functions (Byrd, 2021). They were obtained through specific methods and served as raw material for explaining the studied phenomena (Zaim, 2014).

The data consisted of spoken utterances extracted from four YouTube videos produced by FCC1 and FCC2, with a total duration of approximately four hours. The unit of analysis was defined as an utterance, that is, a speech segment with final intonation that may take the form of a sentence, clause, or phrase with complete meaning and potential to convey a speech act. The note-taking process involved recording relevant language forms (Mahsun, 2012), including transcribing expressive, directive, persuasive, and representative utterances. Transcription may be carried out during or after observation, using orthographic, phonemic, or phonetic methods, depending on the analysis focus (Fadilla & Wulandari, 2023). Observation involved examining language use, both spoken and written (Zaim, 2014). In this study, observation was conducted by listening to social media videos in which Filipino content creators speak Indonesian. The data collection process involved several steps (Miles et al., 2014): (1) selecting videos according to the criteria, (2) downloading and watching the videos, (3) transcribing the utterances verbatim, and (4) selecting utterances relevant to the study. From this process, a total of 97 utterances were obtained. The analysis focused exclusively on the creators' spoken utterances, while audience comments in written form were excluded.

Data analysis is a crucial stage in which the authors conduct after the required data have been gathered to address the research problem. The accuracy of the analysis tool greatly affects the reliability of conclusions; therefore, data analysis cannot be overlooked (Muhson, 2006). To analyze the data, the authors employed four steps (Miles et al., 2014). The first is identification, all transcribed utterances were carefully reviewed, and only those containing potential speech acts were retained for analysis. The second is classification, each utterance was coded and categorized into one of the three speech act types: locutionary, illocutionary, or perlocutionary acts. The third is, interpretation, within each category, the utterances were examined to reveal pragmatic strategies used by the creators, such as informal expressions, sarcasm, or persuasive appeals. The last is quantification, the frequency of each speech act type was counted and summarized in tables and percentages to show their relative distribution across the dataset.

ANALYSIS

In this analysis, the authors studied a total of 97 instances of Filipino content creators' speech acts. The data consisted of 31 locutionary acts, 58 illocutionary acts, and 8 perlocutionary acts. The details of these findings are presented in Table 1:

Table 1. Speech Acts of Filipino Content Creators

No.	Name of YouTube account	Locution	Illocution	Perlocution
1	FCC1	19	33	5
2	FCC2	12	25	3

These results indicate that illocutionary acts were the most frequently used by Filipino content creators, suggesting a strong focus on intentional meaning and communicative purpose in their speech. The distribution of speech acts reflects varied pragmatic functions within their Indonesian utterances. The following subsections present these findings in greater detail, examining how each type of speech acts manifests in the utterances of the Filipino content creators.

Locutionary Acts

A locutionary act is an utterance that conveys meaning at the surface level, without any intended influence or effect beyond the literal message. These acts aim to provide information, describe situations, or factually and directly respond to queries. The following examples illustrate such instances in the speech of Filipino content creators using Indonesian.

(1) KYR/08:46/TTL/1
Host : *Berapa peso perjamnya?* [How much is it per hour in pesos?]
FCC1 : ***Sejamnya 10 peso***. [It is 10 pesos per hour.]
Host : *10 peso Indonya berapa? 4 ribuan ya?* [How much is 10 pesos in Indonesian rupiah? Is it around 4,000 (rupiahs)?]
FCC1 : *Kayak 3 ribuan ya.* [Maybe it is around 3,000 rupiahs.]

In (1), the utterance "*Sejamnya 10 peso*" is an example of a locutionary act, as FCC1 directly provides factual information in response to the host's question about the hourly rate for using a computer in his country. In this context, there is no implied intention to influence, command, suggest, or persuade the listener; he simply offers an objective answer regarding the cost. Therefore, the utterance focuses on conveying a literal or descriptive meaning, namely stating that the hourly rate is 10 pesos.

(2) KYR/03:36/TTL/2
Host : *Emang umur lu berapa?* [How old are you?]
FCC1 : ***18 (tahun).*** [18 (years old)].
Host : *Oh, jatuhnya lu udah dua tahun di Indonesia? [Oh, so I guess it's been two years since you came to Indonesia?*]
FCC1 : Iya. [Yes.]

FCC1's utterance, *"18 (tahun),"* is classified as a locutionary act, because it is a factual linguistic expression that directly answers the host's question, "*Emang umur lu berapa?*" [How old are you?] without any additional intention beyond conveying information of his age. Its form as a numerical phrase, functions to state a factual proposition, so that the meaning can be understood literally without any hidden implicature. In a conversational context, this response only provides concrete data in accordance with the interlocutor's request for information, without any intention to influence, imply, or direct a particular reaction. Thus, the locution is evident through the relation between the linguistic form (numerical age), the statement function (factual information), and the interactional context (an answer to a question).

(3) AJB/04:21/TTL/V1
Audience : *Lu ga mau pindah?* [Don't you want to transfer?]
FCC2   : ***Ga, baru perpanjang kontrak gua.*** [No, I just renewed my contract.]

Here, FCC2's statement in data (3), "*Nggak, baru perpanjang kontrak gua,*" is an example that conveys a literal and semantically-clear message that the listener can understand without needing to infer any hidden intent or implied effect. The sentence contains a factual statement, "*Baru perpanjang kontrak gua,*" which serves to inform the audience that FCC2 is not transferring because he just recently renewed his contract.

(4) AJB/08:48/TTL/1
FCC2 : ***Biasa di sini selalu penuh, guys.*** [It's always packed here, guys.]

FCC2's utterance in data (4), "*Biasa di sini selalu penuh, guys,*" simply conveys a factual statement that the place referred to as "*di sini*" is usually crowded. The utterance is understood literally, without any underlying intent to influence the listener's behavior or to express a particular emotion. It is considered purely as a factual observation about a location.

The findings demonstrate that Filipino content creators frequently use locutionary acts to convey straightforward, factual information without additional intent or implied meaning. These utterances serve primarily descriptive functions and are not intended to influence the listener or produce a specific effect. For instance, FCC1's response regarding hourly rates and his explanation of learning Indonesian slang exemplify statements that focus solely on delivering literal content. Similarly, FCC2's remarks about renewing his contract and describing a crowded location are direct expressions of observable facts. This indicates that in many contexts, Filipino content creators tend to prioritize clear, literal communication in their spoken interactions.

Illocutionary Acts

Unlike locutionary acts, illocutionary acts, as defined in the speech act theory, involve a communicative intent that performs a function, whether it's requesting, asserting, advising, or expressing feelings. Speakers who use illocutionary acts are not just saying something; they are doing something through the act of speaking. The following examples illustrate how Filipino content creators use such acts while speaking Indonesian.

(5) KYR/10:37/TTI/2
Sze   : *Ih kok gue pendek banget di sini?* [Ew, why am I so short here?]
FCC1 : *Emang u tinggi?* [Do you think you are tall?]
Sze   : *Haha, engga, masa ini kayak kita jadi bocil gitu gasi*? [Haha, no way, it's like we became kids, don't you think?]

FCC1's utterance, "*Emang lu tinggi?*" is classified as an expressive illocutionary act as it contains a sarcastic expression from the speaker to the listener. In expressive illocutionary acts, utterances are used to express the speaker's psychological attitude or feelings towards a situation, and in this case, the speaker conveys feelings of doubt or contempt by sarcastically referring to the listener's height.

(6) KYR/12:42/TTI/2
Sze   : *Sumpah, ini kita jalannya lama banget. Anjir!* [I swear, this walk is taking way too long. Damn!]
FCC1 : **Gedein lagi suaranya, pencet F. Kalau buat** run *biasanya* **shift** *coba.* **[**Turn up the volume (of your voice) by pressing F. If you want to run it, (the key) is usually shift, try it.]

FCC1's utterance in data (6) this falls under the category of declarative illocutionary acts. Declarative illocutionary acts are acts performed to change a state or situation through speech. In this utterance, the speaker gives instructions or commands that are directly aimed at changing the listener's actions, namely to increase the volume and play a character in the game by pressing certain keys.

(7) AJB/01:31/TTI/1
FCC2 : **Woi, judi anjing lu ya? Lu stop judi-judi, ya!** [Hey, are you gambling you dog? You, stop gambling, okay?]

The utterance, *"Woi, judi anjing lu ya? Lu stop judi-judi, ya!"* is an illocutionary act, because the speaker (FCC2) is not only expressing words but performing the act of commanding or ordering the hearer to stop gambling. The speaker's intention is clearly directive, aiming to influence the listener's behavior by prohibiting an action that is considered negative. The illocutionary force is strengthened by the use of emphatic and vulgar expressions, which serve to assert authority and urgency, making it a directive illocutionary act rather than a mere statement or description.

(8) AJB/07:16/TTI/1

FCC2 : ***Kalau lu suka kopi lu bisa ambil kopi di situ.*** [If you like coffee, you can get some over there.]

The utterance in data (8), *"Kalau lu suka kopi lu bisa ambil kopi di situ,"* is categorized as illocutionary act, because the speaker (FCC2) not merely provides information but performs the act of offering something to the listener. Instead of simply describing the availability of coffee, the speaker has the intention is to give the interlocutor an option or invitation to take it, which constitutes an action beyond the literal words. The illocutionary force here lies in the act of encouraging or permitting the listener to help themselves, making it a directive type of illocutionary act, since it attempts to influence the hearer's behavior.

The analysis reveals that Filipino content creators actively use illocutionary acts to express intentions, attitudes, and interpersonal meanings beyond mere information delivery. These utterances are performed with specific purposes, which is evident in the creators' dialogue. FCC1's comments about his parents' support and his early gaming experience reflect more than factual reporting; they communicate reassurance and assert his credibility. Similarly, FCC2's enthusiastic praise of the player lounge and his offer of coffee are not only descriptive, but also aimed at influencing, inviting, or engaging the audience. These findings put emphasis on illocutionary acts that serve as key tools in shaping interaction and meaning, enabling content creators to express personal attitudes, establish rapport, and fulfill social roles in their communication.

Perlocutionary Acts

Unlike locutionary or illocutionary acts, perlocutionary acts focus on the outcome of an utterance, i.e., the effect it has on the listener. As defined in the speech act theory, they are measured not just by what is said or intended, but by how the listener is influenced cognitively, emotionally, or behaviorally. The following examples illustrate how certain utterances by Filipino content creators led to such reactions.

(9) KYR/32:47/TTP/1
Host 1 : *Ling itu paling over power?* [Is Ling the strongest?]
FCC1 : ***Ga sih, tapi tapi yang paling nyaman aja kayak kalo gua pake ling ga ada yang susah gitu.*** [No, but it is the most comfortable one, like if I use it, nothing is difficult like that.]
Host 1 : *Sombong amat. [How arrogant.]*

FCC1's utterance in data (9), *"Ga sih, tapi tapi yang paling nyaman aja kayak kalo gua pake ling ga ada yang susah gitu,"* is a perlocutionary act as it has an effect on the interlocutor. By saying that using Ling is very easy and convenient, FCC1 gives the impression that he is skilled, prompting Host 1 to respond with the comment, "*Sombong amat.*" This shows that FCC1's utterance definitely had a psychological impact in the form of an assessment of FCC1's attitude, namely that he is considered arrogant. Thus, the perlocutionary effect in this utterance is proven by the direct response from the interlocutor.

(10) KYR/16:00/TTP/2
FCC1 : ***Boleh minta air gak sih?*** [Can I have some water?]
Host : *Boleh dong!* [Sure!]

FCC1's utterance, "*Boleh minta air gak sih,"* is essentially a directive form of illocutionary act, since it conveys a request. However, this utterance can also be analyzed as a perlocutionary act when viewed from the effect it produces on the listener. After the request was made, the Host responded with, "*Boleh dong,"* and was willing to provide him with water. Thus, FCC1's utterance successfully influenced the Host's action, resulting in a concrete response. This is what makes it perlocutionary, since the essence of a perlocutionary act lies in the effect or impact it has on the hearer after the utterance is delivered. In this case, it is the Host's willingness and action to fulfill the request.

(11) AJB/19:26/TTP/2
Guest : Banyak banget donet (donasi) dari judol loy! [There are so many donations from online gambling, *loy*!]

FCC2 ：**Habisin duit lu anjing, lu habisin sendiri duit lu. Anjing lu!** [Spend your own money, you dog, spend your own money. You're a dog!]

FCC2's utterance, "*Habisin duit lu anjing, lu habisisn sendiri duit lu. Anjing lu!*" is considered a perlocutionary act, because it clearly has an effect on the addressee and the audience. This statement contains insults and harsh accusations that will certainly affect the psychological condition of the listener, making them feel offended, attacked, or humiliated. This effect is not speculative, but rather certain, because the language used is clearly offensive, rude, and attacks the identity of the addressee. Thus, the perlocutionary act in this utterance is the creation of a negative emotional impact (such as anger or embarrassment) caused directly by FCC2's utterance.

(12) AJB/22:03/TTP/1

FCC2 ：***Iya sih banyak yang subscribe, judi-judi ya ternyata.*** [Yeah, it is true that there are a lot of subscribers... Turns out it's all about gambling.]

Viewers: *Diblock aja loy.* [Just block it, *loy*.]

FCC2's statement, "*Iya sih banyak yang subscribe, judi-judi ya ternyata,*" is considered a speech act, because it clearly affects listeners or viewers. By saying that many people subscribe, but the content regards gambling, FCC2 evokes a negative assessment of the content. This is evident from the viewers' response, "*Diblock aja loy,*" as a direct reaction to FCC2's utterance. Thus, the utterance clearly has an impact in the form of a change in the attitude and decision of the addressee, namely, to suggest blocking.

The perlocutionary speech acts identified in the Filipino content creators' utterances demonstrate how language can provoke reactions, trigger emotions, or influence listeners' behavior. FCC1's statement about being approached multiple times led the hosts to infer desperation and speculate on the situation, demonstrating a clear cognitive effect. His other polite request for water resulted in a direct physical response, underscoring the practical impact of perlocution. Similarly, FCC2's prompt for a greeting successfully elicited a verbal reply from a fellow speaker, while his comment about gambling prompted reflection or possible disapproval from listeners. These examples illustrate how perlocutionary acts go beyond conveying meaning; they actively shape the listener's thoughts, emotions, or actions.

Meaning and Identity in Digital Cross-Cultural Communication

This study sought to analyze how Filipino content creators perform speech acts in Indonesian, particularly focusing on locutionary, illocutionary, and perlocutionary acts. The findings indicate a strong preference for illocutionary acts (58 of 97 utterances), followed by locutionary acts (31 utterances), and perlocutionary acts (8 utterances). This distribution suggests that Filipino content creators not merely transmitted information but actively were engaged with their audience with intentional, interactive speech. Their communication style reflects the pragmatic functions outlined by Rahardi (2003) and Yule (2006), who asserted that speech acts are fundamentally about achieving specific effects within a social context.

The high occurrence of illocutionary acts indicates a deliberate effort by non-native speakers to perform social functions, such as reassuring, asserting, inviting, or praising, which are the key markers of communicative competence in a second language (Canale & Swain, 1980). For instance, FCC1's remarks about parental support or gaming experience do more than inform; they reinforce the audience's personal stance and build credibility. Similarly, FCC2's offers and expressive commentaries serve as socially-engaging tools. These results align with those of Primantari and Wijana (2016), who emphasized the centrality of pragmatic awareness in second-language communication, particularly when addressing native audiences in informal digital settings. However, unlike the participants of Primantari and Wijana's research, who tended to rely on formulaic expressions typical of classroom or planned discourse, the Filipino content creators in this study displayed a more adaptive and creative use of illocutionary acts. This suggests a higher level of pragmatic flexibility shaped by the spontaneous and performative nature of online interaction.

Meanwhile, the relatively lower number of perlocutionary acts proves that while Filipino content creators can influence audience reactions, these effects often emerge incidentally rather than through deliberate design. Nonetheless, examples such as FCC1's statement about receiving multiple

offers and FCC2's comments about gambling effectively triggered audience responses. This confirms Rahardi's (2003) and Nadar's (2009) assertions that perlocutionary acts are powerful because of their potential to affect the hearer's thoughts or behaviors. In contrast to Fitriah and Fitriani's (2017) study, which examined speech acts in scripted or dramatized contexts where perlocutionary effects were often intentional and pre-constructed, the present findings display a more organic form of persuasion, arising naturally in unscripted, conversational exchanges. This illustrates how social media communication blurs the boundaries between intentional and incidental pragmatic effects.

Compared with earlier studies, such as those by Fitriah and Fitriani (2017) and Jeliati et al. (2022), which explored speech acts in fictional or controlled settings (e.g., literature, television, or classroom interactions), the current research emphasizes spontaneous and naturalistic language use in unscripted social media environments. The casual tone, frequent code-switching, and real-time audience engagement in YouTube videos create a richer and more dynamic context for pragmatic analysis. Unlike Jeliati et al. (2022), who found that non-native speakers often avoided complex speech acts due to linguistic limitations, this study shows that Filipino content creators actively experiment with varied speech act forms to enhance relatability and interaction. This contrast suggests that digital environments may lower the communicative pressure typically associated with second-language use to provide greater pragmatic experimentation.

From a broader perspective, these findings contribute to the cross-linguistic understanding of speech acts by demonstrating how second-language speakers, despite limited fluency, can skillfully navigate communicative intent through speech acts in online contexts. The results echo Rahardi et al.'s (2016) observations on the challenge of maintaining politeness, intent, and clarity amid multilingual dynamics, while also extending their work by showing how such challenges can become creative resources for building online identity and engagement.

Conclusion

This study reveals that Filipino content creators employ a variety of speech acts while using Indonesian, with illocutionary acts being the most dominant. Their utterances demonstrate intentionality in expressing attitudes, performing social roles, and maintaining engagement with the Indonesian audience. Despite being non-native speakers, they exhibit a functional understanding of the pragmatic elements of communication, affirming that speech acts can effectively convey meaning, emotion, and interactional cues. The results highlight how illocutionary and perlocutionary speech acts serve as powerful tools in navigating cross-cultural communication in digital spaces.

However, this study is limited by its relatively small dataset, which is restricted to four hours of video from two Filipino content creators, which may not fully represent broader speech patterns or other linguistic variations. Additionally, it focuses only on the speakers' perspectives without analyzing audience interpretation or feedback. Future research should incorporate larger and more diverse samples, include more platforms and creators, and possibly integrate quantitative methods or discourse analysis to explore audience reactions. This would enrich the understanding of speech acts in multilingual digital environments and support a more effective teaching of Indonesian as a foreign language.

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