

ILLOCUTIONARY SPEECH ACTS IN TASYA FARASYA'S BEAUTY PRODUCT RECOMMENDATION VIDEOS ON YOUTUBE

Salsa Maharani

Institut Prima Bangsa, Cirebon
salsamaharani172@gmail.com

Abstract: This study examines the types and communicative functions of illocutionary acts employed in beauty product recommendation videos by Tasya Farasya, a prominent Indonesian beauty influencer on YouTube. Drawing on John R. Searle's (1976) theory of illocutionary acts, the study identifies and analyzes utterances according to their intended communicative functions. A qualitative descriptive approach was employed using data collected from seven beauty product recommendation videos published in 2024. The data were obtained through observation and documentation techniques and analyzed by classifying the utterances into four categories of illocutionary acts: assertive, directive, expressive, and commissive. The findings reveal that assertive and expressive acts occur most frequently in the selected videos. Assertive acts are primarily used to describe product characteristics, evaluate product performance, and convey factual or experience-based information, whereas expressive acts communicate personal feelings, evaluations, and emotional responses toward the products. These findings demonstrate that different types of illocutionary acts serve distinct communicative functions in beauty product recommendation discourse. This study contributes to pragmatic research by providing insights into the use of illocutionary acts in digital influencer communication and expanding the understanding of speech act realization in online beauty content.

Keywords: Beauty Product Recommendation, Illocutionary Speech Acts, Pragmatics

INTRODUCTION

Language functions not only as a medium for conveying information but also as a means of performing actions, expressing intentions, and influencing others through communication. In contemporary digital environments, these communicative functions have become increasingly prominent as social media platforms facilitate interactive and experience-based discourse. Among these platforms, YouTube has emerged as one of the most influential spaces where content creators communicate with audiences through reviews, tutorials, and product recommendations. Unlike conventional advertising, influencer-generated content relies heavily on conversational interaction, personal experience, and audience engagement, making language a central resource for constructing credibility and persuasive communication.

Within this context, beauty influencers represent a distinctive form of digital communicator because product recommendations are largely delivered through spoken interaction rather than scripted promotional messages. Instead of merely introducing products, influencers evaluate product performance, share personal experiences, express emotions, provide practical guidance, and interact directly with viewers throughout the review process. Consequently, persuasive product recommendation is constructed not only through the information presented but also through the ways language is strategically employed to establish

authenticity, reduce consumer uncertainty, and strengthen audience trust.

One of Indonesia's most prominent beauty influencers is Tasya Farasya, whose YouTube channel has attracted millions of subscribers through beauty product reviews and makeup tutorials (Puspitarini & Restaty, 2022). Her recommendation videos contain naturally occurring spoken interactions in which she describes product characteristics, evaluates cosmetic performance, expresses satisfaction or disappointment, provides suggestions, and occasionally commits to future reviews or product updates. These communicative actions represent various forms of illocutionary acts as proposed by Searle (1969, 1976), making her videos an appropriate source for investigating how language functions pragmatically within Indonesian beauty influencer discourse.

According to Searle (1969, 1976), illocutionary acts refer to communicative actions performed through utterances, including asserting, directing, expressing, committing, and declaring. Rather than merely conveying linguistic meaning, speakers perform social actions by informing, evaluating, requesting, promising, or expressing psychological states. Within influencer-generated content, these speech acts extend beyond interpersonal communication because they simultaneously construct credibility, facilitate audience engagement, and shape persuasive product recommendations. As Rasmussen (1997) argues, the realization of illocutionary acts is closely related to communicative context and the relationship between speakers and their audiences. Similarly, language use in digital environments is influenced by identity, cultural values, and audience expectations (Dawn et al., 2009; Huang Hoon Chng, 1996; Kytölä, n.d.), suggesting that influencer discourse provides a productive context for pragmatic investigation.

Previous studies have examined speech acts in various forms of digital communication, including promotional discourse and beauty-related content. For example, Hajar et al. (2024) investigated speech acts in beauty promotion videos on TikTok and demonstrated that different speech act categories perform distinct communicative functions within digital interaction. Nevertheless, existing studies have primarily focused on identifying and classifying speech act categories, providing only limited discussion of how illocutionary acts operate strategically within influencer discourse. In particular, relatively little attention has been given to how different illocutionary acts collectively contribute to credibility construction, audience engagement, authenticity, and persuasive product recommendation in Indonesian beauty influencer content on YouTube. Consequently, the pragmatic mechanisms through which influencers shape consumer perceptions through language remain insufficiently explained.

Addressing this gap, the present study investigates the illocutionary acts employed in Tasya Farasya's beauty product recommendation videos on YouTube. Specifically, this study aims to identify the types of illocutionary acts used in the videos and to examine how these speech acts function pragmatically in shaping persuasive product recommendations. By applying Searle's (1969, 1976) speech act theory, this study explains how assertive, expressive, directive, and commissive acts collectively contribute to credibility construction, audience engagement, and persuasive communication in Indonesian beauty influencer discourse. In doing so, the study contributes to pragmatic research on digital communication by extending speech act analysis beyond linguistic classification toward a more functional understanding of influencer-generated content.

METHOD

This study employed a descriptive qualitative research design to investigate the types and communicative functions of illocutionary acts in Tasya Farasya's YouTube beauty product recommendation videos. Qualitative research seeks to understand how meanings are constructed and interpreted within particular social and cultural contexts (Mackiewicz, 2018).

This approach is appropriate because the study focuses on naturally occurring spoken discourse and aims to interpret the pragmatic functions of utterances rather than quantify their occurrence. As Dörnyei (2007) argues, descriptive qualitative research is particularly suitable for identifying linguistic patterns and explaining meanings within authentic communicative settings.

The data consisted of spoken utterances produced by Tasya Farasya in seven YouTube beauty product recommendation videos uploaded in 2024. The videos were selected purposively based on three criteria: (1) they contained recommendations for beauty products other than MOP (Mother of Pearl), a cosmetic brand owned by Tasya Farasya, to minimize potential promotional bias; (2) the recommendations were based on her firsthand experience using the products; and (3) each video had received at least 100,000 views, indicating substantial audience reach and engagement. These criteria ensured that the selected videos represented authentic beauty recommendation discourse rather than brand-centered promotional content. Data collection continued until the selected corpus provided sufficient variation across the identified categories of illocutionary acts, making the seven videos adequate to address the research objectives.

Data were collected through observation and documentation (Ardiansyah et al., 2023; Sugiyono, 2019). Each selected video was watched repeatedly to ensure accurate interpretation of the spoken interaction. The researcher transcribed all verbal utterances relevant to product recommendation and documented supporting contextual information, including screenshots, product demonstrations, and interactional situations that helped clarify the intended meaning of each utterance. The completed transcripts were then reviewed several times to verify transcription accuracy and ensure consistency before the analysis was conducted.

The data were analyzed using Sugiyono's (2019) procedures of data reduction, data display, and conclusion drawing. During the data reduction stage, utterances directly related to beauty product recommendation were selected as the unit of analysis. These utterances were subsequently classified according to Searle's (1976) categories of illocutionary acts: assertive, directive, expressive, commissive, and declarative. Although declarative acts are included in Searle's framework, none were identified in the selected videos; therefore, the analysis focused on the remaining four categories.

Following the classification process, each utterance was interpreted by considering its linguistic form, immediate discourse context, and communicative intention within the product recommendation. In cases where an utterance potentially reflected more than one illocutionary function, the dominant illocutionary force was identified based on the speaker's primary communicative intention as realized in the surrounding discourse. This procedure was adopted to maintain consistency in classification while acknowledging that naturally occurring digital discourse may contain multiple pragmatic functions within a single utterance. Finally, the analyzed data were organized into analytical tables and descriptive discussions to explain not only the distribution of illocutionary act types but also their communicative roles in shaping persuasive beauty product recommendations.

RESULTS AND DISCUSSION

This chapter presents and discusses the findings based on the research objectives and analytical focus of the study. The data are drawn from transcripts of Tasya Farasya's YouTube videos, particularly those containing beauty product recommendations. The analysis identifies types of illocutionary acts using the classification proposed by Searle (1976). The discussion is organized into two main sections: the first outlines the types of illocutionary acts found, while the second explains how these acts shape the delivery and tone of Tasya Farasya's product

recommendations. Through this analysis, the study demonstrates how language functions not only to inform and entertain but also to influence, recommend, express evaluations, and build engagement, reflecting Tasya Farasya's communication style as a beauty influencer.

Table 1. Table Frequency types of illocutionary acts

No.	Types of Illocutionary	Frequency	Percentage
1.	Assertive	80	42.78%
2.	Expressive	43	22.99%
3.	Commissive	42	22.46%
4.	Directive	22	11.76%
5.	Declarative	0	0
Total		187	100%

The Types of Illocutionary Acts

Illocutionary acts identified in Tasya Farasya's beauty product recommendation videos often convey multiple communicative intentions simultaneously. Nevertheless, to maintain analytical consistency, this study classifies each utterance according to the dominant illocutionary force proposed by Searle (1976). This approach allows the analysis to systematically explain how different types of illocutionary acts function within beauty recommendation discourse while acknowledging that a single utterance may pragmatically serve more than one communicative purpose depending on its context.

Assertive Illocutionary Acts

According to Searle (1976), assertive illocutionary acts commit speakers to the truth of their statements by expressing information, beliefs, opinions, or evaluations. As shown in Table 1, assertive acts are the most frequent type in Tasya Farasya's beauty product recommendation videos. They mainly occur when she evaluates product quality, explains product performance, compares products, and shares personal experiences. The dominance of assertive acts reflects the informative nature of beauty-recommendation discourse, as viewers need reliable information when considering products. By presenting experience-based evaluations, Tasya builds her credibility as a knowledgeable reviewer. These assertions also have a persuasive function because they reduce consumer uncertainty and create a sense of authenticity. Thus, assertive acts serve both informative and persuasive purposes, helping to build credibility and audience trust in digital beauty communication.

Excerpt 1: "*Apakah dia bisa correcting luka lebam aku? Bisa, dikit.*"

This excerpt illustrates **an assertive act of stating**. Tasya raises a self-directed question before immediately answering it with "*Bisa, dikit,*" thereby presenting her personal evaluation of the product's ability to conceal bruises. Rather than making an absolute claim, she offers a measured assessment by acknowledging that the product works only to a limited extent. Pragmatically, this statement demonstrates the speaker's commitment to the truth of her proposition based on firsthand experience. The qualified expression "*dikit*" indicates that Tasya deliberately avoids exaggerating the product's effectiveness, thereby presenting an evaluation that appears balanced and authentic. Such linguistic moderation is particularly significant in beauty recommendation discourse, where audiences tend to value honest product reviews over overly promotional endorsements. By providing a realistic rather than idealized

assessment, Tasya strengthens her credibility as a reviewer while simultaneously encouraging audiences to perceive her recommendations as reliable and trustworthy.

Excerpt 2: *“Lumayan sih lumayan terkoreksi ya teman-teman, karena ini kan bukan foundation ya jadi jangan langsung berharap kayak semuanya ketutup tu, ini kan kayak cuma baru base-nya, cuma ini kok kayak menggumpal-menggumpal ya.”*

This excerpt represents **an assertive act of describing** because Tasya explains the observable characteristics and performance of the product while applying it. Her description combines positive evaluation (*“lumayan terkoreksi”*) with critical observations regarding its limitations, particularly its tendency to clump during application. Rather than simply praising the product, Tasya manages viewers' expectations by clarifying that the product should not be expected to perform like a foundation. This explanation functions pragmatically as expectation management, enabling audiences to interpret the product according to its intended purpose rather than unrealistic standards. Such balanced descriptions enhance the informative value of the review while reinforcing the perception that the evaluation is grounded in experience rather than promotional intent. Within influencer discourse, this strategy contributes to credibility construction because audiences are more likely to trust recommendations that openly acknowledge both advantages and shortcomings.

Excerpt 3: *“Apakah formula wise dia itu dupesnya Charlotte Tilberry? kalau menurut aku enggak, karena Charlotte Tilberry kayak lebih pigmented gitu ya, Jadi kalau lebih gampang diblend dari charlot tilberry aku bisa bilang iya, karena emang pigmentasinya juga lebih light gitu loh dari charlot tilberry, jadi wajar kalau dia lebih easy to blend.”*

This excerpt demonstrates **an assertive act of claiming**. Tasya explicitly expresses her personal judgment through the phrase *“kalau menurut aku enggak,”* indicating that her evaluation is based on individual expertise rather than objective measurement. She subsequently supports this claim by comparing the pigmentation and blendability of the two products, thereby providing experiential reasoning for her conclusion. Pragmatically, the utterance illustrates how subjective evaluations can function as authoritative claims within influencer communication. By explicitly marking the opinion as her own while simultaneously offering detailed justification, Tasya balances subjectivity with credibility. Rather than presenting her opinion as an unquestionable fact, she positions herself as an experienced reviewer whose expertise derives from extensive product use. This epistemic positioning reduces consumer uncertainty by providing audiences with a reasoned comparison that can guide purchasing decisions. Consequently, the persuasive force of the utterance lies not in making definitive claims but in presenting informed judgments that audiences perceive as credible because they are supported by practical experience.

Excerpt 4: *“Ini Originote High Cover Serum Cushion. High cover serum cushion aku pakai yang Shade-nya Light Neutral, dan seperti biasa biar tetap adil review-nya, aku kalau misalnya pakai cushion itu selalu pakai sponge, jadi aku gak akan pakai applicator-nya.”*

This excerpt illustrates **an assertive act of informing** because Tasya provides factual background information about both the reviewed product and the evaluation procedure. She identifies the product, specifies the shade used, and explains that she consistently applies cushion products with a sponge to ensure fairness across different reviews. Beyond conveying factual information, this explanation performs an important pragmatic function by increasing

transparency in the review process. By explicitly describing her evaluation procedure, Tasya demonstrates methodological consistency, allowing audiences to interpret her assessments within a clearly defined framework. Such transparency strengthens reviewer credibility because it signals that product evaluations are conducted using comparable conditions rather than arbitrary preferences. In beauty influencer discourse, informing acts therefore serve not only to introduce products but also to establish trust by making the review process visible and accountable to viewers.

Excerpt 5: *“Tuh kan hilang semua contour-nya, gua bilang juga apa, jadi kayaknya kalau buat pakai teknik make up yang Mary Philips gitu yang kayak contour dulu baru concealer baru foundation, ini agak susah.”*

This excerpt exemplifies **an assertive act of reporting**. Instead of relying exclusively on her own experience, Tasya refers to the makeup technique popularized by Mary Phillips to contextualize her evaluation of the reviewed product. By invoking an established beauty practice, she situates her assessment within a broader discourse familiar to beauty enthusiasts. Pragmatically, this reporting strategy extends the authority of the evaluation beyond personal opinion by connecting it with shared professional knowledge within the beauty community. The reference enables audiences to compare the reviewed product against an already recognized makeup technique, thereby providing a more meaningful basis for interpretation. Rather than functioning merely as background information, the reporting act reinforces the credibility of the recommendation through intertextual reference and community knowledge. This illustrates how influencer discourse frequently combines personal experience with established beauty practices to produce evaluations that appear both authentic and professionally informed.

Expressive Illocutionary Acts

Expressive illocutionary acts express the speaker's feelings, emotions, and attitudes toward a situation or object (Searle, 1976). In this study, expressive acts are the second most frequent type in Tasya Farasya's beauty product recommendation videos. They mainly appear when she shows excitement, admiration, satisfaction, or disappointment while reviewing products. The frequent use of expressive acts shows the interpersonal nature of influencer communication. By openly expressing her feelings, Tasya presents herself as a relatable consumer rather than only a product reviewer. These emotional expressions help create a sense of authenticity and strengthen her credibility. Expressive acts also support persuasion because positive reactions may encourage viewers to consider a product, while negative reactions show that her reviews are not always promotional. Thus, expressive acts contribute to audience engagement, authenticity, and trust in digital beauty communication.

Excerpt 6: *“So excited, pasti banyak yang kangen semoga banyak yang kangen ya.”*

This excerpt illustrates **an expressive act of excitement**. Through the expression *“So excited,”* Tasya explicitly communicates enthusiasm and anticipation at the beginning of the interaction with her audience. The subsequent statement, *“pasti banyak yang kangen semoga banyak yang kangen ya,”* further conveys her expectation that viewers have missed her content, reinforcing a positive emotional atmosphere. Pragmatically, the utterance functions less as a means of conveying information than as a strategy for establishing interpersonal closeness with

By expressing genuine excitement, Tasya creates conversational atmosphere that resembles everyday interaction rather than formal promotional communication. This emotional openness encourages audiences to feel personally connected to the influencer, thereby strengthening parasocial interaction and increasing audience engagement. In influencer discourse, expressions of excitement therefore perform a relational function that supports subsequent persuasive communication by fostering a sense of familiarity and emotional involvement before product evaluation begins.

Excerpt 7: “So far so so so good, ini flawless banget, bahkan dia creaseless juga, dan kalau kalian pakai, kalian akan ngerasain lengket gitu, which is aku suka, cuman aku udah mulai merasa kulit aku menjadi orange.”

This excerpt demonstrates **an expressive act of admiration**. Tasya expresses positive emotional responses through evaluative expressions such as “*so far so so so good*,” “*flawless banget*,” and “*which is aku suka*,” indicating satisfaction with the product's finish and overall performance. However, the utterance also introduces a mild criticism by stating that her skin gradually appears orange after application. Rather than weakening the recommendation, this balanced evaluation enhances its credibility by demonstrating that admiration is accompanied by honest reflection on the product's limitations. Pragmatically, the coexistence of praise and criticism portrays Tasya as an impartial evaluator who prioritizes authentic user experience over promotional enthusiasm. Such balanced emotional expression reduces audience skepticism because viewers are more likely to perceive recommendations as trustworthy when both strengths and weaknesses are acknowledged. Consequently, expressive acts of admiration serve not only to communicate positive feelings but also to reinforce persuasive credibility through authenticity and transparency.

Excerpt 8: “Jujur agak bete sama maskaranya karena maskaranya tuh aplikatornya bikin berantakan gitu loh guys.”

This excerpt illustrates **an expressive act of disappointment**. Through the expression “*jujur agak bete*,” Tasya openly communicates dissatisfaction with the mascara's applicator, indicating that the product failed to meet her expectations during use. The disappointment expressed in this utterance originates from the discrepancy between expected and actual product performance. As mascara applicators are generally designed to facilitate neat and controlled application, the observation that “*aplikatornya bikin berantakan*” reflects a negative evaluation grounded in firsthand experience. Pragmatically, this expression performs a function beyond communicating emotion. By openly acknowledging product shortcomings, Tasya demonstrates evaluative independence and transparency, characteristics that are highly valued in influencer communication. Rather than diminishing the persuasive quality of the review, such criticism strengthens audience confidence because it signals that recommendations are not exclusively promotional. In this way, expressions of disappointment contribute to credibility construction by resenting the influencer as an honest reviewer whose judgments are guided by actual product performance rather than commercial interests.

Directive Illocutionary Acts

According to Searle (1976), directive illocutionary acts are used to influence the hearer's actions through requests, suggestions, or instructions. In Tasya Farasya's beauty product recommendation videos, directive acts mainly appear when she explains makeup techniques,

recommends products, or gives practical beauty tips. The directives are generally presented as friendly suggestions rather than commands. This reflects the interactive nature of influencer communication, where maintaining a close relationship with the audience is important. Tasya often uses advisory language to make her recommendations less authoritative and more supportive. As a result, directive acts not only provide practical guidance but also help build audience engagement, credibility, and persuasive communication.

Excerpt 9: *“Coba ini bisa di-zoom ya, tolong di-zoom, ini banyak yang request kalau lagi make up tuh di-zoom.”*

This excerpt illustrates a **directive act of requesting**. Tasya politely asks for the camera to zoom in during the makeup application, using expressions such as *“coba ini bisa di-zoom ya”* and *“tolong di-zoom.”* The inclusion of the politeness marker *“tolong”* signals that the utterance seeks cooperation rather than compliance, distinguishing it from a direct command. Pragmatically, the request serves a function beyond facilitating the recording process. By explaining that *“ini banyak yang request,”* Tasya justifies her request as a response to audience feedback rather than a personal preference. This reference to viewers' requests portrays the content as audience-oriented and demonstrates responsiveness to community expectations. Such responsiveness contributes to the construction of an interactive relationship between influencer and audience, reinforcing the perception that viewers actively shape the content they consume. Consequently, the directive functions simultaneously as a production request and an engagement strategy that strengthens audience trust and participation.

Excerpt 10: *“Balik lagi kalau kalian mau beli foundation ini, beli yang lebih terang dari warna kulit kalian, kalau enggak ya bisa diakalin kayak aku hacksnya dengan menggunakan highlight gitu.”*

This excerpt demonstrates a **directive act of suggesting**. Tasya recommends that viewers purchase a foundation slightly lighter than their skin tone while also offering an alternative solution by using highlighter to adjust the shade. Rather than prescribing a single correct approach, the suggestion is carefully mitigated through the conditional expression *“kalau kalian mau beli,”* which explicitly respects the audience's freedom to decide. She further reinforces this supportive approach by providing an optional makeup hack, allowing viewers to adapt the recommendation according to their own needs and preferences. From a pragmatic perspective, this strategy reflects collaborative persuasion rather than authoritative instruction. By presenting recommendations as practical advice derived from personal experience, Tasya positions herself as an experienced beauty advisor instead of an expert imposing rule. This interactional style reduces psychological resistance, encourages audience acceptance, and enhances persuasive effectiveness because viewers perceive the guidance as genuine assistance rather than commercial promotion.

Commissive Illocutionary Acts

According to Searle (1976), commissive illocutionary acts commit speakers to future actions through promises, offers, or expressions of intention. In Tasya Farasya's beauty recommendation videos, commissive acts mainly occur when she promises future updates, offers additional content, or states her intention to continue evaluating products. Although commissive acts are less frequent than assertive and expressive acts, they help build audience trust. By making commitments about future content or product updates, Tasya shows

consistency and accountability. These acts also make her recommendations appear based on continued personal experience rather than one-time promotion. Thus, commissive acts support credibility, transparency, and audience trust in influencer communication.

Excerpt 11: *“Nanti kalau udah gak first impression aku akan update lagi kalian stay tune aja di Instagram aku, kalau tiba-tiba berubah pikiran mungkin karena ternyata lama-lama kelamaan dipakainya merudul atau apa gitu.”*

This excerpt illustrates **a commissive act of promising**. Tasya explicitly commits herself to providing a future update after using the product for a longer period, as indicated by the expression *“aku akan update lagi.”* She also acknowledges that her evaluation may change depending on the product's long-term performance. Pragmatically, this promise extends the review beyond an initial impression and demonstrates accountability toward the audience. Rather than presenting her first evaluation as definitive, Tasya openly recognizes that product performance may evolve. This willingness to reassess earlier judgments reinforces transparency and encourages audiences to view her recommendations as ongoing evaluations rather than fixed promotional claims. Consequently, the commissive act strengthens credibility by emphasizing honesty, consistency, and responsibility throughout the review process.

Excerpt 12: *“Aku mau bikin tutorial make up korea untuk anda yang berwajah arabi ingin make up look korea.”*

This excerpt represents **a commissive act of offering**. Tasya expresses her willingness to create a future makeup tutorial specifically designed for viewers with Arab-like facial features who wish to achieve a Korean makeup look. Rather than merely expressing a personal intention, the utterance proposes future content that directly addresses audience interests. The offer therefore reflects the audience-centered nature of influencer communication, where content creation is frequently shaped by viewers' preferences and needs. Pragmatically, such offers strengthen audience engagement by demonstrating responsiveness and commitment to providing continued value beyond individual product reviews. This willingness to develop relevant content contributes to the perception that the influencer prioritizes audience benefit, thereby reinforcing trust and encouraging long-term viewer loyalty.

Excerpt 13: *“Nah sekarang kita akan coba concealer tambahan yang ada di sini, jadi kita akan ambil pakai brush kayak gini, warnanya slightly lebih terang, coverage-nya juga enggak light, dia teksturnya mirip banget sama foundation-nya sebenarnya, cuman dalam bentuk cream gitu, enggak nambah coverage ya tuh, kelihatan ya, terus lama-lama warnanya jadi sama, kurang highlight jadinya aku, tapi aku gak mau pakai concealer lain, aku mau coba Barenbliss aja gitu.”*

This excerpt demonstrates **a commissive act of intending**. After evaluating the concealer's performance, Tasya states, *“aku gak mau pakai concealer lain, aku mau coba Barenbliss aja,”* expressing her intention to continue using the same product despite recognizing its limitations. Pragmatically, this intention reflects a commitment grounded in ongoing personal evaluation rather than unquestioning endorsement. Instead of immediately replacing the product, Tasya chooses to continue testing it, suggesting that product judgments should be formed through sustained experience. This approach reinforces the authenticity of the review by demonstrating that her recommendations are developed through continuous experimentation rather than predetermined conclusions. Within influencer discourse, such

expressions of intention strengthen credibility because they portray the reviewer as someone who carefully evaluates products before reaching final recommendations, thereby increasing audience confidence in the reliability of her opinions.

The Shaping of Product Recommendations Through Illocutionary Acts

Illocutionary Strategies in Opening Product Recommendations

The opening segment of beauty product recommendation videos serves a strategic communicative function beyond introducing the topic of discussion. Rather than simply greeting viewers, beauty influencers employ opening remarks to establish interpersonal relationships, demonstrate expertise, and create expectations regarding the content that follows. In Tasya Farasya's videos, this stage is characterized by the integration of expressive, assertive, and commissive illocutionary acts, which collectively construct an engaging and credible communication environment before product evaluation begins.

Expressive acts are particularly prominent at the beginning of the videos, where they function to establish emotional rapport with viewers. For instance, Tasya opens one of her videos by stating, *"So excited, pasti banyak yang kangen semoga banyak yang kangen ya"* (Excerpt 6). Rather than conveying factual information, this utterance communicates enthusiasm and positive emotion, creating an informal conversational atmosphere that encourages audience involvement.

By openly expressing excitement and uncertainty, Tasya presents herself as an authentic content creator whose emotions resemble those of ordinary consumers. From a pragmatic perspective, these expressive acts reduce the interpersonal distance between influencer and audience, fostering parasocial interaction in which viewers perceive the influencer as personally relatable rather than socially distant. Such emotional openness enhances authenticity, an important factor influencing audience trust within digital beauty communication.

Alongside emotional expression, Tasya consistently employs assertive acts to establish the informational focus and credibility of her reviews. Rather than immediately promoting products, she introduces the context through factual statements, observations, or evaluative claims. For example, she explains that the featured products frequently appeared on her social media feed by stating, *"produk-produk yang FYP mulu di aku"* thereby positioning the review within current digital beauty trends. Likewise, when introducing a well-established local cosmetic brand, she remarks, *"Salah satu brand lokal legendaris yang bertahan sampai sekarang berarti produk-produknya itu selalu bagus"*, combining factual reference with evaluative judgment. These assertive utterances function pragmatically to establish experiential authority before the review progresses into detailed product evaluation. Rather than claiming expertise through credentials alone, Tasya constructs credibility by demonstrating familiarity with contemporary beauty trends and accumulated product knowledge. This communication strategy strengthens the audience's confidence that subsequent evaluations are informed by relevant experience and careful observation.

Commissive acts further complement the opening strategy by communicating the speaker's intentions regarding the content of the video. In one example, Tasya states, *"Aku mau bikin tutorial make up Korea untuk anda yang berwajah Arabi ingin make up look Korea"* (Excerpt 12), explicitly expressing her intention to provide content tailored to a particular audience segment. Unlike assertive acts, which establish informational credibility, commissive acts communicate commitment by assuring viewers that the announced content will be delivered throughout the video. Pragmatically, such commitments establish clear audience expectations while portraying the influencer as responsible and audience-oriented. This

forward-looking orientation contributes to viewers' willingness to remain engaged because the opening promises a communicative purpose that will be fulfilled during the subsequent review.

These findings demonstrate that the opening segments of Tasya Farasya's beauty recommendation videos are carefully structured through the complementary use of expressive, assertive, and commissive illocutionary acts. Expressive acts create emotional closeness and authenticity, assertive acts establish informational credibility, and commissive acts communicate commitment to future content. Rather than functioning independently, these speech acts interact to construct an initial persuasive framework that encourages viewers to perceive the influencer as trustworthy, knowledgeable, and personally relatable. Consequently, persuasion begins before any explicit product recommendation is delivered, as the opening interaction already establishes the interpersonal and pragmatic conditions that facilitate audience acceptance of subsequent evaluations.

Illocutionary Strategies in Delivering Product Recommendations

The central segment of beauty product recommendation videos constitutes the primary site where persuasive communication is constructed. Unlike the opening section, which establishes interpersonal rapport, this stage focuses on product demonstration, evaluation, and audience guidance. The findings reveal that Tasya Farasya strategically integrates assertive, expressive, directive, and commissive illocutionary acts throughout the recommendation process. Rather than functioning independently, these speech acts complement one another to produce recommendations that are simultaneously informative, authentic, interactive, and persuasive. This interaction demonstrates that persuasion in influencer discourse is achieved not through explicit promotional language alone but through the gradual construction of credibility, emotional involvement, practical guidance, and sustained audience trust.

Among the identified speech acts, assertive acts constitute the dominant communicative strategy during product evaluation. Tasya frequently employs assertive utterances to describe product characteristics, report observations, compare performance, and communicate personal judgments grounded in firsthand experience. For example, she evaluates a cushion product by stating, "*Apakah dia bisa correcting luka lebam aku? Bisa, dikit*" (Excerpt1), while another observation appears in "*Ini kok kayak menggumpal-menggumpal ya*" (Excerpt 2), where she reports an unexpected product reaction during application. Similarly, she provides a detailed assessment of another foundation by explaining that she likes its finish and coverage but notices slight oxidation after application (V4D14). These utterances illustrate how assertive acts enable the reviewer to present evaluations that combine factual observation with personal experience.

From a pragmatic perspective, the predominance of assertive acts reflects the communicative expectations of beauty product recommendation videos. Audiences generally seek reliable information before making purchasing decisions, making detailed evaluation an essential component of influencer communication. Rather than presenting generalized promotional claims, Tasya consistently supports her judgments through real-time demonstrations and observable product performance. This experiential approach constructs what may be described as experiential authority, in which credibility is derived from direct product usage rather than institutional expertise. Consequently, persuasive influence emerges because audiences perceive recommendations as authentic evaluations grounded in lived experience instead of commercially motivated endorsements.

While assertive acts provide informational credibility, expressive acts complement product evaluation by revealing the speaker's emotional responses throughout the review process. Expressions of excitement, admiration, surprise, satisfaction, and disappointment occur naturally as Tasya reacts to different products during application. Positive reactions such as "*So far so so so good, ini flawless banget*" (Excerpt 7) communicate admiration for product

performance, whereas expressions including “*Jujur agak bete sama maskaranya*” (Excerpt 8) openly acknowledge dissatisfaction when products fail to meet expectations. Likewise, her surprise toward an affordable skincare product, expressed through “*Viva did it again*”, demonstrates genuine appreciation that exceeds her initial expectations.

These emotional expressions perform a pragmatic function beyond simply communicating feelings. By openly sharing both positive and negative reactions, Tasya constructs an image of authenticity that distinguishes influencer discourse from conventional advertising. Rather than portraying every product positively, she acknowledges both strengths and limitations, thereby reducing audience skepticism. Such balanced evaluations encourage viewers to interpret recommendations as honest reflections of experience instead of scripted promotional messages. Furthermore, expressive acts strengthen parasocial interaction by allowing audiences to witness the influencer's spontaneous emotional responses in real time. This emotional transparency enables viewers to imagine how they might personally experience the product, thereby enhancing the persuasive impact of the recommendation through emotional identification rather than direct persuasion.

Directive acts further reinforce persuasive communication by transforming product evaluation into an interactive learning experience. Instead of merely describing product performance, Tasya frequently provides practical advice, demonstrates application techniques, and recommends alternative solutions that viewers can immediately implement. For example, she advises viewers to purchase a lighter foundation shade before offering a practical makeup hack using highlighter when oxidation occurs. Likewise, her request, “*Coba ini bisa di-zoom ya, tolong di-zoom*” (Excerpt 5), although addressed to the production team, ultimately benefits viewers by improving the visibility of the makeup demonstration.

Unlike directives in institutional settings that often express authority, the directives observed in this study are predominantly collaborative. Tasya consistently softens recommendations through conditional expressions, inclusive pronouns, and advisory language, presenting guidance as optional rather than obligatory. This interactional style reduces social distance and preserves audience autonomy while simultaneously encouraging viewers to adopt the suggested techniques. Consequently, directive acts contribute to persuasion not by compelling behavior but by positioning the influencer as a supportive beauty advisor whose recommendations are grounded in practical experience and intended to assist rather than instruct.

Although commissive acts occur less frequently than the other categories, they play a significant role in maintaining audience trust throughout the recommendation process. Tasya frequently promises to provide follow-up evaluations after longer periods of product use or expresses intentions to produce additional tutorial content. For instance, she assures viewers that she will provide updated reviews if her opinion changes after extended use (Excerpt 11), while in another video she commits to creating a Korean makeup tutorial designed for viewers with specific facial characteristics (Excerpt 12).

Pragmatically, these commissive acts extend persuasive communication beyond the immediate review. Rather than treating product recommendations as isolated evaluations, Tasya presents them as part of an ongoing dialogue with her audience. Her willingness to revise earlier judgments and provide long-term updates demonstrates transparency and accountability, qualities that strengthen credibility within influencer marketing. This continuous commitment distinguishes influencer communication from traditional advertising because recommendations remain open to future reassessment as additional experience is gained. As a result, commissive acts reinforce long-term audience trust by portraying the influencer as someone who values sustained honesty over immediate persuasion.

The interaction among these four categories of illocutionary acts demonstrates that persuasive product recommendation is constructed through complementary communicative functions rather than isolated speech acts. Assertive acts establish informational credibility by presenting evidence-based evaluations; expressive acts reinforce authenticity through emotional transparency; directive acts encourage audience participation by providing practical guidance; and commissive acts sustain trust by demonstrating ongoing commitment. Together, these strategies transform product recommendation from a one-way promotional message into an interactive communicative process characterized by information sharing, emotional engagement, collaborative learning, and long-term relationship building. This pattern highlights a distinctive characteristic of influencer discourse within Indonesian digital communication, where persuasion is achieved primarily through authenticity and relational interaction rather than overt promotional language.

Illocutionary Strategies in Closing Product Recommendations

The closing segment of beauty product recommendation videos represents the final stage of interaction between the influencer and the audience. Rather than functioning merely as a farewell, this stage serves important pragmatic purposes by reinforcing product evaluations, maintaining audience engagement, and encouraging future interaction. The findings indicate that Tasya Farasya predominantly employs commissive, expressive, assertive, and, to a lesser extent, directive illocutionary acts to conclude her videos. Together, these speech acts strengthen the persuasive impact of the recommendation by extending the communicative relationship beyond the immediate review and fostering long-term audience engagement.

Among the identified categories, commissive acts emerge as the most prominent strategy in the closing segments. Tasya frequently concludes her videos by promising future updates, inviting viewers to follow her on other social media platforms, or expressing her intention to continue evaluating the reviewed products. For example, she states, “*Nanti kalau udah gak first impression aku akan update lagi, kalian stay tune aja di Instagram aku*” (Excerpt 4), explicitly committing herself to providing a follow-up evaluation after prolonged product use. Such commitments reassure viewers that the recommendation is not limited to an initial impression but will be continuously reassessed as additional experience is gained.

From a pragmatic perspective, these commissive acts contribute significantly to credibility construction. By publicly committing herself to future evaluations, Tasya demonstrates accountability and transparency, reducing the perception that her recommendations are solely intended for immediate promotion. Instead, product reviews are presented as ongoing assessments that remain open to revision. This communication strategy distinguishes influencer discourse from conventional advertising, where promotional messages typically conclude once product information has been delivered. In contrast, commissive acts extend the interaction beyond a single video, encouraging audiences to remain engaged while reinforcing trust in the influencer's long-term commitment to honest evaluation.

Expressive acts also play a substantial role in shaping the closing interaction. Gratitude, satisfaction, and positive emotional reflections frequently appear as Tasya concludes her reviews. For instance, she ends one video by thanking viewers, “*Thank you so much for watching and bye bye everyone,*” while in another she proudly presents the final makeup result before asking viewers for their opinions on the completed Korean makeup look (V6). These expressions communicate appreciation and emotional satisfaction rather than factual information.

Pragmatically, expressive acts humanize the closing interaction by emphasizing the interpersonal relationship between influencer and audience. Expressions of gratitude acknowledge viewers' participation, whereas positive emotional reflections reinforce the authenticity of the review experience. Instead of ending the communication abruptly, these emotional expressions create a warm conversational atmosphere that encourages viewers to perceive themselves as valued participants rather than passive consumers of promotional content. Such relational communication strengthens parasocial interaction and contributes to long-term audience loyalty.

Assertive acts appear in the closing sections primarily through final evaluations that summarize the reviewer's overall assessment of the product. After completing the demonstration and testing process, Tasya frequently provides a concluding judgment based on her cumulative observations. For example, she remarks that a particular Korean makeup style is the most suitable look she has successfully followed, while in another video she concludes that the makeup performs well when applied appropriately. These utterances function as final evaluative statements that synthesize the observations presented throughout the review.

From a pragmatic perspective, these assertive conclusions help reduce audience uncertainty by providing a clear overall recommendation after viewers have observed the complete testing process. Rather than introducing new information, the final evaluations consolidate previous observations into a coherent judgment that assists viewers in making purchasing decisions. Consequently, assertive acts reinforce the informational credibility established during the review while strengthening the persuasive impact of the recommendation.

Although less frequent, directive acts also appear in several closing segments. Tasya occasionally invites viewers to comment on future products, share the video, or continue interacting through other platforms. These invitations function as collaborative directives rather than authoritative commands because they encourage voluntary participation instead of imposing obligations on the audience. By asking viewers to suggest products for future reviews or share their opinions, Tasya positions audience participation as an integral component of the content creation process. This interactional strategy reinforces the perception that recommendations are developed through continuous dialogue with the audience rather than delivered unilaterally by the influencer.

Overall, the closing segments demonstrate that persuasive communication in influencer discourse extends beyond the presentation of product evaluations. Commissive acts maintain audience trust through future commitments, expressive acts strengthen interpersonal relationships through emotional appreciation, assertive acts consolidate product evaluations into clear recommendations, and directive acts encourage continued interaction beyond the video itself. The integration of these illocutionary acts transforms the conclusion of each review into a strategic communicative space that reinforces credibility, sustains audience engagement, and supports long-term relationship building. These findings suggest that the effectiveness of beauty product recommendations depends not only on the information presented during the review but also on how influencers conclude the interaction by encouraging viewers to remain connected, engaged, and confident in the authenticity of future recommendations.

The findings demonstrate that product recommendation in beauty influencer discourse is not accomplished through isolated speech acts but through the strategic integration of multiple illocutionary functions that collectively shape persuasive communication. Across the seven videos analyzed, assertive acts emerge as the dominant category because beauty product recommendation fundamentally depends on providing evaluations, descriptions, and experience-based judgments that audiences can use when making purchasing decisions. Rather than relying on overt promotional language, Tasya Farasya constructs persuasion by presenting

herself as an experienced product user whose evaluations are grounded in direct observation and personal testing. This pattern reflects the communicative expectations of beauty-related digital content, where audiences seek authentic reviews that reduce uncertainty before purchasing cosmetic products.

The predominance of assertive acts also demonstrates that credibility within influencer discourse is primarily established through experiential authority rather than institutional expertise. Instead of persuading audiences by claiming professional qualifications, Tasya develops credibility by systematically documenting product performance, comparing alternative products, and acknowledging both strengths and limitations observed during real-time application. This interactional strategy allows viewers to perceive recommendations as trustworthy because they are supported by visible evidence and firsthand experience. Consequently, persuasion emerges from the consistency between verbal evaluations and observable demonstrations rather than from explicit attempts to convince audiences to purchase products.

Although assertive acts constitute the primary communicative strategy, expressive, directive, and commissive acts perform complementary functions that strengthen persuasive effectiveness. Expressive acts enhance authenticity by allowing viewers to observe spontaneous emotional reactions, thereby fostering parasocial interaction between the influencer and the audience. Directive acts transform product reviews into collaborative learning experiences by offering practical guidance while respecting audience autonomy through advisory rather than authoritative language. Meanwhile, commissive acts reinforce long-term credibility by demonstrating commitment to future evaluations, follow-up reviews, and continued communication beyond the immediate video. The interaction of these speech acts illustrates that persuasive recommendation is achieved through the integration of informational credibility, emotional transparency, practical assistance, and sustained commitment rather than through direct promotional discourse alone.

These findings further distinguish influencer communication from ordinary interpersonal conversation. While everyday interactions may also contain assertive, expressive, directive, and commissive acts, their deployment within beauty recommendation videos serves broader communicative purposes related to audience engagement, digital self-presentation, and consumer influence. Tasya's utterances are consistently oriented toward maintaining credibility, encouraging participation, and sustaining long-term relationships with viewers. The combination of informative evaluation, emotional openness, collaborative guidance, and ongoing commitment reflects the interactional characteristics of digital influencer discourse, in which persuasion is constructed relationally through continuous communication rather than through one-time promotional messages.

Overall, this study demonstrates that the persuasive power of beauty product recommendation lies not in the dominance of a single illocutionary category but in the strategic interaction among multiple speech acts that collectively construct authenticity, credibility, and audience engagement. By applying Searle's (1976) speech act theory within the context of Indonesian beauty influencer communication, this research extends pragmatic analysis beyond the identification of illocutionary categories to explain how speech acts function collectively as communicative strategies in digital marketing environments. Therefore, the study contributes to Indonesian digital communication studies by providing a pragmatic perspective on how influencer discourse shapes persuasive product recommendations through the coordinated use of language in contemporary social media contexts.

CONCLUSION

This study investigated how illocutionary acts are employed in Tasya Farasya's YouTube beauty product recommendation videos to construct persuasive communication. The findings reveal that four of Searle's (1976) five categories of illocutionary acts—assertive, expressive, directive, and commissive—are employed throughout the analyzed videos, whereas declarative acts are absent. Among these categories, assertive acts occur most frequently, indicating that beauty product recommendation is primarily realized through experience-based evaluations, descriptions, explanations, and factual claims that enable the influencer to present herself as a credible and trustworthy source of information. Rather than relying on explicit promotional language, persuasion is achieved by combining informative evaluations with firsthand product experience, allowing audiences to perceive recommendations as authentic and reliable.

The findings further demonstrate that persuasive product recommendation is constructed through the complementary interaction of multiple illocutionary acts rather than through a single communicative strategy. Expressive acts enhance authenticity by communicating genuine emotional reactions, thereby strengthening parasocial interaction between the influencer and the audience. Directive acts encourage audience participation by providing practical guidance and inviting viewers to engage with the content, while commissive acts reinforce long-term credibility through promises of future reviews, updates, and continued interaction. Together, these speech acts establish informational credibility, emotional engagement, and sustained audience relationships, illustrating that persuasion in influencer discourse is fundamentally relational rather than purely promotional.

Theoretically, this study extends the application of Searle's (1976) speech act theory by demonstrating how illocutionary acts operate strategically within Indonesian beauty influencer discourse. Rather than merely functioning as linguistic categories, the identified speech acts collectively construct credibility, authenticity, and audience engagement in digital product recommendations. These findings contribute to the growing field of Indonesian digital communication studies by providing a pragmatic explanation of how language functions as a persuasive resource in contemporary influencer marketing.

Practically, the findings suggest that effective influencer communication depends not only on the quality of product information but also on how messages are pragmatically organized to balance factual evaluation, emotional expression, audience interaction, and long-term commitment. For content creators, brands, and digital marketers, integrating these communicative strategies may enhance audience trust and strengthen persuasive product recommendations in increasingly competitive social media environments. Future studies are encouraged to investigate illocutionary acts across different social media platforms, content genres, and cultural contexts to examine how platform characteristics and audience expectations influence persuasive communication. Further research may also integrate pragmatic analysis with theories of persuasion, credibility, or audience engagement to provide a more comprehensive understanding of how influencer discourse shapes consumer attitudes and decision-making in digital environments.

REFERENCE

- Ardiansyah, Risnita, & Jailani, M. S. (2023). Teknik Pengumpulan Data Dan Instrumen Penelitian Ilmiah Pendidikan Pada Pendekatan Kualitatif dan Kuantitatif. *Jurnal IHSAN : Jurnal Pendidikan Islam*, 1(2), 1–9. <https://doi.org/10.61104/ihsan.v1i2.57>
- Dawn, A., Jonathan, C., & Matthew, D. (2009). 29. Pragmatic annotation. *Corpus Linguistics*, January 2008, 613–642. <http://www.reference-global.com/doi/abs/10.1515/9783110211429.4.613>

- Hajar, H., Sailuddin, S., & Adam, S. (2024). Analysis of Speech Acts Used By Digital Content Creators in Endorsement Videos of Beauty Products. *Tekstual*, 22(2), 65–73. <https://doi.org/10.33387/tekstual.v22i2.9246>
- Huang Hoon Chng. (1996). Critical discourse analysis: The critical study of language. In *Journal of Pragmatics* (Vol. 26, Issue 5, pp. 707–710). [https://doi.org/10.1016/0378-2166\(96\)89194-6](https://doi.org/10.1016/0378-2166(96)89194-6)
- John Searle. (1969). An Essay in the Philosophy of Language. *Historical Pragmatics*, 209.
- Mackiewicz, J. (2018). A Mixed-Method Approach. In *Writing Center Talk over Time*. <https://doi.org/10.4324/9780429469237-3>
- Prof. Dr. Sugiono. (2019). *Metode Penelitian Kuantitatif Kualitatif dan R&D*.
- Puspitarini, I., & Restaty, S. M. N. (2022). The Influence of Tasya Farasya's Endorsement on Youtube on Interest in Buying Joylab Products. *Mercu Buana International Conference on Communication Science*, 293–307.
- Rasmussen, G. (1997). Review of Meaning in Interaction: An Introduction to Pragmatics, by Jenny Thomas. *Journal of Pragmatics*, 28(2), 253–274.
- Searle, J. R. (1976). A classification of illocutionary acts. *Language in Society*, 5(1), 1–23. <https://doi.org/10.1017/S0047404500006837>
- Searle, J. R. (2019). Indirect Speech Acts. In *Speech Acts* (pp. 59–82). https://doi.org/10.1163/9789004368811_004
- Yule, G. (2022). The Study of Language. In *The Study of Language*. Cambridge University Press