

## Representative Illocutionary Acts in Digital Communication: An Analysis of Marina Tasha's Utterances on TikTok

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### Abstract

This study investigates the representative illocutionary acts used by Marina Tasha in her TikTok videos that promote Indonesian cuisine. Using a descriptive qualitative approach, the data were collected through document mining—three of her most-viewed videos—and analyzed using Searle's (1979) speech act theory. The results reveal that she used six types of representative acts: describing, stating, boasting, classifying and identifying, asserting, and complaining. Among these, describing emerges as the most dominant, reflecting her communicative aim to vividly present Indonesian dishes to both local and international audiences. Stating and asserting acts highlight her informative and persuasive roles as an influencer, while boasting and complaining add authenticity and engagement. Furthermore, classifying and identifying acts serve an educational function by introducing traditional dishes clearly. These results indicate that Marina Tasha's speech acts demonstrate how language can promote cultural identity, authenticity, and pride through digital media. This study contributes to pragmatic research on digital communication and underscores the role of social media influencers in preserving and popularizing national culture.

**Keywords:** Digital communication, cuisine, representative illocutionary act, TikTok

### Introduction

In the digital era, communication extends far beyond face-to-face interaction. The rise of digital platforms such as email, messaging applications, social media, and web conferencing tools has created dynamic ways of exchanging information across geographical boundaries (Sklar & Harris, 2021). Among these platforms, TikTok has emerged as one of the most influential, offering users a visually engaging and interactive space to produce, share, and consume short-form content. Its format has transformed not only entertainment but also cultural expression and identity building in online communities.

Social media, including TikTok, has become an integral part of everyday life. Users frequently engage with diverse platforms that serve different purposes, such as gaming, information-seeking, and personal communication (Rahayu & Amri, 2023). TikTok, in particular, stands out for its concise and creative content, allowing individuals to gain popularity through distinctive ways of speaking and presenting themselves (Amalia et al., 2022). Through short videos, creators can capture global audiences' attention and even cross-promote their work across digital platforms (Marsela & Asnawi, 2024). As a result, TikTok functions as more than an entertainment medium; it is also a site for cultural representation and discourse.

Content creators, who produce and share original media, play a central role in this process. They utilize narrative techniques, descriptive language, and visual aesthetics to attract audiences and build influence. In the realm of food-related content, creators often transform social media into a space resembling a "virtual culinary tour," where traditional dishes are narrated and visually performed for viewers. These practices do more than describe recipes; they also communicate cultural values and identities. However, this raises a critical issue: while

the videos may appear casual and entertaining, the language employed carries representational and persuasive functions that shape how traditional cuisine is valued and remembered in digital spaces. Condensing complex cultural practices into short viral clips risks oversimplification or even misrepresentation. Thus, examining the speech acts in these interactions becomes necessary to understand how traditional food culture is framed and preserved.

Speech act theory provides an essential framework for addressing this concern. According to Searle (1979), utterances are not merely vehicles for conveying information but are actions that serve particular functions, such as stating, describing, or asserting. In the context of food content on TikTok, utterances can highlight cultural identity, reinforce values, or persuade audiences. This theoretical approach enables researchers to interrogate what creators are doing with their words, whether they are informing, asserting, or shaping cultural narratives.

Previous studies have applied speech act theory across diverse contexts. Sidik, Priyawan, and Ardiansyah (2022) investigated representative acts in motivational speeches on YouTube, while Muziatun, Bay, and Mukmin (2025) analyzed representative illocutionary acts in the film *Wonder Woman* (2017). Ahmed et al. (2025) examined speech acts in Socotri folktales, and Amalia, Setia, and Mono (2022) studied cooking tutorial videos. Research has also extended to private digital communication (Rahayu & Amri, 2023), fitness influencer discourse (Handayani & Yulina, 2024), podcasts (Permana, 2022), and news editorials (Maraan et al., 2024). Collectively, these studies highlight the versatility of illocutionary acts in shaping communication, but few address the role of food influencers on TikTok in representing cultural heritage.

This study addresses that gap by examining Marina Tasha, a TikTok influencer who frequently features Indonesian traditional cuisine. By focusing on her most-viewed videos, such as those showcasing *ayam gulai*, *telur balado*, and *nasi padang*, the research identifies the types of representative illocutionary acts she employs, including stating, describing, and informing. It further explores the functions of these acts in promoting cultural identity and engaging online audiences. Grounded in Searle's (1979) theory, this study demonstrates how speech acts function not only as tools of communication but also as mechanisms of cultural preservation and promotion in the digital age.

### **Theory and Method**

This study applied the pragmatic approach as the main framework to analyze language use in communication, since pragmatics examines how meaning is constructed through context beyond the literal meaning of words (Yule, 1996). J.L. Austin (1962), in *How to Do Things with Words*, introduced the idea that utterances are performative as well as descriptive, classifying speech acts into locutionary (producing utterances), illocutionary (speaker's intention), and perlocutionary (effect on the listener).

Searle (1979) expanded Austin's ideas, presenting language as action governed by rules and categorizing illocutionary acts into representatives, directives, commissives, expressives, and declarations. Illocutionary acts, as the core of Searle's theory, highlight how speakers use language to perform social actions, guided by elements such as illocutionary point, direction of fit, sincerity condition, and preparatory condition. Within representatives, Searle identified subtypes such as stating, asserting, describing, hypothesizing, boasting, complaining, and classifying, all of which bind the speaker to the truth of a proposition but differ in tone and function. In digital communication contexts such as TikTok, these representative acts are highly relevant, as content creators often use them to share knowledge, describe cultural elements, or persuade audiences; for example, Marina Tasha, when discussing Indonesian cuisine, performs representative acts that simultaneously inform, characterize, and promote cultural identity.

To investigate this further, the study uses a qualitative descriptive approach (Creswell & Creswell, 2023), which focuses on words, experiences, and expressions rather than numbers, allowing language to be examined in real-world contexts. This design fits well because the goal is to closely analyze Marina Tasha’s three most viewed TikTok videos: ‘Nasi Padang Video Featuring Different Components’ (Video 1), ‘Eating Nasi Padang with Hands’ (Video 2), and ‘Eating Boiled Eggs with Six Types of Sauces’ (Video 3), where she describes Indonesian food. This choice of data source is significant because of her ability to present Indonesian cuisine engagingly and consistently in English to both local and international audiences, making her videos accessible and linguistically rich, offering valuable material for exploring representative acts in promoting cultural knowledge and identity through digital media.

The data were collected through repeated viewing, manual transcription, and detailed examination of verbal and non-verbal cues to ensure contextual accuracy, and then the representative illocutionary acts were identified, coded, and interpreted following Searle’s (1979) classification to uncover how language functions to inform, describe, and promote cultural identity. By focusing on representative illocutionary acts, such as stating facts, describing something, or expressing opinions, the research highlights how language communicates knowledge, conveys meaning, and expresses cultural identity in public platforms.

### Findings

This study focuses on two main objectives such as identifying the types of representative illocutionary acts and the functions of Marina Tasha’s utterances using Searle’s representative illocutionary acts theory, as he proposed in 1979. The representative illocutionary acts found are summarized in Table 1 below.

**Table 1.** Types of Representative Illocutionary Acts

Illocutionary Acts	Types	Numbers
Representative	Stating	10
	Asserting	5
	Describing	16
	Diagnosing	-
	Calling	-
	Characterizing	-
	Concluding	-
	Postulating	-
	Hypothesizing	-
	Boasting	8
	Complaining	3
	Classifying & Identifying	6
<b>Total</b>		<b>48</b>

Table 1 presents the number of representative illocutionary acts found in Marina Tasha’s utterances. Based on the table, the total of representative utterances is 48 out of 78. The types are described with 16 data, stating with 10 data, boasting with 8 data, classifying & identifying with 6 data, asserting with 5 data, and complaining with 3 data. The detailed descriptions and explanations are in the following.

However, the other six types, such as diagnosing, calling, characterizing, concluding, postulating, and hypothesizing, were not found, as these acts typically occur in more abstract

or specialized contexts that do not align with the descriptive and experiential nature of Marina Tasha's food reviews on TikTok.

### **Describing**

To describe is to present the traits of a person, object, or situation as the speaker sees them. In Marina Tasha's TikTok videos, this act illustrates the characteristics of Indonesian cuisine so that viewers can imagine its taste, texture, or appearance. In total, there are 16 describing acts found in her utterances. The data samples below show the utterances.

#### **Extract 1**

*"The one that takes like what, like 5 to 6 hours to cook." (Video 1)*

Based on extract 1 (Video 1), the utterances were produced when Marina emphasized the long cooking process of rendang while showing and tasting the dish. Her statement highlighted the complexity and effort required in Indonesian cooking, situating it within cultural appreciation and culinary tradition. According to Searle (1979), describing involves providing details or traits about an object, person, or situation as perceived by the speaker. In this case, Marina pointed out the cooking process as a defining feature of rendang, helping her audience understand the effort and uniqueness behind preparing it.

The extract 1 (Video 1) was categorized as a describing act. Based on the context, Marina used this utterance to illustrate the characteristics of Indonesian cuisine by stressing its time-consuming preparation. On TikTok, this kind of description helps international viewers imagine the cultural and culinary value of the dish. By emphasizing the "5 to 6 hours" cooking process, Marina not only informed but also added depth to the viewers' appreciation, showing that Indonesian cuisine requires patience, skill, and authenticity.

#### **Extract 2**

*"So it's kind of like a chicken curry...so it's like egg, deep fried, and then doused in red chilli." (Video 2)*

Based on extract 2 (Video 2), the utterances were produced when Marina described Indonesian dishes with cues such as "So it's kind of like a chicken curry" and "So it's like egg, deep fried, and then doused in red chilli." The first utterance compared the dish to chicken curry, a food familiar to international viewers, while the second outlined its preparation step by step. These descriptions made the dishes more relatable and imaginable for her audience.

The extract 2 (Video 2) was categorized as a describing act. Based on the context, Marina used analogy and detailed description to enhance cross-cultural understanding of Indonesian cuisine. On TikTok, this strategy allowed viewers, especially those unfamiliar with Indonesian food, to visualize the flavor, texture, and appearance of the dishes. By combining comparison and sensory detail, Marina informed and engaged her audience, making the culinary content more vivid, relatable, and appealing.

#### **Extract 3**

*"Doesn't it look like furikake? This one looks beautiful. I don't taste anything. Mmm? Oh, now, now it's hitting." (Video 3)*

Based on extract 3 (Video 3), the utterances were produced when Marina highlighted her sensory impressions of Indonesian cuisine. She compared a dish topping to furikake, a Japanese seasoning, and remarked, "This one looks beautiful," emphasizing its visual appeal. These utterances were categorized as describing acts because they focused on the appearance

of the food, helping the audience imagine it through her perspective. By linking it to something familiar and praising its beauty, Marina blended cultural references with personal impressions.

The extract 3 (Video 3) was categorized as a describing act. Based on the context, Marina also gave taste-related descriptions such as “I don’t taste anything” and “Mmm? Oh now, now it’s hitting,” which reflected the evolving flavor of the dish. Rather than only identifying the food, she characterized how its taste unfolded over time, making the eating experience relatable to viewers. On TikTok, these descriptive utterances served to illustrate both the visual and taste qualities of Indonesian cuisine. By combining comparisons, praise, and sensory details, Marina invited her audience into a richer and more engaging food experience.

### **Stating**

To state is to convey information or truth clearly and impartially based on what the speaker believes. In TikTok, Marina Tasha used stating acts to introduce Indonesian cuisine to her audience. There are 10 stating acts in her utterances. Boasting, on the other hand, was also found in her videos with 11 data. The data samples below show the utterances.

### **Extract 4**

*“The infamous rendang.” (Video 1)*

Based on extract 4 (Video 1), the utterance was produced when Marina said “The infamous rendang” while presenting the dish visually to her audience. This showed her way of introducing rendang in a straightforward manner, highlighting its reputation as a well-known Indonesian dish. According to Searle (1979), stating is a representative act where the speaker commits to the truth of a proposition in a neutral way. Marina’s utterance did not evaluate or describe qualities of rendang but affirmed its recognition and cultural status.

The extract 4 (Video 1) was categorized as a stating act. Based on the context, Marina used this utterance to provide information and situate rendang within shared cultural knowledge. By calling it “infamous,” she emphasized its wide recognition, especially in a global culinary context. On TikTok, this helped establish common ground with both Indonesian and international viewers, ensuring they recognized the cultural significance of the dish before she elaborated further. Thus, the utterance functioned as an informative introduction to strengthen audience understanding.

### **Extract 5**

*“And now we have like chili potatoes at the back.” (Video 2)*

Based on extract 12 (Video 2), the utterance was produced when Marina pointed out the presence of chili potatoes while showing the variety of foods available. This was categorized as a stating act because she conveyed factual information about one of the components of *nasi padang* in a neutral manner. According to Searle (1979), stating is a representative act in which the speaker commits to the truth of a proposition directly and straightforwardly.

The extract 12 (Video 2) was categorized as a stating act. Based on the context, Marina used this utterance to inform her audience about the food being showcased. On TikTok, such statements familiarize viewers, especially those new to Indonesian cuisine, with the different items included in a meal. By naming the dish without embellishment, Marina framed the utterance as purely informative, helping her audience identify and recognize the food clearly.

### **Extract 6**

*“Next we have wasabi...It looks like a caterpillar.” (Video 3)*

Based on extract 6 (Video 3), the utterances were produced when Marina said “Next we have wasabi” and “It looks like a caterpillar.” The first utterance straightforwardly introduced the food item, while the second gave a factual observation of its appearance. According to Searle (1979), stating is a representative act in which the speaker commits to the truth of a proposition without persuasive or emotional force. Both utterances were categorized as stating because they simply conveyed what Marina observed in the moment.

The extract 6 (Video 3) was categorized as a stating act. Based on the context, Marina used these utterances to provide neutral information and guide her audience step by step through her food review. On TikTok, such straightforward statements helped orient viewers within the flow of the video while also making the appearance of the dish more relatable, especially for international audiences. By grounding her content in clear, factual propositions, Marina maintained coherence and ensured easy audience understanding.

### **Boasting**

To boast is a representative act that not only asserts truth but also highlights personal pride or self-interest. On TikTok, Marina Tasha used boasting acts to emphasize her preference and enjoyment of Indonesian cuisine while presenting it as true information. There are 8 boasting acts found in her utterances. The data samples below show the utterances.

### **Extract 7**

*“It’s my favorite type of vegetable.” (Video 1)*

Based on extract 7 (Video 1), the utterance was produced when Marina ate cassava leaves (*daun singkong*) while showcasing Indonesian cuisine. The statement emphasized her personal preference, going beyond factual information to highlight her attachment to the food. According to Searle (1979), boasting is a representative act that asserts truth while also expressing pride or self-interest. In this case, Marina presented her enjoyment as noteworthy, framing her taste as part of the message.

The extract 7 (Video 1) was categorized as a boasting act. Based on the context, Marina used this utterance to portray Indonesian cuisine positively by linking it to her own enjoyment. By declaring cassava leaves as her favorite vegetable, she conveyed enthusiasm and credibility, encouraging viewers to see it as special and worth trying. On TikTok, such boasting strengthened personal connections, promoted Indonesian food, and reinforced cultural pride for both local and international audiences.

### **Extract 8**

*“My favorite.” (Video 2)*

Based on extract 8 (Video 2), the utterance was produced when Marina said “My favorite” while presenting and tasting the chili potatoes, rice, and cassava leaves in one bite. This showed her personal attachment to the combo beyond a neutral description. According to Searle (1979), boasting is a representative act in which the speaker asserts truth while expressing pride or self-interest. By calling the dish her “favorite,” Marina elevated it through her own endorsement, positioning her taste as something noteworthy.

The extract 8 (Video 2) was categorized as a boasting act. Based on the context, Marina used this utterance to present the dish positively by associating it with her admiration. On TikTok, this boasting served as a persuasive strategy, encouraging viewers, especially

international audiences, to see the dish as appealing. By declaring it her favorite, Marina both promoted her identity as an influencer knowledgeable about Indonesian food and highlighted the cultural value of the cuisine.

### **Extract 9**

*“One thing I like about hot sauce is that it has a hint of sourness to it. So, it adds another flavor.” (Video 3)*

Based on extract 9 (Video 3), the utterances were produced when Marina expressed her preference for hot sauce by highlighting its “hint of sourness” and adding, “So it adds another flavor.” These remarks emphasized her personal enjoyment and framed her taste as part of the eating experience. According to Searle (1979), boasting is a representative act in which the speaker asserts truth while also showing pride or self-interest. By praising hot sauce in this way, Marina positioned her preference as meaningful and noteworthy.

The extract 9 (Video 3) was categorized as a boasting act. Based on the context, Marina used this utterance to share her personal evaluation while reinforcing her image as a food influencer. On TikTok, such boasting worked as both self-promotion and culinary promotion, showing her ability to identify flavor complexity. By emphasizing how hot sauce “adds another flavor,” Marina strengthened her credibility and appeal, guiding her audience to appreciate Indonesian cuisine beyond surface impressions.

### **Classifying & Identifying**

To classify and identify means placing something into a defined category or confirming its identity based on knowledge or observation. In Marina Tasha’s TikTok videos, this act is used to introduce Indonesian cuisine by naming and categorizing the dishes for her audience. In total, there are 6 classifying and identifying acts found in her utterances. The data samples below show the utterances.

### **Extract 10**

*“This is what we call nasi padang...This scary-looking, slimy thing is what we call kikil...This is what we call liver...This thing is what we call daun singkong.” (Video 1)*

Based on extract 10 (Video 1), the utterances were produced when Marina repeatedly introduced components of *nasi padang* with phrases such as “This is what we call *nasi padang*,” “This scary-looking, slimy thing is what we call *kikil*,” “This is what we call liver,” and “This thing is what we call *daun singkong*.” These utterances were categorized as classifying and identifying because Marina not only presented the foods visually but also explicitly named and categorized them within Indonesian cuisine. The repeated structure “This is what we call [X]” showed her systematic way of identifying the dishes.

The extract 10 (Video 1) was categorized as classifying and identifying acts. Based on the context, Marina used these utterances to help her audience, especially international viewers, recognize and label each dish correctly. By naming *nasi padang*, *kikil*, liver (*ati balado*), and *daun singkong* (cassava leaves), she bridged the gap between visual presentation and culinary terminology. On TikTok, this strategy served an educational and cultural function, making Indonesian cuisine more approachable and understandable. Through clear labeling, Marina positioned herself as a cultural guide who systematically introduced local food traditions to a global audience.

### **Extract 11**

*“This is what we call ayam gulai.” (Video 2)*

Based on extract 11 (Video 2), the utterance was produced when Marina presented the dish to her audience and identified it as “ayam gulai.” This was categorized as classifying and identifying because she placed the food into a category within Indonesian cuisine while also confirming its identity. According to Searle (1979), classifying assigns an object to a category, while identifying confirms what it is. By naming the dish as *ayam gulai* and comparing it to chicken curry, Marina committed to the truth of its identity and made it relatable for viewers unfamiliar with the term.

The extract 11 (Video 2) was categorized as a classifying and identifying act. Based on the context, Marina used this utterance to help her audience, especially international viewers, accurately recognize and label the dish. On TikTok, such classification and identification served as both cultural introduction and educational explanation, bridging culinary and linguistic gaps. By naming and categorizing the food clearly, Marina ensured her viewers understood its proper place within Indonesian cuisine.

### **Extract 13**

*“Indonesia’s saos sambal.” (Video 3)*

Based on extract 13 (Video 3), the utterance was produced when Marina referred to the condiment as “Indonesia’s *saos sambal*” while showing it to her audience. This was categorized as classifying and identifying because she not only named the product but also situated it within a cultural category as a uniquely Indonesian chili sauce. According to Searle (1979), classifying assigns an item to a category, while identifying confirms what it is. By labeling it “Indonesia’s *sambal*,” Marina distinguished it from other chili sauces while affirming its cultural identity.

The extract 13 (Video 3) was categorized as a classifying and identifying act. Based on the context, Marina used this utterance to clarify the cultural ownership of *sambal* and strengthen the audience’s understanding of its significance. On TikTok, this served to educate international viewers by highlighting *sambal* as distinctly Indonesian. Through this act, Marina promoted cultural awareness and reinforced the appreciation of Indonesian cuisine as authentic in the global culinary landscape.

### **Asserting**

To assert is to express belief in the truth of a statement with strong conviction. It is used to affirm or defend a belief, especially when it might be doubted. In Marina Tasha’s TikTok videos, asserting often emphasized her personal judgment about Indonesian cuisine with confidence. There are 5 asserting acts found in her utterances.

### **Extract 14**

*“And even though it’s like a take-out, it still tastes good.” (Video 1)*

Based on extract 214 (Video 1), the utterance was produced when Marina compared the food to take-out while affirming that its quality remained good. This was categorized as asserting because she spoke with conviction, defending the belief that the dish is still delicious even when purchased as take-out. According to Searle (1979), asserting is a representative act in which the speaker commits confidently to the truth of a statement.

The extract 14 (Video 1) was categorized as an asserting act. Based on the context, Marina used this utterance to reinforce the positive quality of Indonesian food and counter

skepticism about its authenticity as take-out. On TikTok, her confident assertion helped build credibility and persuade her audience, both local and international, that Indonesian cuisine maintains its taste and value in different settings.

### **Extract 15**

*“There are some things that you just need to eat with your hands. It’s much more enjoyable.”*  
(Video 2)

Based on extract 15 (Video 2), the utterances were produced when Marina demonstrated eating with her hands, highlighting an Indonesian dining tradition. This was categorized as asserting because she affirmed with conviction that eating with hands enhances the food experience. According to Searle (1979), asserting is a representative act used to defend or affirm a belief with strong commitment, especially when it might be challenged.

The extract 15 (Video 2) was categorized as an asserting act. Based on the context, Marina used this utterance to persuade her audience, particularly international viewers unfamiliar with the practice, that eating with hands is natural and preferable. On TikTok, this confident assertion normalized Indonesian dining customs, reinforced cultural pride, and encouraged viewers to appreciate the authenticity of Indonesian food culture.

### **Extract 16**

*“I would say it’s pretty good, like it’s not amazing.”* (Video 3)

Based on extract 16 (Video 3), the utterance was produced when Marina evaluated the taste of Indonesia’s *saos sambal* while tasting it. This was categorized as asserting because she expressed her judgment with certainty and conviction, framing it as something she firmly believed. According to Searle (1979), asserting involves affirming a belief with strong commitment rather than merely stating an impression.

The extract 16 (Video 3) was categorized as an asserting act. Based on the context, Marina used this utterance to present a balanced evaluation of the *sambal*, saying it was “pretty good but not amazing.” On TikTok, this confident assertion reinforced her credibility as a food influencer, showing authenticity through honest and measured reviews rather than exaggerated praise.

### **Complaining**

To complain is to express dissatisfaction while still presenting something as true. It often reports a negative experience or condition with an emotional tone, such as frustration or disappointment. In Marina Tasha’s TikTok videos, complaining appears when she shares dissatisfaction with certain aspects of Indonesian cuisine, adding authenticity to her content. There are 3 complaining acts found in her utterances.

### **Extract 17**

*“Y’all it got my nose. It got the back of my throat. No no no never again”* (Video 3)

Based on extract 17 (Video 3), the utterances were produced after Marina tasted an egg topped with wasabi that was unexpectedly strong in flavor and spiciness. Instead of being a neutral observation, her words expressed dissatisfaction with the overwhelming reaction caused by the wasabi. According to Searle (1979), complaining is a type of representative act where the speaker commits to the truth of a statement while showing emotional dissatisfaction. Marina highlighted the negative bodily effects of eating the food, signaling discomfort and frustration. Her repetition of the word “no” further emphasized her rejection of the experience.

The extract 12 (Video 3) was categorized as a complaining act. Based on the context, Marina used this reaction to report a negative experience while also entertaining her audience. The act dramatized her struggle and invited viewers to empathize or laugh, turning discomfort into engaging content. By openly expressing dissatisfaction, Marina maintained authenticity, showed her personality, and strengthened her connection with viewers who might have faced similar experiences with strong flavors.

## Discussion

The predominance of descriptive representative acts in Marina Tasha's TikTok videos indicates the main communicative purpose of her role as a food influencer, namely, to present Indonesian cuisine in a way that is vivid and accessible for both local and international audiences. Describing, which appeared 16 times out of 78 utterances, is the most frequent act. This finding aligns with Amalia, Setia, and Mono (2022), who noted that content creators in cooking tutorials frequently rely on descriptive and representative language to make cultural dishes more engaging and understandable. Similarly, Sidik, Priyawan, and Ardiansyah (2022) emphasized that representative acts are often used in digital communication to convey truth and establish credibility, a function also evident in Marina's informative tone.

The second most frequent act is stating, with 10 occurrences. This category reflects Marina's function as both an educator and cultural introducer. Stating is used to convey neutral, factual information that grounds her descriptions in truth. For example, when she utters phrases such as "This is cassava leaves" or "The infamous rendang," she is committing to the accuracy of her information straightforwardly. These acts serve as factual anchors, ensuring clarity and comprehension for her diverse TikTok audience, and thereby reinforcing her credibility as a food influencer. This supports Sidik, Priyawan, and Ardiansyah's (2022) findings that representative acts in digital discourse serve not only to inform but also to establish authority and trustworthiness among audiences.

Boasting appeared eight times in the data and demonstrates how Marina uses her personal preferences and enthusiasm as a tool of engagement. Through utterances such as "It's my favorite type of vegetable," Marina asserts not only the truth of her statement but also emphasizes her pride and personal taste. This form of representative act situates her as a confident authority, while also strengthening her persona. As noted by Handayani and Yulina (2024), such self-referential expression is common among influencers, as it enhances authenticity and relatability as the key elements for sustaining audience engagement. In the TikTok context, boasting acts contribute to authenticity and relatability, blending subjective enjoyment with cultural promotion to capture audience attention.

Classifying and identifying, found six utterances, showing Marina's efforts to systematize Indonesian cuisine for her viewers. Phrases such as "This is what we call *kiki*" or "This is what we call *nasi padang*" demonstrate her commitment to providing accurate naming and categorization. By situating dishes within cultural and linguistic frameworks, these acts make Indonesian cuisine more comprehensible for international audiences. This practice resonates with Rahayu and Amri's (2023) observation that language on digital platforms often serves an explanatory and educational function, helping audiences interpret cultural meanings in online interactions. In this sense, they carry a strong educational function, ensuring that her TikTok content operates both as entertainment and as a cultural learning platform.

Asserting, which appeared five times, reveals Marina's stronger stance in defending or affirming beliefs about food. For example, her utterance "And even though it's like a take-out, it still tastes good" demonstrates conviction beyond neutral stating. According to Searle (1979), asserting involves a higher degree of speaker commitment, and in this context, Marina positions herself as a reliable reviewer. Additionally, Permana (2022) found that stating and asserting

facts were central to building speaker credibility in podcast discourse, reinforcing the importance of assertive speech for influence and persuasion.

Finally, complaining was the least frequent act, with only three occurrences. Despite its rarity, it plays an important role in balancing her content. Utterances such as “Y’all, it got my nose” and “No no no never again” dramatize her dissatisfaction with overly strong flavors, turning negative experiences into moments of humor and authenticity. Complaining functions to enhance relatability, showing both the enjoyable and challenging aspects of eating Indonesian food. In TikTok’s performative setting, such acts increase engagement by allowing audiences to empathize with her struggles while being entertained.

These findings indicate that Marina Tasha employs representative acts strategically to achieve multiple goals: describing and stating to provide clarity and cultural knowledge, boasting and asserting to strengthen credibility and personal branding, and classifying/identifying or complaining to combine education with entertainment. The results align with previous research showing that representative acts dominate communicative contexts centered on knowledge-sharing and persuasion (Sidik et al., 2022; Muziatun et al., 2025; Halimah et al., 2025). Thus, her TikTok content not only promotes Indonesian cuisine globally but also reinforces her role as a cultural mediator and influential digital communicator.

### **Conclusion**

This study indicates that Marina Tasha performed a total of 48 representative acts out of 78 utterances in her selected TikTok videos. These acts were divided into six types: describing with 16 data, stating with 10 data, boasting with 8 data, classifying & identifying with 6 data, asserting with 5 data, and complaining with 3 data. She mostly used representative illocutionary acts, mainly describing types, in her videos. This shows that her primary intention was to vividly present Indonesian cuisine in ways that both local and international audiences could easily imagine. Through describing, she emphasized the taste, appearance, and preparation process of Indonesian dishes, thereby promoting cultural appreciation. The use of stating and asserting acts highlighted her role as an influencer who not only provided factual accuracy but also reinforced her credibility and authority. Boasting acts allowed Marina to display personal pride and enthusiasm toward traditional dishes, strengthening her personal branding and engagement with viewers. Next is classifying and identifying acts, emphasizing her role as a cultural mediator by labeling food items clearly, ensuring that international audiences could recognize them. Lastly, complaining acts, although the least frequent, added authenticity, humor, and relatability to her content, showing both positive and negative aspects of food experiences.

The study’s findings are beneficial in several ways. First, the results provide useful insights for students and researchers in pragmatics, especially those focusing on speech act analysis in digital communication. Second, they offer further understanding of how representative acts function in food content, not only to inform but also to promote cultural identity and engagement. Third, the findings highlight the strategic use of speech acts by influencers to build credibility, authenticity, and audience interaction. Finally, this research contributes to the study of cross-cultural communication by showing how Indonesian cuisine can be promoted globally through digital platforms like TikTok.

This study has produced significant findings, but it also has some limitations. First, the analysis was limited to representative acts only; future research should explore other types of speech acts to provide a broader understanding. Second, the data were confined to three TikTok videos; subsequent studies could examine a larger dataset to capture more varied linguistic patterns. Further research might also apply different pragmatic theories or multimodal approaches to analyze not only verbal utterances but also gestures, visuals, and audience responses. These directions would help broaden the scope of understanding regarding how

influencers strategically use language and other modes of communication to engage audiences and promote culture in digital contexts.

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