

Illocutionary Acts in Kenny Sebastian's Stand-Up Comedy YouTube Videos

Ela Risnawati¹, Dewi Kustanti², Dian Budiarti³

State Islamic University of Sunan Gunung Djati Bandung^{1,2,3}
clarisnawati3553@gmail.com¹, dewikustanti@uinsgd.ac.id², dianbudiarti@uinsgd.ac.id³

Received	Revised	Accepted
26-02-2025	11-03-2025	08-04-2025

Abstrak – Penelitian ini mengidentifikasi penggunaan tindak ilokusi dalam pertunjukan komedi tunggal Kenny Sebastian di YouTube, dengan fokus pada peran mereka dalam humor dan keterlibatan penonton. Penelitian ini menggunakan metode deskriptif kualitatif dengan menganalisis tiga pertunjukan, mengidentifikasi 198 tindak ilokusi yang terdiri dari representatif (67), direktif (54), komisif (11), ekspresif (49), dan deklarasi (17). Data dikategorikan dengan menggunakan klasifikasi Austin dan Searle (1979). Temuan menunjukkan bahwa representatif, sebagai jenis yang paling sering digunakan, berfungsi untuk mengkritik, merefleksikan, dan menggambarkan situasi secara lucu. Direktif melibatkan penonton dengan meminta tanggapan, sementara ekspresif menyampaikan emosi seperti hiburan, sarkasme, atau rasa terima kasih. Komisif berkontribusi pada komedi yang berlebihan melalui janji atau penolakan, dan deklarasi menciptakan efek komedi yang dramatis atau otoritatif. Hasil penelitian ini menyoroti bagaimana tindak ilokusi membentuk narasi komedi dan meningkatkan interaksi penonton. Penelitian di masa depan dapat mengeksplorasi bagaimana gaya komedi yang berbeda atau konteks budaya mempengaruhi penggunaan tindak tutur dalam komedi tunggal.

Kata Kunci: tindak ilokusi, komedi tunggal, tindak tutur, pragmatik, humor

Abstract - This research identified the use of illocutionary acts in Kenny Sebastian's stand-up comedy performances on YouTube, focusing on their role in humor and audience engagement. The research employs a qualitative descriptive method by analyzing three performances, identifying 198 illocutionary acts consisting of representatives (67), directives (54), commissives (11), expressives (49), and declarations (17). Data were categorized using Austin and Searle's (1979) classification. The findings show that representatives, as the most frequent type, function to criticize, reflect, and describe situations humorously. Directives engage the audience by prompting responses, while expressives convey emotions such as amusement, sarcasm, or gratitude. Commissives contribute to comedic exaggeration through promises or refusals, and declarations create dramatic or authoritative comedic effects. These results highlight how illocutionary acts shape comedic narratives and enhance audience interaction. Future research could explore how different comedy styles or cultural contexts affect the use of speech acts in stand-up comedy.

Key words: illocutionary acts, stand-up comedy, speech acts, pragmatics, humor

INTRODUCTION

Language serves as a major element in human communication, facilitating not only the exchange of information but also the execution of actions through speech. This dual function of language is summarized in speech act theory, a framework originally introduced by Austin (1962) and further developed by (Searle, 1979). Speech acts, rooted in pragmatics, are more than just the use of words or phrases, functioning as actions performed through speech. This concept suggests that a person can perform an action simply by saying something. Austin (1962) introduces the idea that speaking is not solely for conveying information but also for performing actions, such as praising, criticizing, apologizing, or persuading. Speech is integral to these actions, as it involves the use of language to achieve specific outcomes (Aarons & Mierowsky, 2017).

Wijana (2021) argues that any action a speaker takes to convey a statement is referred to as a speech act. Speech acts are generally categorized into three types: locution, illocution, and perlocution. Saying something is connected to the first, acting on something is tied to the second, and influencing someone is related to the last, which occurs through the process of persuading someone. In pragmatics, the utterance's context dictates the kinds



of acts the speaker takes, including in pragmatics, the context of the utterance which comprises the speech participants, the utterance's spatial and temporal environment, and the intention behind it determines the kinds of actions the speaker takes. Therefore, a single utterance can be used to express a wide range of things.

Building on this, House & Kádár (2023) emphasize that speech acts not only function as individual communicative acts, but also have an important role in broader interactions. They emphasize the importance of separating illocutionary value and interactional value in understanding speech acts. According to them, the interactional approach they propose makes it possible to capture the relationship between various speech acts and interactions more systematically and replicably in pragmatics research.

In humor, speech acts play a key role in creating incongruity and eliciting laughter. Comedy often derives humor from the mismatch between a speech act and its context, as noted by Abdalhakeem & Mubarak (2019), where violations of the conditions of happiness in sitcoms or stand-up performances produce humorous effects. Trust between the comedian and the audience, as emphasized by Abrahams (2020), is also essential for successful humor, relying on the competence and goodwill of the comedian to foster social attachment and mutual understanding. Illocutionary acts, which reflect the speaker's intentions, are essential in creating humor, building rapport, and eliciting laughter through strategies such as directive, representational, and expressive (Sbisa et al., 2013). Austin (1962) and Searle (1979) theories provide a framework for analyzing speech acts in stand-up comedy, categorizing illocutionary acts into representatives, directives, commissives, expressives, and declarations, as noted by (Juliantina, 2020). This study examines Kenny Sebastian's performances to explore how illocutionary acts create humor and connect with audiences, aligning with Safitra et al. (2024), who highlight the pragmatic nature of bridging speaker intentions with audience interpretation.

The first previous research was conducted by Safitra et al. (2024) analyzing the illocutionary acts employed by a stalker in the Netflix docuseries "*Can I Tell You a Secret?*". Using Searle's theory of illocutionary acts, the study found that directive acts were the most dominant (49.3%), followed by assertive (37.3%), expressive (9.3%), and commissive acts (4%). The research highlighted how the stalker used these speech acts to manipulate and control the victim, creating fear and anxiety through calculated communication strategies. By focusing on dialogues specific to cyberstalking, this study addressed a significant gap in the literature, emphasizing the psychological and linguistic dimensions of stalking behavior.

The second previous research was conducted by Hendriyani & Pratiwy (2024) examining the types of illocutionary speech acts found in the main characters' utterances in Taylor Jenkins Reid's novel "*Malibu Rising*". This qualitative descriptive study identified five types of illocutionary acts: assertive, directive, commissive, expressive, and declarative. The findings underscored the role of speech acts in portraying social dynamics, advancing the narrative, and developing characters. By analyzing the pragmatic functions of language in literature, the research provided insights into how speech acts reflect real-life communication and contribute to storytelling.

The third previous research was conducted by Chairani et al. (2020) explored the illocutionary and perlocutionary acts in Niana Guerrero's YouTube videos. Using Searle's framework, the study identified four types of illocutionary acts representative, directive, commissive, and expressive. Additionally, six types of perlocutionary effects were observed: motor reflexive, emotive, cognitive, negative, verbal, and physical responses. The study highlighted how these speech acts created engaging and interactive communication in a digital context, contributing to the popularity and success of the YouTube channel.

Apart from studies on speech acts, previous research in pragmatics has also examined presupposition as a key element in meaning interpretation. Solehah et al. (2022) analyzed presuppositions in the *Frozen* movie script and identified six types that contribute to discourse understanding. While their study focused on scripted dialogues, this research explores illocutionary acts in stand-up comedy, where speech is more spontaneous and strategically used to create humor.

While previous studies have extensively explored illocutionary acts in various forms of communication, little attention has been given to their role in humor, particularly in stand-up comedy. Most existing research focuses on illocutionary acts in literary works, scripted dialogues, or digital content, leaving a gap in understanding how spontaneous and performative speech acts function in comedic settings. This gap highlights the need for a focused analysis of how comedians strategically employ illocutionary acts to construct humor, engage audiences, and navigate social interactions in live performances. Specifically, there is limited research on how Kenny Sebastian, as a stand-up comedian, utilizes illocutionary acts to enhance comedic timing, establish rapport, and convey meaning beyond literal expressions. By addressing this issue, the present study contributes to the pragmatic analysis of humor and expands the application of speech act theory in stand-up comedy.

To achieve this objective, this study employs a qualitative analysis of Kenny Sebastian's stand-up performances, focusing on identifying and categorizing illocutionary acts using Searle's framework. By applying this approach, the research aims to provide a systematic understanding of how speech acts function within comedic contexts and contribute to audience engagement.

RESEARCH METHODOLOGY

This research employs a qualitative descriptive method to examine the impact of speech acts in stand-up comedy, which emphasizes the observation and documentation of events or phenomena in detail. As described by Cresswell (1994) descriptive research involves characterizing individuals or groups, while Yuliani (2018) highlights its inductive flow, which starts with specific events or processes and generalizes conclusions from them. This approach is particularly effective for analyzing live performances, such as stand-up comedy, where audience involvement shapes the performance. The subject of this research is three stand-up performances by Kenny Sebastian, which were selected based on their relevance to speech act theory and comedic delivery. The performances, titled "Archery Classes | Best & Worst Memories," "Crowd Work | Kenny Sebastian - Best & Worst Memories: Deep Sea Diving," and "School Love - Stand Up Comedy by Kenny Sebastian | Best & Worst Memories Crowd Work," were obtained from YouTube and transcribed for analysis. For clarity, these performances will be referred to as Video 1, Video 2, and Video 3, respectively, throughout the study.

The data collection process involved several steps. First, the performances were carefully observed and listened to in order to capture the linguistic features used by the comedian. Next, the dialogues were transcribed verbatim to ensure accuracy. The transcriptions were then analyzed by categorizing speech acts based on Austin (1962) and Searle (1979) classification, which includes representatives, directives, commissives, expressives, and declarations. Additionally, the study examined the functions of these speech acts in a comedic context such as how representatives are used to describe and reflect humorously, directives engage audience interaction, and expressives enhance comedic timing. The final step was interpreting the findings to understand how different speech acts contribute to humor and audience engagement in stand-up comedy.

RESULTS AND DISCUSSION

Based on the transcript analysis of Kenny Sebastian's stand-up performances, the results of the study will be divided into two broad categories: the types of illocutionary acts used and the functions of illocutionary acts in stand-up comedy.

1. The Types of Illocutionary Acts Found in Kenny Sebastian's Stand-Up Comedy Performances

Doing transcript analysis, the researchers found several types of illocutionary in Kenny Sebastian's Stand-Up comedy YouTube videos. The following section provides examples of the different types of illocutionary acts found in Kenny Sebastian's stand-up comedy performances. The bolded sections in the transcript highlight key utterances that represent each type of illocutionary act. The types of illocutionary could be explained as follows:

a. Representatives

Representatives are speech acts that convey information, state facts, or describe situations. In Kenny Sebastian's stand-up comedy performances on YouTube, representatives were identified 33 times in the first video, 14 times in the second video, and 20 times in the third video. The following are examples of representatives found in the transcripts of these performances:

Data 1

- Kenny** : Who's this? Hi. Wait, Lucky Ali is performing? **Oh yeah, he was performing in Goa. How long was he performing for?**
Audience : I don't know. He keeps saying there's a live show in Goa.

Data 2

- Kenny** : Let's go to the first memory. Running away from honeybees on a hike and jumping into a dirty pool of water to escape. Who is this? This really happened? **This sounds like some looney toons scene dude.**

Data 3

- Audience** : So, this guy, I spoke to him on text a lot but suddenly when he's face to face, he was just staring at me not saying anything not responding to anything What a charming guy!
Kenny : **What a charming guy!**

In data analysis 1, the utterance **"Oh yes, he performed in Goa. How long did he perform?"** is categorized as representative because Kenny Sebastian makes a statement that conveys assumed information. The sentence implies that Lucky Ali has performed in Goa, even though the speaker does not have direct confirmation. This is in accordance with the representative function, which is to state, describe, or assert information as fact.

In data analysis 2, the sentence **"This sounds like a Looney Tunes scene, man."** is identified as representative because it expresses Kenny's opinions and observations about the story being told. In this case, he compares the event to a cartoon-like scenario, which reinforces his comedic interpretation. The function of this representative speech act is to evaluate and describe a situation based on the speaker's perception.

In data analysis 3, the phrase **"What a charming guy!"**, uttered by Kenny Sebastian, is identified as representative because it expresses an assessment or evaluation of the situation. Although the phrase is delivered sarcastically, it still functions as a representative act based on opinion, as it reflects the speaker's perception of the person being described.

b. Directives

Directives are speech acts that aim to get the listener to do something, such as giving commands, making requests, or asking questions. In Kenny Sebastian's stand-up comedy performances on YouTube, directives appeared 21 times in the first video, 13 times in the second video, and 20 times in the third video. These speech acts were often used to interact with the audience, encourage responses, and create comedic timing. The following examples illustrate the use of directives in the analyzed performances:

Data 1

- Kenny** : **How did you misplace? What is the story please tell us!**
Audience : So, I was small that time and we were on vacation with my parents.

Data 2

- Kenny** : Poornima, you said, right? Poornima. Okay, the me-ha is not there. Poornima, **tell us what happened. Please, were you trekking?**
Audience : No.
Kenny : **Sorry?**
Audience : We were in Goa.
Kenny : Goa? In Goa, bulls are not chased like this. That's not a very Goan thing.

Data 3

- Kenny** : Wait, who's his friend? Is she a girl as well?
Audience : No
Kenny : Guys, okay, Guys. **Fucking never listens to this!**

In data analysis 1, the utterance **"How did you get misplaced? What's the story, please tell us!"** is categorized as directive because Kenny Sebastian asks the audience to provide more detailed information about his experience. The question **"How did you get misplaced?"** is a request for information, while **"What's the story, please tell us!"** directly instructs the audience to tell their experience. This is in line with the directive function, which is to make the listener perform an action.

In data analysis 2, the sentence **"Poornima, tell me what happened. Please, were you trekking?"** is identified as directive because Kenny asks for a response from the audience. The sentence **"tell me what happened"** functions as a direct instruction to the audience to speak, while **"Please, were you trekking?"** is a question asking the audience to confirm the information. These utterances function as directives by engaging the audience and eliciting participation.

In data analysis 3, the utterance **"Wait, who's his friend? Is she a girl as well?"** is classified as a directive because Kenny is seeking clarification from the audience. Both sentences function as requests for information, prompting the listener to respond. Additionally, the phrase **"Guys, okay, Guys. Fucking never listens to this!"**

is also a directive because it instructs the audience, even if delivered in a humorous or ironic tone. These directives serve to maintain audience engagement and guide the flow of interaction.

c. Commissives

Commissive is a speech act in which the speaker commits to perform an action in the future, such as making a promise, offer, refusal, or threat Searle (1979). In Kenny Sebastian's stand-up comedy performance on YouTube, commissive speech acts are not found in the first video, but appear 4 times in the second video and 4 times in the third video. This speech act appears when Kenny makes a commitment to his statement or when he jokes with the audience by making hypothetical promises or exaggerated statements. The data using commissives is shown by the following evidence:

Data 1

Kenny : Man, imagine if you fight with her, she'll throw the remote. She won't miss her lead. That's so mad. **I'll have like another 5 minutes of just archery jokes.** She's like, don't pull my strings.

Data 2

Kenny : You were wondering why we asked for questions about the worst memory and your best memory, **I thought it would be great to do a show around that concept.**

Data 3

Kenny : **"I thought, okay, I'm going to raise my hand."**

In data analysis 1, the utterance **"I'll have like 5 minutes of another archery jokes."** is categorized as a commissive because Kenny Sebastian expresses his intention to continue making archery jokes for the next five minutes. This is in accordance with the function of the commissive, which is to commit the speaker to a future action (Searle, 1979). Although this statement may be exaggerated for comedic effect, it still shows the speaker's verbal commitment to a future action.

In data analysis 2, the sentence **"I think it would be really fun to do a show with that concept."** is identified as a commissive because it reflects Kenny's intention to do a show based on a particular theme. This statement functions as a commitment to future plans, indicating that the speaker has considered an idea and is likely to follow through with it. According to Searle's classification, a commissive involves a promise, offer, or intention that commits the speaker to a future action.

In data analysis 3, the phrase **"I think, okay, I'm going to raise my hand."** is classified as a commissive because Kenny states his intention to perform an action. The phrase **"I'm going to"** indicates a planned action, which is in line with the core function of the commissive, where the speaker commits to doing something. Although the commitment may be small, it still indicates an intention to act, thus making it a valid example of a commissive speech act.

d. Expressives

Expressive is a speech act that conveys the speaker's emotion, attitude, or psychological state in response to a particular situation (Austin, 1962). It is used to express gratitude, apology, praise, joy, disappointment, or amusement. In Kenny Sebastian's performance, expressive appears 16 times in the first video, 13 times in the second video, and 20 times in the third video. The following examples illustrate the expressives found in his stand-up comedy performances:

Data 1

Kenny : **So, wow.** Best memory, birth of my daughter.

Data 2

Kenny : **Wow, man. That's pretty cool.** It wasn't his intention.

Data 3

Audience : What is your worst and your best memory?

Kenny : What is my...**my best memory is this show. It's this show.**

In data analysis 1, the utterance **“So, wow. The best memory, birth of my daughter.”** is categorized as expressive because Kenny Sebastian reacts to the audience's story with surprise and awe. The utterance **“So, wow.”** conveys his emotional reaction, which is in line with expressiveness as defined by Austin (1962), utterances that express the speaker's psychological state or his attitude towards a situation.

In data analysis 2, the sentence **“Wow, man. That's so cool. It wasn't his intention.”** is identified as expressive because Kenny expresses recognition and appreciation. The part **“Wow, man. That's pretty cool.”** reflects a sense of admiration, while **‘That wasn't his intention.’** may indicate an empathetic response. This is in line with the expressive function, which is to convey emotions such as amazement, joy, or admiration.

In data analysis 3, the statement **“What is my... my best memory is this show. It's This show.”** is classified as expressive because Kenny is expressing his feelings about the event. Whether sincere or exaggerated for comedic effect, this statement conveys enthusiasm and appreciation. According to Austin (1962), expressiveness includes statements of gratitude, joy, or emotional response to an event, so this is a clear example of an expressive speech act.

e. Declarations

Declarations are speech acts that change a situation or status simply by being spoken (Austin, 1962). These utterances hold the power to alter reality when stated under the right conditions or authority (Searle, 1979). In stand-up comedy, declarations often appear as dramatic, exaggerated, or sarcastic statements that mimic official pronouncements for comedic effect. In Kenny Sebastian's performances, 0 declarations were found in the first video, 2 in the second video, and 4 in the third video. The following examples illustrate the use of declarations in his stand-up comedy.

Data 1

Kenny : So, let's go to the show.

Data 2

Kenny : Okay, I've done it in other shows.

In data analysis 1, the utterance **"So, let's go to the show."** is categorized as a declaration because Kenny Sebastian is officially initiating the show, which changes the state of the event. According to Austin (1962), declarations are speech acts that alter the status or condition of something by merely being spoken, such as announcing the start of a meeting or an event. In this case, Kenny's statement marks the transition into the main part of his performance, making it a clear example of a declaration.

In data analysis 2, the phrase **"Okay, I've done it in other shows."** is identified as a declaration because Kenny is asserting a fact about his past performances, which in turn establishes credibility and authority in the moment. In declarations, the speaker's utterance is enough to confirm or validate a statement as true, making this an example of how Kenny uses declarations in a comedic setting to reinforce his experience and expertise.

2. The Functions of Illocutionary Acts in Kenny Sebastian's Stand-Up Comedy Performances on YouTube

The following table presents the distribution of illocutionary acts found in Kenny Sebastian's stand-up comedy performance. Each type of illocutionary act has a different function in conveying humor and engaging the audience, as explained below.

Table 1 : Types and Functions of Illocutionary Acts in Kenny Sebastian's Stand-Up Comedy

Types of Illocutionary acts	Video 1	Video 2	Video 3	Function in Stand-Up Comedy
Representatives	33	14	20	Criticizing, reflecting, and describing
Directives	21	13	20	Engaging, commanding, suggesting
Commissives	3	4	4	Promising, offering, refusing
Expressives	16	13	20	Entertaining, relating, or thanking
Declarations	0	3	4	Declaring
Total	73	47	78	
	198			

Based on the analysis, the researchers found that the various illocutionary acts performed by Kenny Sebastian have important functions in stand-up comedy. These speech acts contribute to the effectiveness of comedy delivery, audience interaction, and overall narrative structure. Representatives are often used to set the scene and comedy observations, while directives play an important role in engaging the audience. Expressives help convey emotions that reinforce humor, while commissives and declarations add an element of exaggeration and authority to comedic storytelling. The bolded words throughout the analysis indicate the functions of each type of speech act found in Kenny Sebastian's stand-up comedy. These functions help illustrate how different speech acts contribute to humor and audience engagement.

Representatives function to **criticize, reflect, and describe** situations in a humorous way. Kenny often uses them to build the premise of his jokes and create relatable narratives. For instance, in the first video of Kenny Sebastian, he humorously reflects on an audience member's tattoo choice, saying "**Oh! He's a bro-bro. He's a bro. I feel, sir, you can get something a little chill also, but you're too bro, you're too far gone**". This statement describes and **critiques** the individual's tattoo choice while setting up a comedic exaggeration. In the second video Kenny **reflects** on an audience member's bad memory by comparing it to a cartoon scene, stating "**This sounds like some Looney Tunes scene, dude**". This comparison adds humor by making the experience seem absurd and exaggerated, allowing both Kenny and the audience to look back on the situation in a comedic way. In the third video, Kenny **describes** an awkward dating experience shared by an audience member and responds with "**What a charming guy!**". This sarcastic remark serves as a representative speech act because it describes the situation ironically, highlighting the awkwardness in a humorous manner.

Directives are used to engage the audience by **engaging them in conversation, commanding responses, or suggesting actions**. These speech acts make the performance interactive and maintain a strong connection with the audience. In the first video, Kenny **engages** the audience by initiating interaction and encouraging participation, as seen when he asks, "**How did you misplace? What is the story? Please tell us!**". This utterance invites the audience to share personal experiences, making them feel involved in the performance and providing Kenny with spontaneous comedic material to work with. In the second video, Kenny **commands** an audience member to recount their experience by saying, "**Poornima, tell us what happened. Please, were you trekking?**". This directive functions as a command because it explicitly instructs the audience member to provide details, keeping the conversation flowing and involving the audience more actively in the performance. In the third video, Kenny **suggests** a scenario by playfully speculating, "**Wait, who's his friend? Is she a girl as well?**". This question indirectly suggests a possible romantic or funny situation, which adds another layer of humor by guiding the audience's expectations and reactions.

Commissives are used to make **promising, offering, or refusing** that contribute to the comedic effect. Kenny frequently exaggerates intentions for comedic impact, creating unexpected humor. In the first video, Kenny **makes a humorous promise** when he says, "**Man, imagine if you fight with her, she'll throw the remote. She won't miss her lead. That's so mad. I'll have like another 5 minutes of just archery jokes**". This statement acts as a promise in a comedic way, as he jokingly commits to continuing with archery jokes, even though the audience knows it is exaggerated. In the second video, Kenny **offers** an idea in a playful manner when he jokingly states, "**I thought it would be great to do a show around that concept**". This utterance presents the idea as if it were a genuine offering, making the audience laugh at the absurdity of structuring an entire performance based on a random concept. In the third video, Kenny **refuses** to take an action seriously by saying, "**I thought, okay, I'm going to raise my hand**". This utterance humorously plays on hesitation, where he sets up the expectation of confidently raising his hand but delivers it in a way that implies reluctance or second thoughts, making the refusal subtle yet comedic.

Expressives help Kenny convey emotions that reinforce humor, such as **entertaining, relating, or thanking**, allowing him to connect with the audience. In the first video, Kenny **entertains** the audience with exaggerated excitement when he says, "**Bro! Just flex! Come on!**". This statement humorously encourages an audience member to show off his tattoo, creating a playful interaction that amuses both Kenny and the crowd. In the second video, Kenny **relates** to an audience member's experience by jokingly responding, "**Man, we would have died, dude, with all the bee stings.**". This remark adds humor by pretending to understand the fear and chaos of the situation, making the experience more engaging and relatable to others who have had similar encounters. In the third video, Kenny **thinks** his audience in a humorous way by saying, "**You guys are too sweet, man. This is why I love doing this.**". This expression of gratitude, while sincere, is delivered with comedic timing, making the audience feel appreciated while still maintaining a lighthearted tone.

Declarations are used to create a dramatic or authoritative comedic effect, often by making statements that humorously change the situation. In the second video, Kenny humorously validates an audience's response by saying, **"That's an acceptable answer."**, acting as if he has the authority to decide what qualifies as a good response. In the third video, he asserts **"Okay, I've done it in other shows"**, using a declaration to make his statement sound official, even though it's meant humorously.

Each of these illocutionary acts plays a crucial role in Kenny Sebastian's stand-up comedy, shaping his delivery style and enhancing audience engagement. Through representatives, directives, commissives, expressives, and declarations, he successfully crafts an entertaining and interactive comedic performance.

CONCLUSION

In brief, Kenny Sebastian's stand-up comedy performances on YouTube incorporate various illocutionary acts that enhance comedy delivery and audience engagement. This study aims to identify and analyze the types of illocutionary acts used. The findings show that Video 1 contains 73 illocutionary acts, which consist of 33 representational, 21 directive, 3 commissive, 16 expressive, and no declarative. Video 2 has 47 illocutionary acts, including 14 representative, 13 directive, 4 commissive, 16 expressive, and no declarations. Meanwhile, Video 3 has 78 illocutionary acts, consisting of 20 representative, 20 directive, 4 commissive, 30 expressive, and 4 declaratives. Overall, 198 illocutionary acts were identified, with the representative being the most frequently used, followed by the directive and expressive. Representatives serve to criticize, reflect and describe situations in a humorous way, which often serves to establish the premise of Kenny's jokes and create a comprehensible narrative. Directives play an important role in engaging the audience by asking for responses, encouraging participation, or suggesting scenarios that form the plot of the comedy. Commissives are used to make promises, offers, or refusals that add an element of exaggeration and unexpected humor to his performance. Expressives help Kenny convey emotions such as excitement, relatability, or gratitude, strengthening his connection with the audience. Lastly, declarations, though less frequent, contribute to dramatic or authoritative comedic effects by humorously altering the context of a situation. This study highlights the significant role of illocutionary acts in stand-up comedy, and future research could explore their influence on audience perception and humor effectiveness.

REFERENCE

- Aarons, D., & Mierowsky, M. (2017). How To Do Things with Jokes: Speech Act in Standup Comedy. *European Journal of Humour Research*, 5(4), 158–168. 10. [10.7592/EJHR2017.5.4.aarons](https://doi.org/10.7592/EJHR2017.5.4.aarons)
- Abdalhakeem, H. S., & Mubarak, S. A. (2019). The Humorous Effect of the Inappropriateness of Speech Acts in the Sitcom of Still Standing. *Dirasat, Human and Social Sciences*, 46, 771–784. I: [10.35516/0103-046-988-054](https://doi.org/10.35516/0103-046-988-054)
- Abrahams, D. (2020). Winning Over the Audience: Trust and Humor in Stand-Up Comedy. *The Journal of Aesthetics and Art Criticism*, 491–500. [10.1111/jaac.12760](https://doi.org/10.1111/jaac.12760)
- Austin, L. J. (1962). *How to Do Things with Words*. Oxford University Press.
- Chairani, M., Sofyan, D., & Hardiah, M. (2020). Illocutionary and Perlocutionary Acts on Youtube Videos Employed by Niana Guerrero. *Journal of English Education and Teaching*, 4(3), 413–430. <https://doi.org/10.33369/jcet.4.3.413-430>.
- Cresswell, J. W. (1994). *Research Design: Qualitative and Quantitative Approaches*. Sage.
- Hendriyani, S., & Pratiwy, D. (2024). ILLOCUTIONARY SPEECH ACTS IN TAYLOR JENKIS REID'S NOVEL MALIBU RISING. *Journal of Language*, 6(2), 467–475. <http://repository.uisu.ac.id/handle/123456789/4140>
- House, J., & Kádár, D. Z. (2023). Speech acts and interaction in second language pragmatics: A position paper. *Language Teaching*, 1–12. <https://doi.org/10.1017/s0261444822000477>
- Juliantina. (2020). *PRAGMATICS FUNCTIONS OF PERLOCUTIONARY ACT IN LEVELED READING BOOK*. 12(2), 1–23. <https://doi.org/10.37755/jsbi.v12i2.298>

- Safitra, Z., Saifullah, A. R., & Syihabuddin. (2024). AN ANALYSIS OF THE ILLOCUTIONARY FORCE OF A STALKER IN “CAN I TELL YOU A SECRET?”: A FORENSIC LINGUISTICS PERSPECTIVE. *Wiralodra English Journal*, 2(8), 214–124. <https://doi.org/10.24071/joll.v24i1.7122>
- Sbisa, Marina, & Turner, K. (2013). Locution, illocution, perlocution. In: Pragmatics of Speech Actions. In *Handbook of Pragmatics2* (Issue May). <https://doi.org/10.1515/9783110214383.25>
- Searle, J. (1979). *Expression and Meaning: Studies in the Theory of Speech Acts*. Cambridge University Press.
- Solehah, Maratu, Anita, Anita, Rohbiah Tatu Siti. (2022). An Analysis of Presupposition on The Main Characters of Frozen Movie Script. *Wanastra: Jurnal Bahasa dan Sastra*. 14(1), 72-76. <https://doi.org/10.31294/wanastra.v14i1.10990>
- Wijana, I. D. P. (2021). On Speech Acts. *Journal of Pragmatics Research*, 3(1), 14–27. <https://doi.org/10.18326/jopr.v3i1.14-27>
- Yuliani, W. (2018). Metode Penelitian Deskriptif Kualitatif Dalam Perspektif bimbingan Dan Konseling. *Quanta*, 83–91. <https://doi.org/10.22460/q.v2i2p83-91.1641>