

Expressive Speech Acts in Political Rap Battle

Nadivia Nazla Syafa¹, Linda Eka Pradita^{2*}, Mursia Ekawati³
Universitas Tidar, Magelang, Indonesia

*Corresponding email: pradita@untidar.ac.id

Received: 3 August 2025

Reviewed: 4 August 2025

Accepted: 12 August 2025

Abstract: Political rap battles have evolved into a form of digital communication that combines entertainment with socio-political criticism through the strategic use of expressive speech acts. This is important to publish because it represents a transformation in contemporary political communication that utilizes popular culture to reach a wide audience, especially the younger generation who tend to be apathetic towards formal politics. Although the popularity of political rap battles in Indonesia continues to rise, a significant gap remains in understanding their linguistic characteristics and pragmatic functions as a medium of digital political communication. This study examines the forms and functions of expressive speech acts in four popular rap battle videos from the YouTube channel SkinnyIndonesia24, employing a descriptive-analytical qualitative method. Data consisting of 80 utterances were analyzed based on Austin-Searle's speech act theory to identify six expressive categories: criticism (50 utterances), pride (22 utterances), anger (2 utterances), disappointment (2 utterances), praise (2 utterances), and apology (2 utterances). The findings indicate that expressive speech acts function as rhetorical strategies to convey ideological messages through the use of irony, hyperbole, and sarcasm. This study has important implications for the development of digital literacy and the understanding of contemporary Indonesian political communication, demonstrating that rap battles are a legitimate and influential space for political articulation in shaping public discourse.

Keywords: expressive, ideology, pragmatic, rhetorical, satire

Abstract: Rap battle politik telah berkembang menjadi komunikasi digital yang menggabungkan hiburan dengan kritik sosial-politik melalui penggunaan tindak tutur ekspresif yang strategis. Hal ini penting dipublikasikan karena merepresentasikan transformasi komunikasi politik kontemporer yang memanfaatkan budaya populer untuk menjangkau pendengar luas, khususnya generasi muda yang cenderung apatis terhadap politik formal. Meskipun popularitas rap battle politik di Indonesia terus meningkat, masih terdapat kesenjangan signifikan dalam memahami karakteristik linguistik dan fungsi pragmatiknya sebagai medium komunikasi politik digital. Penelitian ini menganalisis bentuk dan fungsi tindak tutur ekspresif dalam empat video rap battle populer dari kanal YouTube SkinnyIndonesia24 menggunakan metode kualitatif deskriptif-analitis. Data berupa 80 tuturan dianalisis berdasarkan teori tindak tutur Austin-Searle untuk mengidentifikasi enam kategori ekspresif: kritik (50 data), bangga (22 data), marah (2 data), kecewa (2 data), pujian (2 data), dan permintaan maaf (2 data). Temuan menunjukkan bahwa tindak tutur ekspresif berfungsi sebagai strategi retorik untuk menyampaikan pesan ideologis melalui gaya bahasa ironi, hiperbola, dan sarkasme. Penelitian ini memberikan implikasi penting bagi pengembangan literasi digital dan pemahaman komunikasi politik Indonesia kontemporer, membuktikan bahwa rap battle merupakan ruang artikulasi politik yang legitimate dan berpengaruh dalam membentuk diskursus publik.

Keywords: ekspresif, ideologi, pragmatik, retorik, satir

1. INTRODUCTION

Contemporary Indonesian political communication in satirical rap battles has

emerged as an expressive medium that combines entertainment with sharp socio-political criticism.

Rap battle, as a performative genre, is unique in its communication structure, which allows the

delivery of complex messages through artistic language games. Unlike formal political debates, which are bound by politeness protocols, rap battles provide a wider space for expressive freedom, allowing artists to convey criticism, satire, and even verbal attacks in a rhythmic and rhyming format. These performative characteristics make rap battle an ideal medium for expressing intense speech acts, ranging from sharp criticism to political pride, from populist anger to ideological disappointment. The choice of the rap battle format in the context of Indonesian political satire has strong strategic reasons. The medium enables the simplification of complex political issues into narratives that are easily digestible by a broad audience. The competitive format in rap battles fosters dramatization, drawing public attention to political discourse. The use of informal language and slang in rap battles allows penetration into younger demographics who are often apathetic towards formal politics. The rhyme and rhythm structure in rap battles facilitates memorability of political messages, making them easy to remember and spread.

The political satirical rap battle content on SkinnyIndonesia24's YouTube channel represents the evolution of digital political communication that utilizes popular culture as a vehicle for ideological messaging. Speech in the wider society demonstrates the significant role language plays in building social relations, conveying intentions, and resolving everyday problems. Speech does not only take place in formal spaces such as educational or government institutions, but also actively manifests in daily interactions, ranging from conversations in

family environments, coffee shops, to comments on social media. In this context, speech not only relies on language form, but also contains meanings that are interpreted based on the social situation surrounding it (Dan et al., 2017). The entanglement between social speech and meaning formation is an important foundation in the study of pragmatics.

Pragmatics can be understood as the study of how language speakers use language to perform various communicative actions, such as giving orders, making requests, stating something, and conveying information. In other words, pragmatics not only discusses how language is used to convey information, but also how language functions to achieve certain social and communicative goals in everyday interactions (Yule, 2019). Pragmatics, as a branch of linguistics, examines the use of language in real communicative situations to understand the mechanisms by which speech intentions are realized (Leech, 2014).

One of the central theories in pragmatics is the theory of speech acts, developed by Austin and refined by Yule (2019). This theory asserts that expressive speech acts represent speakers' psychological conditions towards certain situations or propositions, which are manifested through expressions of emotions such as joy, sadness, anger, or disappointment. In a more contemporary context, Sbisà (2022) develops an understanding of speech acts as social practices that not only express individual intentions but also shape social reality through verbal interaction. Reiland (2024) emphasizes in his analysis that expressive speech acts have a more complex dimension than just an expression of

emotion, but also function as a communicative strategy to build power relations and ideology in social interactions. Expressive speech acts are found in contemporary digital media that are both performative and communicative.

One form of expression that is interesting to analyze is rap battle, a musical oral performance that combines elements of poetry, social criticism, and complex language games. In rap battle content, the use of expressive speech acts exhibits unique characteristics, including high emotional intensity in each lyrical line, the employment of figurative language styles such as irony and sarcasm to convey subtle yet sharp criticism, and a performative nature that combines entertainment with ideological content on socio-political issues. These characteristics make rap battle an expressive medium that is not only entertaining but also serves to convey social criticism that can be accepted and understood by the wider community.

Studies on expressive speech acts have been conducted in various digital and conventional communication contexts. Rais & Triyono (2019) in their research on the video "Prabowo vs Jokowi Epic Rap Battles of Presidency" found that expressive speech acts play a central role in conveying emotions and satirical political criticism. In the digital educational realm, Juni Us'ariasih et al. (2024) revealed that the use of emotional expressions in YouTube educational videos strengthens interpersonal engagement between the presenter and the audience. Meanwhile, Raja et al. (2024) analyzed the religious channel "Qalby Etmaan" and concluded that expressions such as emotion

and gratitude deepen the affective impact of religious messages. In the context of digital media and da'wah, Putro et al. (2022) analyzed illocutionary speech acts in the video "Kultum Pemuda Tersesat" on YouTube Majelis Lucu Indonesia, finding that expressive speech acts in digital lectures function to express the speaker's intention and purpose to influence the audience to act according to the message conveyed. A similar study was conducted by Jaya & Ramadhani (2023), who examined stand-up comedy as a pragmatic medium. In this context, expressive speech acts such as satire and reproach are used to build humor and convey social criticism.

On social media, it was found that netizens used expressive comments, including cynicism, support, and hope, to respond to political issues in @kompascom's Instagram posts, showing that social media is an articulate space full of ideological expressions. In the context of digital communication more broadly, Fatmawati & Ningsih (2024) emphasize the importance of a cyber-pragmatics approach in understanding expressive forms transmitted through emojis, hyperbolic language styles, and informal structures typical of the internet. Rahmadhani & Utomo (2020) show that in literature, expressive speech acts strengthen characterization and narrative aesthetics through expressions of love and longing.

In the classroom, Saleh et al. (2024) observed that teachers and students employ expressive forms, such as compliments and apologies, to foster a supportive learning atmosphere. An online news study by Mu'awanah & Utomo (2020) highlighted how expressions of empathy and condolences in

obituaries were conveyed through the choice of diction and intonation. Meanwhile, Cahyaningsih & Rahmawati (2022) noted that in language learning, affective expressions play a crucial role in shaping motivation and tutor-student relationships.

Previous research has shown that expressive speech acts play a crucial role in various communication contexts, including entertainment, education, religion, social media, and learning. Expressive speech serves to convey emotions, foster interpersonal closeness, and lend social meaning to verbal interactions. Although the object and context of study delivery differ, most of these studies share a common focus: examining the pragmatic function of language in representing the attitudes, emotions, and social relations of speakers.

In entertainment media such as rap battles and stand-up comedy, expressive speech is used to convey criticism in a subtle and rhetorical manner. In the educational and religious realms, it supports the creation of a warm and communicative atmosphere. However, the approaches used are generally still focused on linguistic forms and functions without discussing aspects of popular culture and ideological content in speech.

Based on these research gaps, the study of expressive speech acts in the context of political satirical rap battles in Indonesia, particularly in SkinnyIndonesia24 production content, remains limited in academic literature. This rap battle presents rich linguistic dynamics, ranging from satire strategies as a form of veiled political criticism to the use of typical language varieties of the younger generation, and the formation of

personas through emotional and behavioral verbal expressions. This research proposes three main questions: How are the forms and characteristics of expressive speech acts realized in the content of political satirical rap battles on the SkinnyIndonesia24 YouTube channel? What are the pragmatic and strategic functions of the use of expressive speech acts in the context of political criticism through the medium of rap battle? How does the use of stylistics and figurative language strengthen the expressive power of speech acts in conveying ideological messages? Therefore, this study aims to examine how the forms and functions of expressive speech acts are realized in political satirical rap battles on the SkinnyIndonesia24 YouTube channel, as well as how the use of language in this context reflects the speakers' attitudes, social criticism, and representation of ideological identity towards contemporary politics in Indonesia.

2. RESEARCH METHODOLOGY

This research employs a qualitative approach with a descriptive-analytical method to examine the form and function of expressive speech acts in political rap battle content. The qualitative approach was chosen because it allows in-depth analysis of the complexity of pragmatic meanings and functions in expressive speech that cannot be quantified numerically. Moleong (2019) explains that qualitative research employs analytical procedures that do not rely on statistical methods, but instead focus on gaining a deep understanding of the subject being studied. The problem addressed in this research is how

expressive speech acts in political battle rap serve as a rhetorical strategy that combines emotional expression with political criticism in a digital medium. An analytical descriptive approach was chosen to describe the forms of expressive speech acts found, then analyze their pragmatic functions and underlying rhetorical strategies. This methodology aligns with the nature of the data, which consists of verbal utterances that require contextual interpretation and in-depth analysis of meaning.

The research data are spoken utterances in four rap battle videos from the SkinnyIndonesia24 YouTube channel selected based on the popularity and representativeness of the content: (1) "Anies Vs Prabowo Vs Ganjar - Epic Rap Battles Of Presidency 2024"; (2) "Prabowo Vs Jokowi - Epic Rap Battles Of Presidency"; (3) "Ahok & Djarot Vs Anies & Sandiaga | Epic Rap Battle Jakarta"; and (4) "SkinnyIndonesian24 | Prabowo Vs Jokowi - Epic Rap Battles of Presidency". This research involved one lead researcher with two co-researchers for data validation and analysis. The content was produced by SkinnyIndonesia24's creative team, consisting of scriptwriters, performers, and editors who created satirical political characters.

The data collection technique employed the free listening method, where the researchers act as observers, listening to speech without being directly involved in the communication process (Moleong, 2019). The data collection instrument is a data card specifically designed to record expressive speech with a format that includes data sequence number, identification code, speech excerpt, situation context, speaker,

time of appearance, and expressive speech act category. The design of this instrument allows for the systematic organization of data and facilitates the subsequent analysis process.

The data collection procedure was conducted through three systematic stages. The first stage involved intensive listening, where the entire video was repeatedly watched to understand the context and storyline of each rap battle. The listening was done at least three times for each video to ensure the accuracy of expressive speech identification. The second stage was transcription, where the spoken speech was converted into written text using a combination of speech-to-text software and manual verification. Manual verification was performed by repeatedly matching the automatic transcription results with the original audio, paying close attention to intonation, stress, and vocal nuances that may impact expressive meaning. The validity of this process was ensured through cross-checking by two independent researchers to reduce subjective bias in speech interpretation. The third stage involves the identification and recording of expressive utterances, based on the theoretical indicators of Yule (2019), which include the expression of speakers' psychological attitudes towards specific propositions. Each identified utterance is recorded in a data card format, utilizing a coding system that enables categorization and systematic analysis. The data collection period was conducted from March to April 2025, with a consistent protocol in place to ensure data reliability.

The data analysis employed in this research follows steps tailored to the

characteristics of expressive speech act research. First, data reduction is defined as the process of selecting data in accordance with Yule's (2019) theory of expressive speech acts, which is studied to facilitate further data collection by researchers. At this stage, expressive speech is identified by sorting utterances that reflect the speakers' psychological attitudes from the entire rap battle dialogue. These utterances are then classified into six categories of expressive speech acts. Irrelevant data, including utterances that do not align with the category or research focus, are eliminated. Each remaining data item is then given an identification code.

The second stage is data presentation or verification. Here, the reduced data is validated according to the specified theory, while also taking into account the speech context. Transcript validation ensures the transcript matches the original video speech. Context analysis examines the situational, cultural, and political contexts of each expressive utterance. Pragmatic functions are identified based on Austin and Searle's speech act theory. Stylistic analysis highlights figurative language such as irony, sarcasm, and hyperbole that strengthen the expressive function. Data triangulation compares findings across videos to confirm consistent usage patterns.

The third stage is conclusion drawing. This involves synthesizing findings to summarize the characteristic patterns of expressive speech acts in political satirical rap battles. The meanings are then interpreted to reveal their pragmatic and ideological significance in political criticism. Special characteristics of expressive speech acts in the rap battle genre are formulated,

distinguishing them from other communication contexts. Finally, the findings are verified with theory to ensure alignment with pragmatics and political communication studies, and the research implications for pragmatics, popular culture, and political communication in digital media are identified.

3. RESULTS

Based on the data analysis conducted on four rap battle videos on the SkinnyIndonesia24 YouTube channel, 80 utterances containing expressive speech acts were identified. This finding aligns with Yule's (2019) concept, which defines expressive speech acts as a category of speech acts that have illocutionary purposes to express the speaker's psychological condition towards a certain situation or proposition. Based on the overall data, six representative utterances were selected for in-depth analysis as samples of each expressive speech act category identified. The data distribution reveals an interesting pattern: criticism dominates with 50 data points (62.5%), followed by pride with 22 data points (27.5%), while anger, disappointment, praise, and apology each account for 2 data points (2.5%). The dominance of the criticism category differs from Rais & Triyono's (2019) findings in the video "Prabowo vs Jokowi Epic Rap Battles of Presidency", which shows a more even distribution among expressive categories.

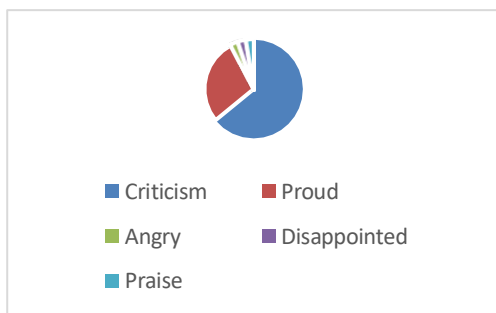


Figure 1. Percentage Classification of Expressive Speech Types in Rap Battle

The finding of criticism dominance in this study confirms the primary function of satirical rap battles as a medium for political criticism, packaged in an entertaining format. This differs from the context of expressive speech acts in social media studied by Fatmawati & Ningsih (2024), which reveals greater variation in the use of positive expressions, such as support and appreciation. This difference can be attributed to the inherent nature of rap battles as verbal competitions designed to attack and critique opponents. In the context of Indonesian politics, this format provides a safe space for creators to deliver scathing criticism of political figures without incurring serious legal consequences, as it is presented in a satirical and entertaining manner.

Each category of expressive speech acts has its own characteristics in terms of language structure, word choice, and the use of figurative language. The analysis reveals that political figures in rap battles employ sophisticated communication strategies to convey their ideological messages. The use of expressive speech acts in this content not only reflects personal emotions but also represents political attitudes and criticism of contemporary

Indonesian socio-political conditions. This finding reinforces Sbisà's (2022) argument that expressive speech acts in the context of public communication function as social practices that shape political reality through the strategic construction of meaning.

3.1 Expressive Acts of Criticism

The expressive speech act data of criticism in this study is found in data code RBK 1, which represents the utterance spoken by Andovi da Lopez in his role as Anies Baswedan, who criticizes Prabowo Subianto's power ambition and political strategy in the rap battle content.

He said: "Mr. Prabowo, how thirsty are you for power, using and justifying all means?" (RBK 1)

This utterance reflects the construction of political criticism packaged in a rhetorical question format. Although it is not a direct quote from a real political dialogue, this speech reflects the public discourse and criticism that develops in society towards political pragmatism. Structurally, this criticism speech employs the form of a rhetorical question, which does not require a factual answer but functions as a veiled accusation packaged in an interrogative format. The use of formal greetings, "Pak" and "Bapak," in the satirical context demonstrates an effort to maintain Indonesian cultural politeness while delivering sharp criticism. This reflects the values of politeness that are maintained even in situations of political criticism.

The pragmatic function of speech acts of criticism in this satirical context is to delegitimize the opponent's political authority by questioning moral integrity and political ethics. The use of the

diction "so thirsty" conveys negative connotations that describe excessive ambition for power, while the phrase "justify all means" refers to criticism of political pragmatism that is considered to violate ethical norms. This representation of criticism reflects the ideological positioning of content creators, who portray the criticized character as a pragmatic figure without moral limits, in contrast to the political idealism expected by society.

The findings are reinforced by Siregar & Kusyanti's (2021) opinion, which states that the expressive speech act of criticism is one type of speech act that expresses the speaker's psychological attitude in the form of dissatisfaction, disappointment, or rejection of something conveyed through words that contain negative evaluations. In the context of social media and digital communication, criticism is often conveyed through satire, sarcasm, or direct statements that aim to convey disagreement while influencing the listener's perception of the criticized object. The use of rhetorical devices in this critical speech serves to create a strong, persuasive effect on the listener. The rhetorical question "so thirsty" prompts the listener to reflect on the criticized behavior without allowing for defense or clarification. Additionally, the use of the word "that much" introduces an element of hyperbole, which exaggerates the level of political ambition to create a more intense negative effect. This rhetorical strategy demonstrates that political criticism in the satirical rap battle format is delivered indirectly yet remains sharp and effective in conveying ideological messages to listeners.

3.2 Expressive Acts of Pride

The research data categorized as expressive acts of pride is contained in data code RBB 1, which was spoken by Jovial da Lopez as a representation or parody of the character Prabowo Subianto in expressing pride over his electoral victory over political opponents Anies Baswedan and Ganjar Pranowo in the rap battle content. This speech form exhibits a distinctive structure, repeating the name of a political opponent, followed by a sarcastic apology, and concluding with an explicit statement of victory. The use of the greeting "Mas" reflects Javanese culture, which prioritizes familiarity; however, in this context, it serves as a strategy to convey superiority while still appearing friendly.

Speech: "Mas Anies, Mas Anies, Mas Ganjar, Mas Ganjar sorry ya, sorry yee! I finally won the election this time!" (RBB 1)

The function of proud speech acts in this context is to emphasize the legitimacy and political dominance that has been achieved. This expression of pride not only conveys personal satisfaction but also functions as a psychological strategy to weaken the mentality of political opponents. The phrase "sorry ya, sorry yee" shows the use of irony that serves to strengthen the impression of victory rather than conveying sincere regret. These characteristics align with the concept proposed by Cahyo et al. (2024) that the expressive speech act of pride is a manifestation of a positive psychological attitude, characterized by a sense of satisfaction and pleasure over an achievement that is considered proud, expressed through a choice of

words that show joy and satisfaction. In the context of public and political communication, expressions of pride not only reflect personal emotions but also serve as a strategy to build legitimacy, symbolic superiority, and a positive image in the eyes of speech partners or listeners.

Repetition dominates this speech through the repetition of the name "Mas Anies, Mas Anies, Mas Ganjar, Mas Ganjar" which functions to create dramatic emphasis and strengthen the dominance effect. This repetition is also in line with the characteristics of rap battles, which rely on rhythm and repetition to create aesthetic effects. The use of irony in "Sorry ya, sorry yee" adds complexity to the meaning, conveying the opposite of what is intended. The combination of these two figurative languages reflects rhetorical intelligence in conveying political messages through the medium of entertainment.

3.3 Expressive Acts of Anger

The angry speech act in this study appears in data code RBM 1. It is delivered by Jovian da Lopez, portraying Jokowi Widodo, in a rap battle. The utterance criticizes Prabowo Subianto's lack of understanding of the struggles faced by ordinary people and the privileged family background of the political elite.

Speech: "What do you know about queuing? I was evicted 3 times in the past, living a hard life, where do you understand from a child's life, a minister's son!" (RBM 1)

This speech represents the category of anger with high emotional intensity. This form of speech is characterized by the use of capital

letters to indicate high voice volume, irregular sentence structure resulting from emotional outbursts, and emotionally charged word choices. The function of this angry speech act is to express deep frustration with social and political injustice. The speaker uses bitter personal experiences to legitimize criticism of political opponents who are perceived as not understanding the people's suffering. The contrast between "evicted 3 times" and "delicious minister's son" shows criticism of social inequality and dynastic politics, which are central issues in Indonesian politics.

This analysis aligns with the understanding of Lingue et al. (2020), who define angry expressive speech acts as manifestations of feelings of annoyance, irritation, or anger expressed through the choice of loud words, high intonation, and irregular sentence structures due to very high emotional intensity. In the context of social interaction and communication, expressions of anger serve not only as an outlet for emotions but also as a communicative strategy to emphasize strong disagreement. Additionally, it conveys the urgency of an issue or influences the behavior and attitudes of speech partners.

Hyperbole dominates this speech through the use of the phrase "evicted 3 times living hard", which exaggerates suffering to create a strong empathic effect. In addition, there is a clear contrast between the speaker's hard life and the luxurious life of the "minister's son". The use of this figurative language not only strengthens the emotional effect but also serves as a populist strategy, positioning the speaker as a representation of the

underrepresented people struggling against the political elite.

3.4 Expressive Acts of Disappointment

This research reveals that the speech act of disappointment is evident in the data code RBRK 1, spoken by Tretan Muslim, who plays the character Ir. Seokarno. It expresses deep disappointment with the state of political divisions and the erosion of the nation's values of unity in the rap battle content. This speech conveys disappointment through a series of interrelated rhetorical questions. It begins by posing two controversial political terms in a question format, followed by a broader question about the state of Indonesia, and concludes with an existential question addressed to a historical figure. The use of the name "Hatta" as a reference shows an attempt to connect contemporary conditions with the historical values of Indonesian independence.

Speech: "Cebong? Shucks? Is this how Indonesia is now? Hatta, is our struggle in vain?" (RBRK 1)

The function of the speech act of disappointment in this context is to express deep concern about the degradation of the values of national unity and integrity. The mention of "Cebong" and "Kampret" as representations of extreme political polarization serves to illustrate the severity of the divisions. The question "Is this what Indonesia is now?" reflects the comparison between the ideal expectations of Indonesia and the polarized political reality. The reference to Hatta as one of the fathers of the nation shows an attempt to remind the audience of the values of the

independence struggle that are eroding.

This finding aligns with Wulandari & Ngusman's (2015) concept that the expressive speech act of disappointment is a manifestation of the discrepancy between the reality experienced and the desired expectations. It is expressed through speech that contains nuances of sadness, regret, and deep dissatisfaction. Disappointment in expressive speech acts is often conveyed through rhetorical questions that reveal despair, the use of irony to highlight the contrast between expectations and reality, or statements that contain comparisons between ideal conditions and disappointing realities.

Rhetorical questioning dominates the entire speech with four consecutive questions that do not expect factual answers, but rather serve to emphasize deep disappointment and concern. The use of these rhetorical questions creates a dramatic effect that compels the listener to reflect on the nation's condition. In addition, there is a sense of irony in the contrast between the use of crude terms, such as "Cebong" and "Kampret," and the idealism of the independence struggle represented by the name "Hatta." Personification is also evident in the question "Is our struggle in vain?" which gives life to the abstract concept of struggle, making the disappointment feel more personal and profound. The combination of these three figurative languages creates a complex layering of meaning, strengthening the emotional intensity in conveying criticism of contemporary Indonesian political conditions.

3.5 Expressive Acts of Praise

The research data categorized as expressive

acts of praise can be found in data code RBP 1. It is represented by Andovi da Lopez through the character Jokowi Widodo, who appreciates the character and unyielding spirit of Prabowo Subianto. Although it is accompanied by a prediction of defeat in the rap battle content.

Speech: "I can't believe I am amazed by your character, your spirit, your unyielding spirit even though you know you will lose." (RBP 1)

This speech represents a complex compliment category. The form of this speech exhibits a paradoxical structure, as praise is delivered alongside the prediction of defeat. The use of the words "can't believe" and "amazed" shows the high intensity of appreciation.

The function of this complimentary speech act is not entirely positive, but it contains sophisticated rhetorical strategies. The praise of "character" and "perseverance" demonstrates the speaker's sportsmanship and objectivity. However, the clause "even though you know you will lose" emphasizes the speaker's superiority while still appearing fair and caring. This reflects a political strategy that uses diplomacy to convey dominance.

This analysis aligns with the views of Murti et al. (2018), who state that the expressive speech act of praise serves as a communicative strategy. It fosters positive interpersonal relationships, acknowledges the superiority of the praised object, and creates a harmonious and supportive communication atmosphere. In more complex communication contexts, compliments are not always delivered sincerely and directly, but can be used as a rhetorical, diplomatic, or

even ironic strategy to convey an implied meaning that is different from the literal meaning, especially in formal or political communication situations.

Paradoxical metaphors dominate this speech through a combination of praise and predictions of defeat that are logically contradictory but meaningful in a political context. This paradox creates a powerful rhetorical effect, as it compels the audience to grapple with contradictory information. Additionally, the use of *ndak percaya* in litotes reinforces the meaning of admiration. The combination of these two figurative language devices demonstrates maturity in political communication strategies, which utilize the complexity of language to convey layered messages.

3.6 Expressive Acts of Apology

The speech act of apology in this research is found in data code RBPM 1. It was delivered by Jovian da Lopez as a Prabowo character, who apologized to the opposing team while demanding accountability for various controversial political issues in the rap battle content. This speech shows a more complex form of apology compared to the previous data. Structurally, this speech consists of two main parts: the first part uses a direct apology structure without the use of the word "I ask" as in the previous data, while the second part uses the conjunction "but" which indicates a certain condition. The use of the informal word "if" reflects a more casual language style and is close to everyday conversational language.

Speech: "Sorry to team 01 and team 03 if I was too harsh, but you also don't forget to apologize to the victims of identity politics and the victims of wadas" (RBPM 1).

The speech act function of apology in this context has different characteristics from apologies in general. Although it begins with an admission that the speaker was "too harsh", the main function of this speech act is to reverse the position by demanding that the other party also apologize. The use of the phrase "victims of identity politics and victims of wadas" shows that this apology functions as a counterattack strategy packaged in the form of an apology. This reflects a political tactic that utilizes apologies to legitimize criticism of the opposing party. This is in accordance with Lailiyah's (2021) interpretation, which explains that the expressive speech act of apology is a complex communicative strategy to restore social harmony. It demonstrates the speaker's moral awareness of the mistakes that have been made, as well as an attempt to repair interpersonal relationships that may have been disrupted due to previous actions or speech (Lailiyah, 2021). In the context of social and political communication, an apology does not always reflect sincere regret or a genuine admission of guilt, but can serve as a rhetorical strategy to create moral legitimacy, avoid further conflict, or even as an opening to convey criticism or counter-accusations to speech partners.

Contrastive reasoning dominates this speech through the contrast between admitting fault at the beginning and demanding an admission of fault from the other party at the end. The use of the conjunction "but" clarifies

this contrast, indicating that the apology is not the primary goal, but rather a prelude to presenting the counterclaim. In addition, there is a veiled insinuation in the use of the terms "victims of identity politics and victims of wadas" which indirectly accuses political opponents of being responsible for various social problems. The combination of these two figurative languages creates a strong rhetorical effect as it uses an apology format to convey criticism and accusations.

The findings of this research make a significant contribution to the understanding of expressive speech acts in the context of digital political communication. In contrast to previous studies, which generally focus on the context of interpersonal communication or conventional media, this research demonstrates that the satirical rap battle medium creates unique communication dynamics. The dominance of critical speech acts (62.5%) in this finding contrasts with the more even distribution in Rais & Triyono's (2019) study, suggesting that the political satirical context is designed for a dominant critical function.

The use of figurative language and stylistics in this research also shows higher sophistication compared to the findings in the social media context of Fatmawati & Ningsih (2024) or the interpersonal communication of Cahyaningsih & Rahmawati (2022). This suggests that the rap battle format allows for more complex and layered linguistic expressions, making it an effective medium for strategic political communication. This finding enriches the pragmatics literature by showing that expressive speech acts can function not

only as expressions of emotion but also as sophisticated political instruments in the digital communication era.

4. CONCLUSIONS

This study examines the form and function of expressive speech acts in political satirical rap battle content on the Skinny Indonesia 24 YouTube channel. Based on an analysis of 80 utterances from the four most popular videos, six categories of expressive speech acts were identified, with criticism as the dominant form (50 data points), followed by pride (22 data points), anger, disappointment, praise, and apology (each with 2 data points). Each form has distinctive linguistic features: criticism employs rhetorical questions with negative evaluative diction, pride displays explicit statements with repetition, anger utilizes irregular sentence structures with high emotional intensity, disappointment employs a series of rhetorical questions with historical references, praise exhibits paradoxical structures, and apologies use conditional structures to reverse positions.

The function of expressive speech acts in satirical rap battles extends beyond emotional expression to encompass complex strategic and ideological dimensions. Criticism serves as a tool for political delegitimization, pride for asserting dominance, anger as a populist strategy, disappointment in the criticism of the degradation of unity, praise as a diplomatic tactic, and assertion of superiority, as well as apology as a rhetorical strategy to convey demands. The use of figures of speech such as rhetorical questions,

repetition, hyperbole, irony, sarcasm, contrast, and paradox strengthens the expressive power of each utterance.

The research findings demonstrate that rap battles are not merely an entertainment medium but a strategic space for articulating political ideology. Expressive speech acts are used creatively to form ideological meanings and convey social criticism, representing the speakers' social identities and ideological positions towards contemporary Indonesian politics. This research contributes to the study of pragmatics by showing how expressive language in digital popular culture can be an effective and influential tool of political communication.

REFERENCES

- Cahyaningsih, E., & Rahmawati, L. E. (2022). Bentuk tindak tutur ekspresif antara tutor dengan siswa dalam pembelajaran Bahasa Indonesia. *LITERA*, 21(2), 115–129. <https://doi.org/10.21831/ltr.v21i2.44974>
- Cahyo, A. A. R., Suhartono, S., & Yuniseffendri, Y. (2024). Tindak tutur asertif dan ekspresif dalam gelar wicara di youtube Gita Wirjawan dan implikasinya terhadap pembelajaran Bahasa Indonesia. *Diskursus: Jurnal Pendidikan Bahasa Indonesia*, 7(2), 241. <https://doi.org/10.30998/diskursus.v7i2.23603>
- Fatmawati, F., & Ningsih, R. (2024). Tindak tutur ekspresif dalam perspektif cyberpragmatics. *Jurnal Onoma:*

- Pendidikan, Bahasa, Dan Sastra*, 10(1).
<https://doi.org/10.30605/onoma.v10i1.3165>
- Husnul Raja, Baso, Y. S., & Ahmad, F. (2024). Tindak tutur ekspresif pada saluran youtube "Qalby Etmaan". *Jurnal Sarjana Ilmu Budaya*, 4(2), 13–31. Retrieved from <https://journal.unhas.ac.id/index.php/jsbsk/article/view/33920>
- Jaya, S., & Ramadhani, I. S. (2023). Analisis tindak tutur ekspresif dalam wacana stand up comedy Indonesia sesi 7 jupri di Kompas Tv. *Jurnal Pendidikan, Bahasa Dan Budaya*, 2(1).
<https://doi.org/10.55606/jpbb.v1i2.960>
- Juni Us'ariasih, Talitha Febiola, Anisah Ryan Putri Herlina, Rifqi Nandana Mahardika, Najmi Ali Mumtaz, Asep Purwo Yudi Utomo, & Arka Yanitama. (2024). Analisis tindak tutur ekspresif dan direktif pada video edukasi bertema sains dalam kanal youtube kok bisa? *Fonologi: Jurnal Ilmuan Bahasa Dan Sastra Inggris*, 2(1), 41–64.
<https://doi.org/10.61132/fonologi.v2i1.308>
- Lailiyah, N. (2021). Tindak tutur ekspresif meminta maaf terpidana korupsi di Indonesia. *PRASASTI: Journal of Linguistics*, 6(2), 215.
<https://doi.org/10.20961/prasasti.v6i2.51038>
- Leech, G. (2014). *The pragmatics of politeness*. Oxford University Press.
<https://doi.org/10.4324/9781315857381>
- Moleong. (2019). *Metodologi penelitian kualitatif*. PT. Remaja Rosda Karya.
- Mu'awanah, I., & Utomo, A. P. Y. (2020). Analisis Tindak tutur ekspresif dalam berita dokter deteksi virus corona meninggal di Wuhan pada saluran youtube Tribunnews.Com. *Jurnal Skripta*, 6(2), 72–80.
<https://doi.org/10.31316/skripta.v6i2.868>
- Murti, S., Nisai Muslihah, N., & Permata Sari, I. (2018). Tindak tutur ekspresif dalam film kehormatan di balik kerudung sutradara Tya Subiakto Satrio. *Silampari Bisa: Jurnal Penelitian Pendidikan Bahasa Indonesia, Daerah, Dan Asing*, 1(1), 17–32.
<https://doi.org/10.31540/silamparibisa.v1i1.7>
- Putro, R. P., Resticka, G. A., & Nurdiyanto, E. (2022). Tindak tutur ilokusi Habib Ja'far dalam video "kultum pemuda tersesat" pada kanal youtube majelis lucu Indonesia. *Jurnal Ilmiah Bina Bahasa*, 15(2), 107–116.
<https://doi.org/10.33557/binabahasa.v15i2.1692>
- Rahmadhani, F. F., & Utomo, A. P. Y. (2020). Analisis tindak tutur ekspresif dalam novel Hujan Bulan Juni karya Sapardi Djoko Damono. *Bahtera Indonesia: Jurnal Penelitian Bahasa dan Sastra Indonesia*, 5(2), 88–96.
<https://doi.org/10.31943/bi.v5i2.69>
- Rais, B., & Triyono, S. (2019). Pragmatic analysis of speech acts on the video of Prabowo vs Jokowi - epic rap battles of presidency. *Ijllt*, 2(3).
<https://doi.org/10.32996/ijllt.2019.2.3.17>
- Reiland, I. (2024). Austin vs. Searle on locutionary and illocutionary acts. *Inquiry*, 1–26.

<https://doi.org/10.1080/0020174X.2024.2380322>

- Safrihady, S. & Mardikantoro, Hari Bakti. (2017). Jenis dan fungsi pragmatis tindak tutur masyarakat Melayu dialek Sambas di kota Singkawang. *Seloka: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 6(1), 59-67. <https://doi.org/10.15294/seloka.v6i1.14766>.
- Saleh, F., Rudy Yusuf, Ita Rosvita, & Ibrahim Ibrahim. (2024). Tindak tutur ekspresif menurut Searle pada interaksi pembelajaran siswa SMA 2 Sidenreng Rappang. *Qalam: Jurnal Ilmu Kependidikan*, 13(1), 49–56. <https://doi.org/10.33506/jq.v13i1.3500>
- Sbisà, M. (2022). *Speech act theory*. In Brisard, F., Declercq, J., D'hondt, S., Vandenbroucke, M. (Eds.), *Handbook of Pragmatics* (pp. 1303–1317). John Benjamins Publishing Company.
- Siregar, R. A., & Kusyanti, D. (2021). Tindak Tutur Ekspresif dalam Meme Bu Tejo Tilik di twitter sebagai bahan ajar siswa smp (suatu kajian pragmatik). *PRASASTI: Journal of Linguistics*, 6(2), 227. <https://doi.org/10.20961/prasasti.v6i2.53492>
- Wa Mirna, Syaidah. (2020). Tindak tutur ekspresif dalam acara Indonesia lawyers club (ilc) episode 212: Perlukah reuni?. *Lingue: Jurnal Bahasa, Budaya, Dan Sastra*, 2(2), 122–131. <https://doi.org/https://doi.org/10.33477/lingue.v2i2.2547>
- Wulandari, A., & Ngusman. (2015). Tindak tutur

ekspresif Mario Teguh dalam acara “golden ways”. *Jurnal Bahasa, Sastra, dan Pembelajaran*, 2(1), 99-113. Retrieved from

<http://download.garuda.kemdikbud.go.id/article.php?article=1527889&val=1473&title=TINDAK%20TUTUR%20EKSPRESIF%20MARIO%20TEGUH%20DALAM%20ACARA%20GOLDEN%20WAYS>

Yule, G. (2019). *The Study of Language* (7th ed.). Cambridge University Press.