

Analyze of Speech Act Used in Tea Commercials


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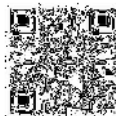
ABSTRACT

Iklan telah menjadi bagian integral dari budaya sosial, bertindak sebagai sarana untuk memamerkan merek dan terhubung dengan konsumen. Artikel ini bertujuan untuk mengkaji tindak tutur yang dapat menghasilkan makna dan memiliki dampak persuasif dengan membandingkan iklan Teh Kotak dan Teh Botol Sosro. Fokus penelitian ini adalah pada aspek lokusi, ilokusi, dan perlokusi dari teori tindak tutur. Dengan menganalisis ketiga tingkat komunikasi ini, penelitian ini bertujuan untuk memahami bagaimana tindak tutur representatif berhubungan dengan pesan literal, tujuannya, dan pengaruhnya terhadap audiens. Dengan menggunakan pendekatan deskriptif kualitatif, penelitian ini menemukan bahwa meskipun tindak tutur penting untuk menyampaikan informasi produk, tindak ilokusi dan perlokusilah yang memainkan peran lebih signifikan dalam memengaruhi pilihan konsumen dan membangun ikatan emosional dengan merek. Analisis ini menggarisbawahi pentingnya bahasa dalam iklan teh dan memberikan wawasan tentang bagaimana tindak tutur dapat melibatkan dan membujuk pemirsa.

Advertisements have been an integral part of social culture, acting as a means to showcase brands and connect with consumers. This article intends to examine the speech acts that can generate meaning and have a persuasive impact by comparing the advertisements for Teh Kotak and Teh Botol Sosro. The focus of the study is on the locutionary, illocutionary, and perlocutionary aspects of speech act theory. By analysing these three communication levels, the research aims to understand how representative speech acts relate to the literal message, its purpose, and its effect on the audience. Employing a qualitative descriptive approach, the study finds that while locutionary acts are essential for delivering product information, it is the illocutionary and perlocutionary acts that play a more significant role in influencing consumer choices and building emotional ties to the brand. This analysis underscores the importance of language in tea advertisements and provides insights into how speech acts can engage and persuade viewers.



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INTRODUCTION

Advertisements significantly influence social experiences and consumer behavior, with tea commercials having a longstanding tradition of using persuasive messaging to market their products. It uses to determine the image and way of life and it has an impact on people's thinking as well as on the attitude (Frolova, 2014). Because of that, there are a lot of businesses decide to use advertisements in encouraging consumers. Many businesses leverage visual elements to enhance the appeal of their offerings to consumers. These visuals are often featured in media representations of advertisers, entrepreneurs, and the public within the ads. Advertising is an essential component of business marketing, functioning as a form of discourse that strategically employs language to meet economic

objectives. These commercials are crafted with persuasive messages aimed at capturing customer attention, sparking interest, and ultimately encouraging positive purchasing decisions.

Commercial messages can be communicated through various media formats, such as print (newspapers, magazines) and audiovisual platforms (YouTube, television). They typically combine language, sound, and imagery. Furthermore, advertisements can convey intricate meanings through both verbal and visual components, including those found in tea commercials. As a widely consumed beverage with rich cultural significance, tea marketing employs diverse strategies tailored to different demographics. A recent Sustainable Tea survey indicates positive growth in the tea market, with sales rising by 18% in 2020. Tea is often integral to social occasions, such as gatherings and weddings, and is a popular choice in restaurants. Tea commercials frequently utilize sophisticated language techniques to evoke emotions, establish brand identity, and persuade potential buyers. Analysing the pragmatic structures within these commercials can provide insights into how advertisers craft their messages to connect with their intended audience. Forceville (1996) discusses a "grateful strategy" in advertising, which aims to elicit positive emotions to sway consumer behaviour. By analysing advertisements, one can gain insight into the communicator's objectives. According to the Jakobson (1960) model referenced in Forceville (1996), the message in an advertisement is viewed as a linguistic message. This article specifically examines the pragmatic written structure within tea commercials, providing a distinct perspective on how language is strategically employed to affect consumer behaviour. Pragmatics, a subfield of linguistics, studies language use in context and how users convey and interpret meanings that go beyond the literal words. Pragmatic structure pertains to the use of language to accomplish particular objectives. It focuses on how meaning is created and understood beyond the literal wording. This includes grasping the context, implied meanings, types of speech acts, politeness, and conversational principles in communication. These factors play a role in interpreting meaning and effectively delivering messages. Pragmatic structure pertains to how language is utilized in context to create meanings that extend beyond the literal interpretation. It ensures that individuals grasp not only the content but also the reasons and methods behind the communication. Key elements of pragmatic structure include context, conversational implicature, and speech acts (Leech, 1983). This study, however, concentrates on the speech acts present in tea commercials. Leech (1983) categorizes speech into three types: locutionary, illocutionary, and perlocutionary.

A speech act is a statement that communicates both explicit and implicit meanings (Austin, 1975; Horn & Ward, 2006; Leech, 1983). The implicit meaning can be discerned from the action that the speech itself performs. Speech acts emphasize communication, where the speaker's intended meaning may differ from the literal interpretation of the words used (Bach, 2008). Explicit meaning refers to the literal interpretation conveyed by the words themselves, allowing for a basic understanding of the utterance without needing extra context or knowledge about the speaker's intentions or the situation. This explicit meaning is derived from the dictionary definitions of the words in the utterance or sentence. There are three primary categories of speech acts (Austin, 1975; Leech, 1983): locutionary, illocutionary, and perlocutionary.

Locutionary

A locutionary act is an utterance that adheres to grammatical or syntactic rules, representing the basic meaning conveyed by the words themselves. Identifying locutionary acts is relatively simple, as it does not require specific context. Locutionary acts involve the act of stating something and relate to the proposition expressed by the sentence (Haryani, 2017; Leech, 1983). This refers to the production of visual symbols or sounds that form sentences in a language. Here are examples of locutionary acts:

1. Sandy plays the piano.
2. Tomorrow is Fia's birthday party.

These sentences provide straightforward information without any additional intent to persuade the listener, simply stating that Sandy plays the piano and that tomorrow is Fia's birthday party.

Illocutionary

Illocutionary acts refer to the literal meaning of the words that imply an additional action or intention behind the utterance. This involves the speaker's intention to perform actions such as requesting, advising, promising, or apologizing. Identifying an illocutionary act requires considering the speaker, the listener, and the context. Illocutionary also is pertain to the actual utterance and its literal

meaning. For instance, saying "the beach is beautiful" is a locutionary act that conveys a specific meaning about the beach. In contrast, illocutionary acts express the speaker's intention behind the statement, aiming to achieve a particular effect, such as asking a question, issuing a command, or making a promise. For example, stating "the beach is beautiful" could be an assertion of belief or an attempt to persuade someone to appreciate the beach. An example of an illocutionary act is:

3. I am hungry, Mom.

This statement not only conveys information but also serves as a request to the speaker's mother, indicating that the speaker is hungry or desires food to be served or prepared.

Perlocutionary

The final type of speech act is perlocutionary, which pertains to the intended effect or influence the speaker aims to have on the listener. Examples of perlocutionary acts include:

4. Yesterday, I was busy.

5. Can I borrow your pen?

In example (4), the utterance could serve as an apology for missing an event (illocutionary act), with the speaker's intention being to apologize and the desired effect being for the listener to recognize the apology (perlocutionary act). In example (5), the speaker's request to borrow a pen (illocutionary act) aims to persuade the listener to agree to lend it (perlocutionary act).

Table 1. Speech act categories can be identified using lists of verbs below:

Illocutionary	Perlocutionary
Report, announce, predict, admit opine, ask, reprimand, request, suggest, order, propose, express, promise, thank, congratulate.	Persuade, deceive, encourage, irritate, amuse, frighten, inspire, impress, distract, relieve tension, embarrass, attract attention, bore.

(Adopted from Leech, 1983: 203)

Perlocutionary acts, as described by Haryani (2017), involve the impact of the utterance on someone, including the response or reaction it elicits. For instance, saying "the beach is beautiful" might reassure someone or inform others about the beach. Another example from Sadock (2006) illustrates that when someone says "shoot her!", it serves as an illocutionary act urging or commanding action, while also potentially persuading the listener to act (perlocutionary).

Building on this foundation, the research further investigates the pragmatic structure of tea commercials. Analysing the pragmatic elements in these advertisements can uncover misleading literal claims. Advertising often lacks transparency, and understanding the pragmatic structure allows researchers to interpret visual elements, music, and unspoken cues to grasp the underlying messages conveyed beyond the literal representations of the tea. Additionally, it can be utilized to examine the emotional effects intended to evoke feelings in viewers or consumers.

By employing speech act theory, this research aims to identify the linguistic features and strategies employed within the written text of tea commercials. This theory emphasizes the context in which language is used and how it is interpreted by the audience.

METHOD

This article conducts a qualitative content analysis, examining two of tea commercials from *Teh Botol* and *Teh Kotak*. The qualitative method is designed to get information based on the current phenomena. The analysis focuses on identifying key pragmatic written structure elements such as speech acts and context-dependent meaning. By comparing these elements across different commercials, the research aims to map out common patterns and unique variations in the use of language.

Data collected from YouTube to ensure a comprehensive understanding of the pragmatic strategies employed. The data for this research was comprised all elements found in the *Teh Botol Sosro* and *Teh Kotak* commercial videos, each lasting approximately 1.01 minutes. The source data was obtained from the YouTube channels of the tea beverage companies: the *Teh Botol Sosro* and *teh Kotak* channel.

RESULTS AND DISCUSSION

Result

The speech act found in jingle teh kotak and teh botol sosro beverage product advertisement

A key aspect of the discussion is the differentiation among the three types of speech acts: locutionary, illocutionary, and perlocutionary. Locutionary acts focus on the literal meaning of a message, which in tea advertisements typically includes product details, slogans, and brand characteristics. These components are vital for delivering fundamental product information to consumers. However, the research highlights that locutionary acts alone do not encompass the full persuasive impact of advertising.

Illocutionary acts, which relate to the intended meaning of a message, are crucial in shaping how consumers perceive a product. For instance, an advertisement might use assertive language to build trust or promotional language to convince consumers of the product's superiority. In the case of Teh Kotak and Teh Botol Sosro, these illocutionary acts aim to create a sense of reliability or superiority for the brand, influencing consumer choices based on the implied messages.

Perlocutionary acts, which deal with the audience's reactions to the speech, further contribute to the discussion of persuasion in advertisements. The study indicates that these acts are vital for triggering emotional responses and encouraging consumer behaviours, such as making purchases or developing positive associations with the product. Advertisements for both brands not only provide product information but also seek to connect with the audience through emotional or psychological impacts. For example, by portraying a specific lifestyle or cultural connection, the commercials can lead viewers to believe that drinking the tea is part of a desirable social norm.

Table 2. The text Found in Teh Kotak and Teh Botol Sosro Advertisement and contained speech acts

<i>Teh Kotak</i>	<i>Teh botol sosro</i>
<i>Teh kotakku tak lekang oleh waktu</i> (My box of tea is timeless)	<i>Kita semua suka makan</i> (We all love to eat)
<i>o hasilkan rasa sempurna</i> (o produce the perfect taste)	<i>pedekate sama cewek makan</i> (flirting with girls while eating)
<i>rasakan perlahan lebih nikmat</i> (feel it slowly, more pleasantly)	<i>mager dirumah makan</i> (eating at home)
<i>rasa sempurna dari teh kotak.</i> (the perfect taste of boxed tea)	<i>syukuran makan</i> (thanksgiving meal)
<i>berawal dari yang terbaik, seduhan alami dengan segala kebaikan</i> (Starting with the best, natural brew with all its goodness)	<i>Karena di meja makan banyak cerita seru terjadi</i>
<i>kesempurnaan rasa, teh kotak.</i> (The perfect taste, tea boxes)	<i>apa pun makanannya minumannya teh botol sosro</i> (Because many exciting stories happen at the dining table no matter what the food is, drink Sosro bottled tea)
	<i>bokek? Tetap makan dong.</i> (Broke? Keep eating)

Based on the table the text of jingle *teh kotak* above contains numerous words that perform speech acts, and the video's imagery also contributes to speech acts. The company aimed to create a persuasive video. Teh Kotak employs additional assertives to stress product excellence and a sense of legacy or tradition. The instruction aims for a sensory experience while gently influencing how to enjoy the tea. To assure consumers that *Teh Kotak* is the best beverage choice on the market, this topic will be further explored in the next section. Unlike the previous Teh Kotak example where speech acts were primarily conveyed through words, this video utilizes visual imagery to perform speech acts. The company aimed to create a persuasive video. Teh Botol Sosro, on the other hand, focuses on everyday life and emotional connections. Its use of assertives builds a cultural narrative around meals and stories, while its directives are friendly and persuasive, nudging people to include the drink in all dining situations.

The Teh Kotak advertisement features phrases that emphasize quality, timelessness, and naturalness. For instance, the phrase “Teh kotakku tak lekang oleh waktu” (My box of tea is timeless) represents a locutionary act stating that the product endures over time. Its expressive illocutionary force

conveys pride and implies that the product is dependable and of superior quality. The perlocutionary effect is that consumers may come to view Teh Kotak as a trustworthy and long-lasting choice. Similarly, “O hasilkan rasa sempurna” (O produce the perfect taste) and “rasa sempurna dari teh kotak” (the perfect taste of boxed tea) serves as assertive illocutionary acts, presenting the tea as having an ideal flavor, which may persuade the audience to associate it with excellence.

The phrase “*rasakan perlahan lebih nikmat*” (feel it slowly, more pleasantly) functions as a directive illocution, encouraging consumers to savor the drink, resulting in a perlocutionary act where they might develop a deeper appreciation for its taste. Additionally, statements like “*berawal dari yang terbaik, seduhan alami dengan segala kebaikan*” (starting with the best, natural brew with all its goodness) emphasize the use of quality ingredients, aiming to shape the perception of Teh Kotak as a healthy, premium beverage.

On the other hand, the Teh Botol Sosro advertisement uses informal, relatable language to connect with everyday life scenarios. The phrase “*Kita semua suka makan*” (we all love to eat) is a simple locutionary act establishing a common ground. The illocutionary function is expressive, aiming to build rapport with the audience, while the perlocutionary outcome is a sense of shared experience. Phrases like “*pedekate sama cewek makan*” (flirting with girls while eating) and “*mager di rumah makan*” (eating at home while being lazy) reflect casual situations, positioning Teh Botol Sosro as a beverage that fits into various social moments. These are expressive and associative illocutionary acts that attempt to evoke emotional responses, and the perlocutionary result is a stronger brand connection with youth and daily life. The line “*Karena di meja makan banyak cerita seru terjadi*” (because many exciting stories happen at the dining table) is an expressive statement that highlights the dining table as a place of social bonding, subtly suggesting that Teh Botol Sosro is part of those meaningful moments. Finally, the catchphrase “*Apa pun makanannya, minumannya Teh Botol Sosro*” (no matter the food, drink Sosro bottled tea) is a directive illocutionary act, clearly urging consumers to choose the brand regardless of the meal, with the perlocutionary impact of reinforcing brand loyalty and habit. Even the humorous line “*bokek? tetap makan dong*” (broke? still eat anyway) reflects a resilient and cheerful tone, encouraging consumption even in tough times, making the product appear accessible and part of everyday resilience.

The speech act found in visualizes or image of teh kotak and teh botol sosro beverage product advertisement

The Visual Elements Found in *Teh Kotak* and *Teh Botol Sosro* Advertisement



Visual images in Teh Botol Sosro video



Visual images in Teh Kotak video

Based on two videos of beverage products, visual images are incredibly powerful tools in advertising. They can convey messages, evoke emotions, and create a strong brand identity with or without using a single word. The major functions are to highlight the product, display product attribute and make consumers interested in consuming. Visual elements in beverage advertisements such as people, setting, colors, lighting, and composition are crucial in creating compelling and persuasive beverage advertisements.



Picture 1. Scenes of teh kotak video

The screenshot of the scenes above in video teh kotak indicated speech act, the type of speech act, it was a locutionary. locutionary refers to have real meaning or without tendency. Those scenes were showed contained ingredient of product and the second scene was showed good packaging.



Pictures 2. scenes of teh botol sosro video

The screenshot of the scenes above in video teh sosro indicated speech act, the type of speech act, it was an illocutionary. Illocutionary refers to have another meaning or tendency. Those scenes were showed dinner party and eat kinds of food. Besides that, there was a beverage product was teh botol sosro. It means, dinner party and eat but there was another tendency.



Picture 3. Scene of teh kotak video



picture 4. Scene of the botol sosro

Both of pictures or scenes in that beverage video advertisement contained speech acts, it was type of perlocutionary. It refers to influence the hearer or relates to affect what the speaker means.

Based on the data analyzed both of videos, kinds of speech act were seen such as locutionary, illocutionary and perlocutionary in visual images. *Teh kotak* contained locutionary and perlocutionary. Because of the perfect taste (locutionary) there are many people consume or buy this product (perlocutionary). It showed in that video of *teh kotak* while the advertisement video of *teh botol sosro* namely illocutionary and perlocutionary. The visual images did not show directly if people have to drink teh botol sosro, but each scene is existing so that the last video there is written "*apapun makanannya minumnya teh botol sosro*" it means it the effect of everything we eat we have to buy and drink *teh botol sosro*.

Discussion

The discussion underscores the importance of a comprehensive understanding of speech acts in advertising. The ability to sway consumer decisions relies not just on the content of the message (locutionary) but also on the manner of its delivery (illocutionary) and the resulting impact on the audience (perlocutionary). The language used in advertisements, such as those for *Teh Kotak* and *Teh Botol Sosro*, is a complex process that weaves together these levels to craft persuasive messages. This statement support by Simon, S., & Dejica-Cartis, D. (2015) that in order to achieve their objectives, advertisers employ a variety of micro speech acts. The macro-speech acts carried out by the examined written ads are those of persuasion, information, offer, and promise. This research offers valuable insights into the intricate relationship between language and advertising, illustrating how speech act theory can be utilized to understand the persuasive strategies in commercials, especially in the beverage sector. In the analysis of the *Teh Kotak* advertisement, the sequence of events was intricately tied to the storyline. The video showcased Risky Febian, a well-known Indonesian singer, which had a favorable effect on the beverage brand. Fans of Risky Febian were likely to buy *Teh Kotak* due to their admiration for him, highlighting the brand's awareness of consumer preferences. This successful marketing approach positioned Risky Febian as a brand ambassador for *Teh Kotak*.

The visuals in the *Teh Kotak* commercial illustrated typical adult activities such as songwriting and jamming with friends. The background music featured a popular song by Risky Febian, "*Kesempurnaan Cinta*" (Perfect Love), which was reworked to "*Kesempurnaan Rasa Teh Kotak*" (Perfect Taste of *Teh Kotak*). The audio and tagline conveyed themes of love, joy, and quality, capitalizing on the audience's familiarity with the original track.

In contrast, the analysis of the *Teh Botol Sosro* advertisement revealed a similar connection between the sequence of events and the activities portrayed. The commercial illustrated various scenarios where *Teh Botol Sosro* could be enjoyed, including parties, reunions, stressful moments, and visits to friends. The background music enhanced these scenes. Unlike *Teh Kotak*, this video did not feature a celebrity brand ambassador; instead, it highlighted everyday people engaged in different activities. The final message, "*Apapun makanannya, minumnya Teh Botol Sosro*" (Whatever the food, drink *Teh Botol Sosro*), underscored the product's versatility.

Through the examination of these beverage advertisements (*Teh Kotak* and *Teh Botol Sosro*), the researcher analysed the use of multimodal language, imagery, and music to create product identity. The two commercials differed in their approach to brand ambassadors, with *Teh Kotak* utilizing Risky Febian and *Teh Botol Sosro* focusing on regular individuals. Additionally, *Teh Kotak* incorporated a popular song, while *Teh Botol Sosro* opted for a monologue. Nevertheless, both advertisements effectively utilized multimodality and persuasive elements to engage consumers and promote their respective products.

CONCLUSION

This analysis underscores that advertisements rely heavily on the interplay between literal content, intended meaning, and impact on the audience to achieve their goals. Advertisers must skilfully craft messages that not only inform but also persuade and connect emotionally with consumers. By applying speech act theory, the article provides a framework for understanding the power of language in shaping consumer attitudes and behaviours. The videos also serve as persuasive marketing tools to engage consumers. The analysis in this article shows that both visual elements and speech acts in *Teh Kotak* and *Teh Botol Sosro* advertisement videos emphasize the characteristics of their products, brands, and benefits. However, *Teh Kotak* focuses on highlighting the product's quality, such as packaging and variety of taste, while *Teh Botol Sosro* emphasizes its daily presence and existence. Additionally, a logo is displayed at the end of each video. While the study focused on speech acts and visual images, further research could expand on this analysis by using it as a guideline. Such research would contribute to our current understanding of how language and visual elements in advertisements help shape discourse.

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