

THE USE OF CONVERSATIONAL IMPLICATURE AND SPEECH ACTS IN TEMA INDONESIA YOUTUBE CHANNELS

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Article Info	Abstract
Article History Received: April 2025 Revised: August 2025 Accepted: September 2025 Published: October 2025	<i>This study aims to describe the use of conversational implicature and types of speech acts in informal conversations in five episodes of the Tema Indonesia YouTube channel, namely DPN, Comedy Buddy, Gegerrr, Sekolah Ngawur, and Pods Tema. This study uses a qualitative descriptive approach with an interactive model data analysis technique from Miles and Huberman (1994). The theories used are Searle's Speech Acts Theory (1969) and Grice's Conversational Implicature Theory (1975). The results of the study showed that 30 conversational implicature data were found, consisting of 53% particularized conversational implicature and 47% generalized conversational implicature. Most of the utterances are expressive speech acts that function to convey social criticism, emotional evaluation, and light satire. In addition, representative and directive speech acts were also found, although with a lower frequency, functioning to provide information and suggestions in a subtle manner. No commissive or declarative speech acts were found in the data. These findings suggest that communication in Tema Indonesia is reflective, critical, and entertaining, relying on humor and implicature to strengthen the audience's emotional engagement and encourage active interpretation of implied meanings. This research confirms that digital communication not only forms entertainment, but also a space for social and political discussion packaged in a light-hearted style.</i>
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INTRODUCTION

Implicature pertains to the implicit meaning conveyed by a speaker without explicit articulation. This aspect is intrinsically linked to pragmatic studies, which focus on analyzing the purpose of a speech act within its contextual framework (Suyono, 1990 in Jayaputri, 2017). Implicature serves as a fundamental component of pragmatic functions, particularly within speech acts (Rustono, 2000 in Jayaputri, 2017), and is utilized in both spoken and written discourse (Jayaputri, 2017) to enable interlocutors to convey indirect meanings. Communication is not merely an exchange of information but also a process for building social relationships and generating context-dependent meanings (Al-Zubeiry, 2020; Hartono, 2023). Interlocutors often rely on implicatures to convey indirect meanings, which are particularly relevant in humor and satire. Comedy performances where speakers utilize implicature to veil criticisms and social commentary (Al-Zubeiry, 2020; Hartono, 2023).

According to Grice's (1975 in Al-Zubeiry, 2020; Marbun et al., 2021) theory, implicature is categorized into two types: conventional and conversational. The distinction between these types lies in the necessity of context; conventional implicature is context-independent, whereas conversational implicature requires contextual understanding to grasp the implied meaning. Furthermore, conversational implicature can be subdivided into three subtypes: generalized conversational implicature, which does not necessitate specific background knowledge; and

particularized conversational implicature, which does require such knowledge (Al-Zubeiry, 2020; Marbun et al., 2021; Yule, 2014).

Research on conversational implicature continues to grow and has become a central theme in pragmatics, especially since its introduction by Grice through the cooperative principle and conversational maxims. Early studies emphasized the distinction between what is explicitly said and what is implied, which can be recognized through a Gricean framework (Blome-Tillmann, 2013). In the context of argumentation, implicature also functions to manage reasoning and argument representation, confirming its role in normative communication (Jacobs, 2016). Theoretically, implicature is divided into generalized implicature, which is relatively automatic, and particularized implicature, which is highly context-dependent (Musa & Mohammed, 2022; Yulianti et al., 2022). However, experimental studies challenge this claim of automaticity. Loredó et al. (2019) demonstrated that the comprehension of scalar implicatures is strongly influenced by conversational structure, while De Neys and Schaeken (2007) asserted that implicature processing requires additional cognitive resources, especially under conditions of multiple workloads. In general, these global studies confirm that conversational implicature is not merely a theoretical issue in pragmatics, but rather a multidimensional phenomenon. This interdisciplinary approach enriches understanding of how implicit meanings are constructed and processed in communication across languages and cultures.

In the Indonesian context, several studies have examined the use of implicatures in various media such as film, television, music, and educational settings. For example, Pinayungan et al. (2024) analyzed conversational implicatures in the film *The Silence of the Lambs*, showing how film dialogue relies on implied meanings influenced by context and background knowledge. Similarly, Sudrajat et al. (2024) in their study of the film *Fast Five* identified various types of implicatures, such as general and specific forms, that help speakers convey nuanced messages beyond literal meaning. This study proves that film is a rich source for studying the use of implicatures in complex communication.

In educational contexts, Liliyan et al. (2023) studied students' conversations in classroom discussions and found that implicatures play an important role in maintaining politeness and building understanding, while enriching language learning and developing pragmatic competence. Although many studies have discussed implicatures in films, online media, and education, few have specifically examined how pragmatic mechanisms function in non-literal expressions on digital platforms, especially in comedy content.

Thus, there is a pressing need to explore the subtle interplay between language and context within digital platforms, particularly on video-sharing channels that combine direct communication with humorous indirect speech. To address this gap, the present study focuses on the Tema Indonesia YouTube channel, a comedy platform that features meaningful conversations through episodes such as *DPN*, *Comedy Buddy*, *Gegerrrr*, *Sekolah Ngawur*, and *Pods Tema*. This study employs Searle's (1969) speech acts theory and Grice's (1975) theory of conversational implicature as the theoretical framework to analyze how indirect meanings are constructed and conveyed within the channel's content.

The novelty of this research lies in its integration of pragmatic theories—specifically Searle's (1969) speech acts theory and Grice's (1975) theory of conversational implicature—with digital media studies. By extending these traditional frameworks, the study examines how digital platforms foster new forms of indirect meaning-making through conversational language use. In doing so, it contributes to a broader understanding of pragmatic competence in contemporary communication, demonstrating how digital media serve as fertile ground for the evolution of non-literal language practices.

To guide the present analysis, this study addresses the following research questions:

1. How are conversational implicatures employed in the *Tema Indonesia* YouTube channel?
2. What types of speech acts are most frequently used within the channel's comedic content?
3. How do conversational implicatures and speech acts interact to convey indirect meanings such as humor, criticism, or social commentary?

RESEARCH METHOD

Research Design

This study employs a qualitative descriptive research design, specifically adopting a case study approach to examine the use of conversational implicature and speech acts within selected episodes of the *Tema Indonesia* YouTube channel. The case study method is chosen because it allows for an in-depth exploration of communicative practices in a particular digital context. Data were collected through documentary analysis of video episodes, focusing on segments where humor, satire, and indirect communication are prominent. Transcriptions of spoken interactions were produced to capture utterances in detail. These transcripts then served as the primary data for pragmatic analysis. In the analysis stage, Searle's (1969) speech acts theory was applied to classify the types of speech acts, while Grice's (1975) theory of conversational implicature was used to interpret the implied meanings underlying the utterances. To ensure analytical rigor, the study employed a process of triangulation: selected episodes were reviewed multiple times, and findings were cross-checked with existing literature on pragmatics and humor studies.

Data and Data Sources

The data in this study consist of verbal utterances containing conversational implicatures taken from conversations in five selected episodes of the *Tema Indonesia* YouTube channel, namely *DPN*, *Comedy Buddy*, *Gegerrr*, *Sekolah Ngawur*, and *Pods Tema*. The *Tema Indonesia* channel is a popular Indonesian digital entertainment platform that produces satirical and comedic content targeted primarily at young adult audiences. Its programs are widely consumed through online streaming, making it a relevant site for analyzing contemporary pragmatic practices in informal digital communication.

The sources of data are divided into two categories. Primary data sources are the video recordings of the five episodes along with verbatim transcripts produced by the researchers. These transcripts serve as the main corpus for identifying conversational implicatures and categorizing types of speech acts. Secondary data sources consist of theoretical and scholarly references that support the analysis, including Searle's (1969) speech acts theory, Grice's (1975) conversational implicature theory, and additional literature on pragmatics, conversation analysis, humor studies, and digital communication.

Instruments

The main instrument in this study is the researchers themselves (human instrument). Researchers are responsible for observing, identifying, and analyzing speech based on the theories used, namely Searle's speech acts theory (1969) and Grice's conversational implicature theory (1975). In addition, researchers also play a role in interpreting the meaning of implicature by considering the socio-cultural context of the conversation, as well as ensuring that the entire analysis process takes place systematically, logically, and consistently with the principles of qualitative research. The main instrument in this study is the researchers (human instrument), who is responsible for observing, identifying, and interpreting the utterances in accordance with Searle's (1969) speech acts theory and Grice's (1975) conversational implicature theory. To enhance methodological rigor and transparency, several supporting instruments were also employed. These include structured observation sheets for documenting instances of

conversational implicature and categorizing types of speech acts, as well as a coding guide that defines operational criteria for each category.

Data Collection

The data collection procedure in this study was conducted in several stages. First, systematic observations were made of the selected video recordings from the Tema Indonesia YouTube channel. During this stage, the researchers downloaded and archived the videos to ensure stable access and data security. Second, the relevant verbal utterances were transcribed verbatim into written text, including contextual features such as pauses, intonation, and overlapping speech where applicable. The transcripts were stored in digital format and organized using file-naming conventions to facilitate systematic analysis. Third, the transcribed data were subjected to coding, in which each utterance was labeled according to the types of conversational implicatures and speech acts based on the theoretical framework employed. This multistage process ensured that the data were accurately captured, securely stored, and systematically prepared for subsequent analysis.

Data Analysis

Data analysis in this study used an interactive model from Miles and Huberman (1994). The analysis was conducted in several stages. First, data reduction was carried out by selecting and simplifying verbal utterances containing conversational implicature, followed by initial coding based on both Searle's (1969) classification of speech acts—expressive, representative, directive, commissive, and declarative—and Grice's (1975) distinction between generalized and particularized conversational implicatures. Second, the codes were grouped into themes that reflected broader pragmatic functions, such as humor, satire, politeness, or social commentary. Third, data presentation was conducted through thematic tables and narrative descriptions that illustrate how speech acts and implicatures interact in context. To enhance clarity, findings were supported with visual representations, such as matrices or charts, which display the distribution of speech act types and implicature patterns across episodes. Finally, conclusion drawing and verification were undertaken by interpreting the emergent themes and cross-checking them with the theoretical framework to ensure analytical validity.

RESEARCH FINDINGS AND DISCUSSION

Research Findings

Based on the analysis of five episodes from the Tema Indonesia YouTube channel—namely *DPN*, *Comedy Buddy*, *Gegerrrr*, *Sekolah Ngawur*, and *Pods Tema*—a total of 14 instances of general conversational implicature and 16 instances of particular conversational implicature were identified.

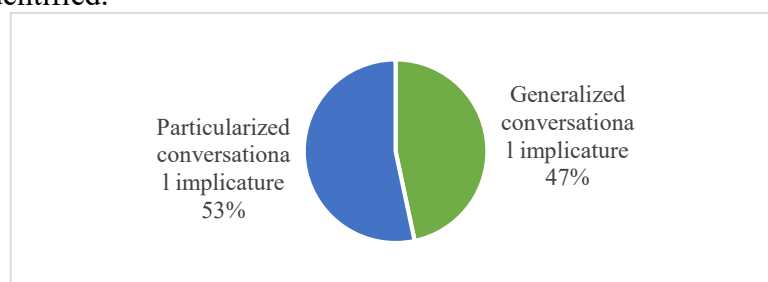


Figure 1. Distribution of Conversational Implicature

General conversational implicature reflects utterances whose meanings can be understood directly without requiring specific contextual knowledge from the interlocutor. In these findings, three types of speech acts appeared: expressive speech acts (six times), generally functioning to criticize; representative speech acts (six times), involving activities such as explaining, reporting, and showing; and directive speech acts (twice), appearing as advising and requesting. No commissive speech acts (such as promising or swearing) or declarative

speech acts (such as prohibiting or deciding) were found in the data. These results indicate a balanced use between expressive and representative speech acts, suggesting that speakers not only conveyed emotional expressions like criticisms and complaints but also actively shared information or explained their views. The relatively low occurrence of directive speech acts further indicates that in informal conversational contexts such as these episodes, speakers were more likely to express attitudes or share perspectives rather than giving explicit instructions or requests. The absence of commissive and declarative speech acts also reflects the casual and reflective nature of the conversations, with no tendency to make formal commitments or alter social status.

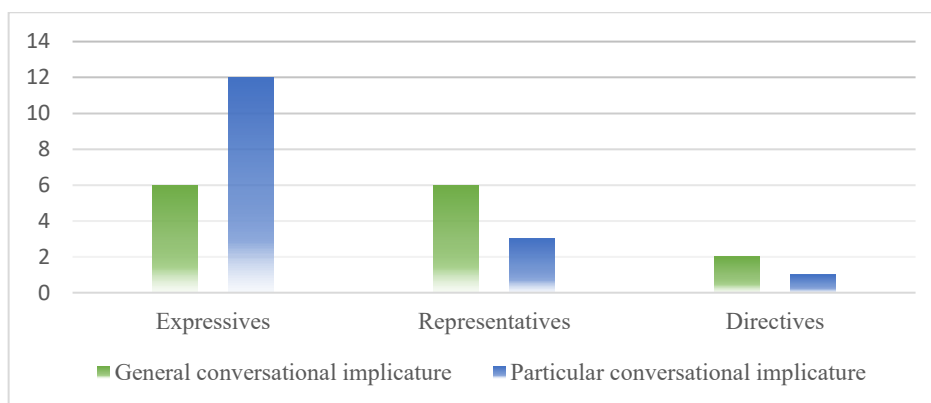


Figure 2. Distribution of speech acts in conversational implicature

Meanwhile, particular conversational implicature involves utterances whose meanings are not immediately clear and require additional background knowledge to be understood fully. In the data, expressive speech acts dominated with 12 occurrences, mainly used for delivering criticisms, emotional assessments, or indirect sarcasm. These criticisms were conveyed implicitly, requiring the audience or interlocutor to understand external references to grasp the full meaning. Representative speech acts appeared three times, functioning to provide explanations or reports that clarify situations or phenomena before or after delivering criticism, especially in episodes like *Gegerrr* and *DPN*. Directive speech acts appeared only once, confirming that the speakers' main objective was not to issue explicit commands or requests but to convey personal opinions subtly. Similar to general conversational implicature, no commissive or declarative speech acts were found, reinforcing the pattern that conversations in the Tema Indonesia programs are oriented toward sharing opinions, criticisms, and personal reflections rather than forming binding commitments or formal declarations.

Table 1

Distribution of speech acts and their functions in conversational implicature

No	Type of Speech Act	Frequency	%	General Function
1.	Expressives	18	60	Criticizing
2.	Representatives	9	30	Explaining, Reporting, Showing
3.	Directives	3	10	Advising, Requesting
4.	Commissives	0	0	None
5.	Declaratives	0	0	None
Total		30	100	

General conversational implicature

Expressives speech acts

Data 1 (Minute 05:54–06:08)

Rigen: “*Tolong bapak-bapak, ibu-ibu yang terhormat. Kasihanilah kami sebagai rakyat yang sudah kesakitan* [Please, respected ladies and gentlemen. Have mercy on us, the people who are already suffering].”

Jegel: “*Betul... jangan waktu kampanye kita dirangkul, tapi waktu demo kita kena pukul* [That's right... during campaigns we are embraced, but during demonstrations we are beaten].” (DPN, 06/04/2022)

The context of data 1 in this episode of *DPN* shows Rigen, Jegel, and Mamat parodying public demonstrations in response to the rising price of cooking oil. The utterance containing conversational implicature appears in Jegel's statement: “*That's right... during campaigns we are embraced, but during demonstrations we are beaten.*” This utterance carries an implied meaning — it criticizes the perception that government officials act kindly toward citizens only when seeking election, but once in power, they neglect and even silence the public when faced with criticism. The utterance is an example of a general conversational implicature, intended as a form of satire. Mamat, Rigen, and the audience are able to grasp the meaning immediately because such political behavior is a familiar phenomenon. Jegel is criticizing certain parties — possibly the government or law enforcement — for their hypocrisy: being warm and welcoming during campaigns but repressive during protests.

Although at the surface level Jegel appears to be agreeing by saying “*That's right,*” the true intent is to express dissatisfaction and criticize the injustice of such treatment. Therefore, the function of the expressive implicature here is criticism, arising from feelings of disappointment and discontent.

Data 2 (menit ke 07:34-07:41)

Dicky: “*Jadi beberapa kebijakan pemerintah membuat kita juga masyarakat Indonesia mulai bertanya-tanya gitu... ko bukan pada tempatnya ya, gitu...ko bukan pasangannya ya, jadi kita kaya aduh... kita paksain banget kayanya* [Some government policies are making us, the Indonesian people, start to wonder... like, isn't this kind of out of place? It's not even the right match... it feels like, ugh, we're really forcing it].” (DPN, 02/03/2022)

The context of data 2 features Dicky, Rigen, and Jegel reading and reacting to netizens' comments about the policy that requires BPJS Health membership as a prerequisite for handling various administrative documents. Many people perceive this policy as strange and absurd. The conversational implicature is embedded in Dicky's utterance: “*Isn't this kind of out of place? It's not even the right match... we're really forcing it.*” The utterance carries an implied meaning that criticizes the government's move to link BPJS Health with unrelated administrative processes, such as land transactions, suggesting that the policy feels inappropriate and disconnected from the original function of BPJS. This is considered a general conversational implicature, as the interlocutors — Rigen, Jegel, and the audience — can easily understand the criticism by paying attention to Dicky's choice of words and tone.

Dicky is expressing an emotional evaluation of the policy. Through phrases like “out of place,” “not the right match,” and “forcing it,” he subtly conveys that the policy is unsuitable, irrelevant, and feels artificially imposed. The function of the expressive implicature here is both criticizing and complaining. Dicky's tone — especially the sighing expression “ugh” — further emphasizes that his statement reflects dissatisfaction and frustration, rather than simply delivering factual information.

Data 3 (Minute 05:40–05:53)

Boris: “*Tapi sebelumnya udah tau dengan dunia sepak bola?atau bener-bener awam sama sekali nol pengetahuan?* [But before that, did you already know about the world of football? Or were you completely clueless with zero knowledge?]”

Kartika: “Tadinya tuh kita kaya macam alay-alay yang suka sama satu fanatic sama satu tim doang kan...[At first, we were like those overly enthusiastic fans who were obsessed with just one team...].” (Pods Tema, 10/11/2021)

The context of data 3 features Boris asking Kartika about her familiarity with football in relation to her career. The conversational implicature is found in Kartika’s utterance: “At first, we were like those overly enthusiastic fans who were obsessed with just one team.” The implied meaning here is that Kartika was not completely unfamiliar with the world of football. Although she lacked deep, professional knowledge, she already had a certain degree of familiarity and emotional connection, having been a fan of a specific team. This utterance qualifies as a general conversational implicature because Boris, as the interlocutor, does not need specialized background knowledge to understand Kartika’s meaning; it can be easily inferred from the structure and tone of her words.

This utterance falls under an expressive implicature, as Kartika is conveying her personal evaluation and emotional reflection about her past. By describing herself using casual and slightly mocking language “alay-alay” to reflect lightly on how passionate — and perhaps immature — her former fandom was. Kartika humorously acknowledges and critiques her earlier behavior and emotional attachment to a football team. This self-description carries a tone of self-deprecating humor, where she playfully criticizes her past immaturity without serious judgment. This form of implicature highlights a personal reflection wrapped in humor and mild self-criticism.

Representatives speech acts

Data 4 (Minute 03:16–03:20)

Boris: “Kartika Berliana mengawali karir menjadi? [Kartika Berliana started her career as a?]”

Kartika: “Langsung host, presenter [Directly as a host, a presenter.]” (Pods Tema, 10/11/2021)

The context of data 4 shows Boris and Angel Karamoy, acting as hosts in the *Pods Tema* episode, attempting to delve into Kartika Berliana’s personal and professional life. The conversational implicature in this interaction is found in Kartika’s utterance: “*Directly as a host, a presenter,*” which carries the implied meaning that Kartika had no previous work experience in other fields and immediately began her career in television, specifically as a sports presenter. This utterance qualifies as a general conversational implicature because the interlocutor, Boris, can easily understand the implied meaning without needing to think deeply or possess any prior specialized knowledge.

This utterance also falls under representative implicature, as Kartika provides factual information about the beginning of her career, stating that she directly became a host and presenter without first working in other professions. Through her statement, she informs and reports a reality about her professional journey, aligning with the function of representative implicature, which is explaining and reporting. The function of this implicature is to explain by providing information about herself and to report by stating facts about her career path. Implicitly, Kartika’s statement suggests that her career progression was relatively smooth from the start, without the need to undergo other stages of employment beforehand.

Data 5 (Minute 05:16–05:25)

Jegel: “Kalo aku, bapak aku itu tipe yang lumayan **kolot** tuh, konvensional, apa istilahnya? Yang zaman dulu tuh yang kalo apa-apa... [As for me, my father is the type who’s quite old-fashioned, conventional... what’s the term? The kind from the old days, where about anything...].”

Vino: “**Old school** [Old school].”

Jegel: “Old school... yang **apa-apa dicut**, gaboleh gitu...[Old school... where everything gets cut off, not allowed, you know...].” (Gegerrr, 05/09/2022, Tema Indonesia 2022)

The context of data 5 is a conversation where Jegel is asked about the role of his father in his life. The conversational implicature can be found in the utterances by both Jegel and Vino, particularly in the words “*kolot* (old-fashioned)” and “*old school*.” These words carry an implied meaning: Jegel is describing his father as someone who adheres to outdated methods in raising his children — a figure who is perceived as old-fashioned, rigid, and somewhat behind the times, resulting in the children feeling constrained by strict rules. The statement exemplifies representative implicature, as Jegel characterizes his father as embodying traits that are old-fashioned, conventional, and anchored in outdated traditions. By doing so, Jegel is both explaining and mentioning something factual — expressing his perception of his father's personality and parenting style. This fits the representative category because Jegel is conveying either a fact or a personal belief about someone else, aiming to inform his listeners about a specific reality within his life experience.

Directives speech acts

Data 6 (Minute 18:00–18:07)

Jegel: “*Sekarang timbul kontra di kalangan netizen. Ada yang bilang bahwa harusnya masyarakat lebih cerdas dalam memilih investasi dan jangan tergiur uang panas* [Now there is a growing debate among netizens. Some say that people should be smarter in choosing investments and not be tempted by ‘hot money’].” (DPN, 02/03/2022)

The context of data 6 involves Jegel, Dicky, and Rigen discussing the widespread issue of fraudulent investments (investment scams) that have been heavily criticized by netizens, as they have already claimed many victims. The conversational implicature can be found in Jegel's use of the phrase “*hot money*,” which carries the implied meaning of acquiring money easily and quickly, often with unrealistic promises.

This utterance falls under directive implicature, as Jegel is not merely stating facts but actively advising and encouraging the audience to be more cautious when choosing investments. Through his statement, Jegel explains the risks associated with “*hot money*” — a term that implicitly criticizes the unrealistic promises made by fraudulent investment schemes — and urges listeners not to be easily tempted. The use of “*should not*” further emphasizes the advisory tone. Therefore, this utterance serves both an informative and a cautionary function. It fits within directive implicature because it aims to influence the audience's future behavior by giving advice and issuing a warning.

Particular conversational implicature

Expressives speech acts

Data 7 (Minute 03:09–03:52)

Mamat: “*Sumpah aku masih merasa lucu sampe sekarang. Kadang kalau mau tidur tuhkan suka kepikiran apa-apa gitu loh, terus inget pidato itu kaya mau ketawa sendiri* [I swear, I still find it funny even now. Sometimes when I'm about to sleep, random thoughts pop into my head, and then I remember that speech and just start laughing by myself].”

Rigen: “*Pidato apa* [Which speech?]”

Mamat: “*Itu omongan itu, bukan pidato ya* [That statement... not a speech, really].”

Rigen: “*Apa omongannya?* [What statement?]”

Mamat: “*Saya toh heran toh. Ibu-ibu ini kerjanya memang Cuma goreng aja... goreng aja... yakan ada cara lain. Bisa direbus, emang udah gaada kerjaan lain apa selain goreng. HEIII!!! ANDA!!!!....* [I just wonder... these mothers, is frying the only thing they do? Frying and frying... right, there are other ways. You could boil things. Isn't there anything else to do besides frying? HEY!!! YOU!!!!...].”

Rigen: “*Udah hei anda... lanjut... udah hei anda...* [Okay, okay, hey you... move on... hey you...].” (DPN, 06/04/2022)

The context of data 7 involves Rigen, Mamat, and Jegel discussing various public reactions to the cooking oil shortage issue. The conversational implicature appears in Mamat's

utterance: “*I just wonder... these mothers, is frying the only thing they do?... HEY!!! YOU!!!...*” The implied meaning behind Mamat’s statement is a subtle and indirect critique of a political figure — former Indonesian President Megawati — who recently made a controversial remark suggesting that amid the cooking oil shortage, people should avoid frying and instead boil their food. Mamat mimics and humorously exaggerates this comment without explicitly mentioning her name. His indirectness serves to avoid potential legal consequences, such as accusations of defamation. Understanding this utterance requires specific background knowledge about the socio-political context and Megawati’s speech, which makes it a particularized conversational implicature.

Mamat implicitly suggests that the statement in question was out of touch with the daily hardships of the people, highlighting a gap between policymakers and the real needs of the society. His laughter and mocking tone further underline the absurdity he sees in the advice given.

Data 8 (Minute 02:20–02:40)

Jegel: “*Dan di twiter juga ramein, soal-soal pembahasan mafia-mafia minyak goreng ya* [And on Twitter, there’s been a lot of talk about the cooking oil mafia.]”

Mamat: “*Nah, tapi kok partai-partai punya banyak ya? Ada tuh partai yang adeknya ngritik...* [Yeah, but somehow the political parties have plenty, right? There’s even one party where the younger brother criticizes...].”

Rigen: “*Adeknya ngritik...* [The younger brother criticizes...].”

Mamat: “*Adeknya ngritik., pemerintah saat ini... harga minyak begini-begini...* [The younger brother criticizes the current government about the cooking oil prices...].”

Rigen: “*Iya.. terus?* [Right... and then?].”

Mamat: “*Besoknya kakaknya bagi-bagi minyak* [The next day, the older brother distributes cooking oil].” (DPN, 06/04/2022)

The context of data 8 involves Rigen, Mamat, and Jegel discussing the scarcity of cooking oil, a major issue that sparked public controversy in Indonesia. The conversational implicature appears in Mamat’s utterance: “*Yeah, but somehow the political parties have plenty, right? There’s even one party where the younger brother criticizes... The next day, the older brother distributes cooking oil.*”

This utterance falls under an expressive implicature, as Mamat uses indirect language to express his critical evaluation of political inconsistency and opportunism. By highlighting the contrast between criticizing the government and simultaneously benefiting from the situation, Mamat subtly mocks the apparent hypocrisy within political actions. The function of this expressive implicature is criticizing. Mamat criticizes the inconsistent and opportunistic behavior of political actors, implying that such actions are driven more by image-building and self-interest rather than genuine concern for the public.

Representatives speech acts

Data 14 (Minute 13:58–14:02)

Jegel: “*Ada baiknya sebuah kebijakan itu datang dari rakyat, dibuat oleh rakyat dan untuk kesejahteraan rakyat* [It would be better if a policy came from the people, was made by the people, and was for the welfare of the people].” (DPN, 02/03/2022)

The context of data 14 features a discussion among Jegel, Dicky, and Rigen regarding the controversy around BPJS Health being used as a mandatory requirement for processing various administrative documents, such as police clearance certificates (SKCK) and others. The conversational implicature is evident in Jegel’s utterance: “*It would be better if a policy came from the people, was made by the people, and was for the welfare of the people.*” The implied meaning behind Jegel’s statement that current governmental policies are often made without

meaningful public involvement and frequently contradict the expectations and needs of the people. Jegel suggests that policies today are top-down and do not adequately represent or benefit the general public. This utterance qualifies as a particularized conversational implicature because it requires the interlocutors — Dicky, Rigen, and the audience — to infer from the broader context that Jegel is expressing discontent with the policy-making process. Listeners must interpret beyond the surface meaning and connect it with the larger societal issue being discussed.

This utterance involves a representative implicature function because Jegel is explaining a social reality — that existing policymaking often lacks public participation and consequently fails to meet citizens' needs. By stating this, he reports on the condition of the current political climate, sharing his perception of a gap between the government and the governed.

Directives speech acts

Data 15 (Minute 03:34–04:02)

Vino: “*Tapikan anaknya pakde, Iput itukan satu sekolah ama anak gue. Kalo menceritakan bapaknya itu luar biasa. Jadi emang sebetulnya pakde enggak merasakan apa yang pakde berikan keanaknya, tapi anak-anaknya mungkin gapernah cerita sama pakde...* [But Pakde’s child, Iput, went to the same school as my kid. When she talked about her father, it was amazing. So actually, Pakde might not realize what he has given to his children, maybe because the children never shared it with him...].”

Pakde Indro: “*Artinya mungkin gue lebih kepengen nyalahin diri gue ketika ada sesuatu yang gagal. Misalnya yang tadi gua bilang...*[It probably means I tend to blame myself when something goes wrong. Like I said earlier...].”

Tora: “***Jangan terlalu nyalahin dirilah, entar kena narkoba*** [Don’t blame yourself too much, or you’ll end up on drugs].” (Gegerrr, 05/09/2022)

The context of data 15 is a conversation among the cast members of *Miracle in Cell No. 7* — Vino, Tora, and Pakde Indro — who were asked the question, “What kind of father figure are you?” Pakde Indro responded that he saw himself as a father who had failed in raising his children. Within this context, the conversational implicature is found in Tora’s utterance: “*Don’t blame yourself too much, or you’ll end up on drugs.*” This statement carries an implied meaning: individuals who excessively blame themselves, feel deep emotional pain, or live without direction often end up turning to harmful coping mechanisms such as drug use. In this case, Tora’s utterance is not immediately transparent and requires listeners — whether Vino, Pakde Indro, or the audience — to possess a certain amount of background knowledge about social issues like substance abuse to fully grasp the meaning. This utterance falls under particularized conversational implicature because listeners must rely on shared social knowledge and background about Tora’s personal experiences to interpret the deeper meaning. Tora’s comment is not merely a figurative warning; it reflects real consequences he has personally faced, thus strengthening the gravity of his advice. Without this additional context, the depth of the cautionary tone would be missed. Therefore, the implicature functions both as a warning based on personal experience and a subtle critique of excessive self-blame leading to destructive outcomes.

This utterance falls under a directive implicature, as Tora’s primary intention is not merely to inform, but to influence behavior by giving advice. He warns Pakde Indro — and implicitly the audience — against excessive self-blame, suggesting that such behavior could lead to harmful consequences, such as substance abuse. Tora’s advice functions to guide the listener’s future actions and mindset. The directive nature is clear because the utterance seeks to prompt the listener to avoid destructive emotional responses. The primary function of this utterance is advising. Tora gives advice to others, suggesting that they should not excessively blame themselves, as doing so could lead to negative consequences such as drug abuse. This

clearly falls under the directive function, as it aims to influence the listener's future behavior or mindset, encouraging them to maintain emotional balance and avoid destructive paths.

Discussion

The finding that particularized conversational implicature (53%) is more common than generalized (47%) shows that the show relies heavily on shared knowledge between the speaker and the audience. A strong example can be seen in the satire of political figures, such as the utterance “*adik kritik, kakak bagi-bagi minyak* [younger siblings criticize, older siblings share oil]” which refers to Agus Harimurti Yudhoyono and Edhie Baskoro Yudhoyono, as well as the satire of the former president regarding the issue of “*goreng-goreng*.” The use of this particular implicature has several important implications, namely increasing the sense of exclusivity in the audience community—only those who understand the social context are able to grasp the full meaning—forming an emotional bond between the host and the audience through layered humor, and giving the speaker space to protect themselves from legal risks, such as defamation, because the satire used is indirect. These findings align with previous research emphasizing the critical role of shared social and cultural knowledge in interpreting implicit meanings (Diningsih et al., 2019) and are consistent with findings in political humor studies, where indirect language is used both to entertain and to deliver social commentary (Nugraha, 2024).

Moreover, Hassan (2013) highlights that humor is a complex cultural phenomenon, suggesting that the effectiveness of implicature-based humor depends heavily on the audience's ability to navigate cultural references and contextual subtleties. This argument is further reinforced by Xu (2016), who emphasizes that humor often employs a combination of different contextual dimensions—such as linguistic, situational, social, and cultural elements—which must be simultaneously interpreted by the audience to fully appreciate the intended meaning. Furthermore, Xu (2014) identifies specific types of context involved in the mechanism of humor application, namely physical context, temporal context, and experiential context. These dimensions interact to shape how humor is constructed and understood, demonstrating that the success of humor, particularly when implicature is involved, is intricately tied to the audience's ability to interpret multiple overlapping contextual cues beyond just the literal language used.

Although slightly lower in number than specific implicatures, general conversational implicatures still play an important role in building effective and quickly understood communication in this event. General implicatures allow implied meanings to be conveyed directly without requiring specific background knowledge from the audience, thus speeding up the process of understanding. This can be seen in data 2, when Dicky states, “*ko bukan pada tempat ya, sih...* [it's not the right place, huh...],” as a subtle criticism of the government's policy that requires BPJS Kesehatan for various administrative purposes. Although the criticism is not stated explicitly, the audience can immediately understand Dicky's disagreement with the policy that is considered irrelevant, simply by capturing his choice of words and emotional tone. Similarly, in data 6, Jegel uses the term “hot money” to warn the public not to be tempted by promises of fraudulent investments.

By using the popular and easily recognized term, Jegel effectively provides advice to the audience without the need for a long explanation. These two examples show that general implicatures serve to broaden understanding to diverse audiences, maintain language flexibility in conversation, and allow for the delivery of criticism or advice in a light yet meaningful way, without having to burden the audience with the need to understand complex external contexts. This finding is consistent with research on conversational implicatures in political discourse that emphasize how implicit meaning can be employed to encode humor and critique simultaneously (Khairat, 2018). Pramukti and Utomo (2020) assert that implicature conveys an intention that is not explicitly articulated through the speaker's utterance but remains implicit. Furthermore, humor frequently communicates implicatures unintentionally.

The majority of utterances in the data are expressive speech acts (60%), either in the form of social criticism, emotional evaluation, complaints, or subtle satire. Examples can be seen in the speeches of Jegel “*Jangan waktu kampanye dirangkul, waktu demo dipukul* [Don't when the campaign is embraced, when the demo is beaten],” and Mamat “*saya heran, ibu-ibu kerjaannya goreng aja* [I am surprised, mothers only do frying],” which show how humor is used to channel criticism of political injustice and government policies. The use of humor as a channel for criticism allows speakers to convey sensitive messages without causing open conflict, create closer and more egalitarian relationships with the audience, and express criticism of socio-political phenomena in a light but sharp manner. This finding is consistent with Xu's (2016) assertion that humor is an effective tool to inform, persuade, and connect with the audience, demonstrating its strategic role in communication beyond mere entertainment. Furthermore, McBride and Ball (2022) emphasize that humor can serve as a valuable method for reducing stress and fostering compassion, connection, and empathy among individuals.

In the context, the deployment of expressive humor in the analyzed data not only facilitates critical reflection on social issues but also promotes a communicative environment characterized by emotional resonance and solidarity between speakers and audience. Furthermore, this aligns with Hoa's (2017) assertion that verbal humor—crafted through the strategic deployment of language in situational contexts—transcends mere entertainment purposes. It fulfills significant pragmatic roles, such as cultivating social relationships, promoting solidarity, and shaping identities within socio-political frameworks. In support of these insights, Tymbay (2024) notes that within political media contexts, humor and indirect communicative strategies are particularly effective for conveying critiques in settings where open criticism may elicit institutional defensiveness or backlash. Thus, humor not only serves as a medium for subtle socio-political criticism but also functions strategically to reduce the potential for conflict.

In addition to the dominant expressive speech acts, this study also found the use of representatives and directives speech acts, although in lower frequencies. Representatives speech acts function to convey information, explain, or report a reality, either in the form of personal experiences or certain social conditions. An example can be seen in data 4, when Kartika stated that she “*langsung menjadi host, presenter* [immediately became a host, presenter],” which shows the delivery of facts about her early career journey. In data 5, Jegel explains about his father's “*kolot* [old school]” character, which is also a form of representatives because it describes the character based on his perception. Through these representatives speech acts, the speaker not only shares information, but also directs the audience to understand the background, point of view, or certain social conditions that are the context of the conversation. Representatives in this data are used to build emotional connections and add depth to the narrative, making the conversation not only humorous, but also reflective.

Another humor strategy found in the data is through wordplay, which is by changing or linking the meaning of ordinary words into something funny and with double connotations. An example is seen in data 12, when Rigen uses the term “*Candy Crush dewasa* [adult Candy Crush]” to subtly refer to online gambling activities. By using the name of a popular children's game and adding the word “adult,” Rigen creates a humorous effect through the incongruity of meaning while implying social criticism of the rampant gambling in disguise. This strategy not only provokes laughter but also invites the audience to catch the implied satire without the need for explicit statements. Wordplay like this is effective in keeping the conversation relaxed and funny, while still inserting a reflective message to the listener. Strengthening this perspective, Pertiwi et al. (2023) scrutinize conversational implicatures in humorous utterances on YouTube, highlighting that online comedic content often relies on context-specific cues to foster shared understanding among viewers. Their research emphasizes that in digital platforms, the integration of multimedia and interactive features—such as tone, visuals, and audience

familiarity with cultural references—introduces new dimensions to implicature analysis. Thus, in digital humor, linguistic creativity such as wordplay is enhanced by visual and auditory elements, enabling layered meanings to be communicated more effectively and engagingly.

Humor has the power to wrap critical messages in a light and entertaining form. Through the use of humor, speakers can convey evaluation, dissatisfaction, or satire of social, cultural, or political phenomena without causing excessive tension. This strategy allows social criticism to still be delivered sharply, but in a more fluid, relaxed atmosphere, and often more memorable in the minds of listeners. In the context of speech, humor can take various forms, such as irony, satire, wordplay, and hyperbole. These techniques enrich the meaning of the implicatures that emerge in conversation and make social criticism not only an expression of dissatisfaction, but also a means of reflection that encourages the audience to think more critically about social reality. Thus, humor not only functions as a means of entertainment, but also as an effective medium in building social awareness and deepening the reach of the message to be conveyed. The view proposed by Igaab and Wehail (2023) strengthens that sarcasm always carries a hidden meaning beneath seemingly harmless words, and that the greater the contradiction between what is stated and what is actually happening, the clearer the sarcasm becomes, directly supports the understanding of humor's communicative function. Sarcasm, as a form of humor, enables speakers to deliver critical messages subtly, allowing social criticism to be conveyed sharply while maintaining a light and entertaining tone. This strategy is essential in informal communication contexts where avoiding direct confrontation and preserving social harmony are crucial.

Overall, this study shows that the use of conversational implicatures, especially those with expressive content, is a dominant feature in contemporary informal communication in digital entertainment media. The high frequency of use of particularized conversational implicatures compared to generalized implicatures indicates that social context plays an important role in understanding the true meaning of these conversations. By relying on humor, irony, and hidden criticism, Tema Indonesia has succeeded in building a communication style that is not only reflective, entertaining, and critical, but also able to strengthen emotional connections with the audience. This approach not only makes social criticism more acceptable, but also encourages active participation of the audience in interpreting the messages conveyed implicitly.

CONCLUSION

This study analyzed the use of conversational implicature in five episodes of the Tema Indonesia YouTube channel, finding a total of 30 cases, consisting of 14 general conversational implicatures and 16 particular conversational implicatures. The results showed that particular conversational implicatures were slightly more dominant (53%) than general conversational implicatures (47%). This finding indicates that the dependence of communication on shared social knowledge between speaker and audience. The majority of utterances function as expressive speech acts (60%) to convey social criticism lightly through humor, while representative (30%) and directive (10%) speech acts enrich the narrative and build emotional closeness. The absence of commissive and declarative speech acts strengthens the informal and reflective character of communication. Tema Indonesia channel has succeeded in building a critical, entertaining communication style and encouraging active audience participation through the use of creative implicature.

This study has several limitations that need to be considered. First, data limitations arise because the study only took five episodes as data sources, so the variations in the use of conversational implicatures that exist may not fully represent the entire content of Tema Indonesia. Second, there are limitations in the socio-political context, considering that the analysis of particular conversational implicatures in this study relies heavily on the audience's

understanding of certain socio-political issues, such as the BPJS controversy, the cooking oil crisis, and the DPR curtain case. Audiences who are less familiar with this context may have difficulty in capturing the implied meaning, thus limiting the generalization of the research results. Third, the subjectivity of interpretation is a challenge, because implicatures, especially those in the form of humor and satire, are multi-interpretable and highly dependent on individual interpretation, so there is potential bias in the analysis. Finally, the focus of the study on one YouTube channel is also a limitation, because it does not compare the use of implicatures on other digital platforms or programs that may have different communication characteristics.

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