



Politeness Strategies in Bahlil Lahadalia's Expressive Acts and Affective Color Responses on the *Bukan Abuleke* Podcast

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ABSTRACT

This study aims to describe Bahlil Lahadalia's politeness strategies, expressive speech acts, perlocutionary effects, and affective color responses in the *Bukan Abuleke* Podcast upload. Using a qualitative pragmatic approach, data were collected through listening and note-taking techniques, then analyzed using Brown and Levinson's taxonomy of politeness strategies and Searle's speech act theory. The results of the study revealed the dominance of Positive Politeness strategies (10 data) compared to Negative politeness, which reflects the speaker's intentional efforts to minimize social distance and build emotional closeness with the audience. Expressive acts were significantly dominated by the Praise category (8 data), which functioned as an instrument for building credibility through a narrative of personal resilience. The communication patterns found tended to be Direct and Literal (11 data), which effectively produced very strong Positive Responsive Verbal Nonverbal perlocutions (10 data). Affectively, the use of Humor (6 data) emerged as the main rhetorical instrument to defuse tension and respond to criticism diplomatically. The research conclusions indicate that Bahlil Lahadalia employs an adaptive communication style that integrates personal transparency with professional authority. This strategy successfully creates the image of a humanistic, inclusive, yet firm leader in disseminating state policies in the digital public sphere. These findings contribute to linguistic studies of public officials' rhetoric in new media formats.

Keywords: politeness strategies, expressive acts, affective color responses, podcast

Strategi Kesantunan dalam Tindak Ekspresif dan Respons Warna Afektif Bahlil Lahadalia pada Podcast *Bukan Abuleke*

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan strategi kesantunan, tindak tutur ekspresif, efek perlokusi, serta respons warna afektif Bahlil Lahadalia dalam unggahan Podcast *Bukan Abuleke*. Dengan menggunakan pendekatan pragmatik kualitatif, data dikumpulkan melalui teknik simak dan catat, kemudian dianalisis menggunakan taksonomi strategi kesantunan Brown dan Levinson serta teori tindak tutur Searle. Hasil penelitian mengungkapkan dominasi strategi Kesantunan Positif (10 data) dibandingkan kesantunan negatif, yang mencerminkan upaya intensional penutur dalam meminimalkan jarak sosial dan membangun kedekatan emosional dengan audiens. Tindak ekspresif secara signifikan didominasi oleh kategori Memuji (8 data), yang berfungsi sebagai instrumen pembangunan kredibilitas melalui narasi resiliensi personal. Pola komunikasi yang ditemukan cenderung bersifat Langsung dan Literal (11 data), yang secara efektif menghasilkan perlokusi Verbal Nonverbal Responsif Positif (10 data) yang sangat kuat. Secara afektif, penggunaan Humor (6 data) muncul sebagai instrumen retorik utama untuk mencairkan ketegangan dan menanggapi kritik secara diplomatis. Simpulan penelitian menunjukkan bahwa Bahlil Lahadalia menerapkan gaya komunikasi adaptif yang mengintegrasikan transparansi personal dengan otoritas profesional. Strategi ini berhasil menciptakan citra pemimpin yang humanis, inklusif, namun tetap tegas dalam mendiseminasikan kebijakan negara di ruang publik digital. Temuan ini memberikan kontribusi pada studi linguistik mengenai retorika pejabat publik dalam format media baru.

Keywords: strategi kesantunan, tindak ekspresif, respons warna afektif, podcast

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INTRODUCTION

Research on speech acts has shown that a speaker's politeness strategy significantly influences the emotions of their interlocutor, a phenomenon known as affective color response (positive or negative emotions that accompany behavior). In an educational context, teachers' use of polite directive speech acts has been shown to be effective in fostering positive emotions such as joy, happiness, and pride, while also mitigating the risk of trauma, low self-esteem, and laziness in students. This phenomenon is not limited to the school environment but also extends to public discourse such as podcasts. In these digital spaces, public figures like Bahlil Lahadalia frequently engage in expressive speech acts such as praise, gratitude, humorous sarcasm, or self-criticism, which have the potential to either protect or threaten the "face" of their interlocutors. Based on Brown and Levinson's theory, politeness strategies (positive, negative, and off-record) in expressive speech acts are used strategically to protect positive face (the desire to be appreciated and liked) through appreciation or humor, and negative face (the desire to be free from pressure) by framing reprimands in humanistic humor, thus creating a comfortable affective tone for the audience.

The relevance of politeness strategies to emotional responses is further strengthened by Sumarti's findings, which state that the choice of language strategy is directly related to the affective tone of the interlocutor. The use of praise, affectionate greetings, polite requests, and jokes tend to trigger positive emotions, while sarcasm, insults, and negative comparisons almost always evoke negative emotions. This framework is crucial for analyzing politeness strategies in commissive speech acts and Bahlil Lahadalia's affective tone responses in the podcast "Bukan Abuleke." As a public official, Bahlil's language style when making commitments or promises influences not only his immediate interlocutors but also the wider audience, who respond emotionally to the authenticity and politeness of his communication.

Based on this background, this study aims to classify and explain Bahlil Lahadalia's politeness strategies, expressive acts, perlocutionary acts, continuity and literalness, and affective tone responses in the Bukan Abuleke Podcast. This study is expected to provide theoretical and practical contributions. Theoretically, this study expands the application of the concept of speech act strategies and affective tone to the realm of expressive speech acts of public figures in new media, while strengthening the relevance of Brown and Levinson's theory and Culpeper's impoliteness framework in the context of popular political communication. Practically, the results of this study can be a reference for communication practitioners and public officials regarding the emotional impact of expressing feelings, criticism, and appreciation in the public sphere. In addition, authentic data from this digital media can be used as teaching materials in pragmatic studies and Indonesian language learning, providing real examples for students or pupils regarding the implications of language and emotional expression in social and national life.

Pragmatics is the study of the relationship between language and context, which underlies explanations of language comprehension (Levinson, 1983). According to Cummings, pragmatics is the study of the functional and interactional use of language in context (Cummings, 2014). According to O'Keeffe et al. (2020), pragmatics is the study of how context is used to generate meaning through inference. Pragmatics is the study of linguistic actions and the contexts in which they occur (Horn, 2006). Pragmatics is the study of the relationship between linguistic forms and their users (Yule, 2006). Practically, pragmatics can be defined as the study of the meaning of utterances in specific situations (Leech, 2011).

In an effort to express themselves, people not only produce utterances containing words and grammatical structures, but also demonstrate actions through these utterances, which are called speech acts (Yule, 2006). Based on their mode and meaning, speech acts can be summarized into



four main categories that combine aspects of continuity and literalness. Direct literal speech acts have a complete correspondence between the mode, meaning of the words, and the speaker's intention, while direct non-literal speech acts use the appropriate mode but with a meaning that differs from the original intention. Conversely, indirect literal speech acts use a less straightforward sentence mode (such as an interrogative sentence to command) even though the meaning remains in line with the speaker's intention. Meanwhile, indirect non-literal speech acts (nglulu) are a form of communication in which the mode and meaning of the words do not reflect the speaker's true intention at all (Sumarlam et al., 2023).

Pragmatically, there are at least three types of actions a speaker can perform: locutionary, illocutionary, and perlocutionary acts (Searle in Wijana, 1996). A locutionary act is a propositional act that falls into the category of saying something. An illocutionary act is a speech act that carries the power to perform a certain action in relation to saying something. A perlocutionary act is the effect or impact that an utterance has on the addressee, causing the addressee to take action based on the content of the utterance (Rusminto, 2020).

Searle in Leech, (2011) classifies illocutionary acts into five types: (1) assertives, namely illocutions in which the speaker is bound to the truth of the proposition expressed, for example, stating, proposing, boasting, complaining, expressing an opinion, reporting; (2) directives, namely illocutions that aim to produce an effect in the form of an action carried out by the speech partner, (this illocutionary act by Leech is called an impositive illocutionary act), such as ordering, commanding, requesting, recommending, giving advice; (3) commissives, namely illocutions in which the speaker is bound to an action in the future, for example promising, offering, vowing; (4) expressives, namely illocutions that function to express the speaker's psychological attitude towards the situation implied in the illocutionary act, for example saying thank you, congratulating, for-

giving, criticizing, condolences; (5) declaratives, namely illocutions used to ensure the conformity between the content of the proposition and reality, for example baptizing, dismissing, naming, punishing, appointing. The following are lingual markers of the communication function of expressive acts.

Table-1
Lingual Markers of the Communication Function of Expressive Acts

Expressive Communication Functio	Lingual Markers
Thank you	Thank you
Praise	Wow, Oh yeah, congratulations
Forgiveness	Excuse me
Criticism	Don't, can't, must
Condolences	My condolences, darling

Perlocutionary acts consist of verbal responses from the interlocutor in the form of speech, and nonverbal responses in the form of gestures, facial expressions, or signals. Furthermore, verbal and nonverbal acts consist of responsiveness and nonresponsiveness (silence). Furthermore, responsiveness and nonresponsiveness are divided into negative (inappropriate or disagreeing with the speaker's statement) and positive (inappropriate or agreeing with the speaker), as in Searle's theory (Leech, 2011).

The application of speech acts in practical communication is always intertwined with the principle of politeness. The choice of language strategies serves as an instrument to mitigate threats to face and regulate social distance between the speaker and the interlocutor. Brown and Levinson's politeness model is rooted in the concept of public self-image (face), which others seek to respect in social interactions. Actions that threaten one's self-image expectations are called Face-Threatening Acts (FTAs), while efforts to minimize such threats are known as Face-Saving Acts (FSAs). This strategy is implemented to

maintain a balance between the speaker's needs and the interlocutor's comfort, ensuring harmonious communication (Levinson, 1983).

There are two types of human face: negative face, which encompasses the desire for independence, territorial rights, and freedom from interference, and positive face, which encompasses the need for acceptance, admiration, and connection with others. Negative politeness is oriented toward respecting the interlocutor's independence, while positive politeness is oriented toward strengthening solidarity and shared goals between parties (Levinson, 1983).

In practice, negative politeness is implemented by maintaining distance, avoiding coercion, and giving the interlocutor the option to say "no," often through an apology or an indirect question. Conversely, positive politeness is used to build closeness and make the interlocutor feel comfortable, typically by using group identity language, compliments, or emphasizing that both parties share the same desires (Levinson, 1983).

To communicate needs, there are several superstrategies to choose from, ranging from the least risky to the most explicit. A person can choose to say nothing, speak covertly (off-record), or speak directly (on-record). If choosing on-record, the speaker can use positive politeness strategies to strengthen the relationship or negative politeness to minimize the perceived burden of disruption to the interlocutor (Levinson, 1983).

According to Brown and Levinson, the politeness scale is determined by three main parameters that influence a person's choice of speech strategy. First, social distance, which is influenced by differences in age, gender, and sociocultural background; second, social status or relative power, which is based on the asymmetrical position between the speaker and the interlocutor; and third,

the speech act rank rating, which measures the degree of imposition related to the amount of effort, goods, or services requested in one utterance compared to other utterances.

The Affective Color Response Theory in this study refers to the thoughts of Yusuf and Fried (in Sumarti, 2016) who view emotions as vibrations of feelings or "colors" that accompany each individual's speech behavior in certain situations. In the context of the Bukan Abuleke Podcast, affective color responses are emotional reactions (such as happiness, pride, surprise, or even hatred) that arise from the interlocutor or audience as a result of the Politeness Strategy used by Bahlil Lahadalia when performing expressive speech acts. In line with the views of Schutz & Pekrun (2007 in Sumarti, 2016), the use of positive or negative politeness strategies in expressing feelings (for example when Bahlil praises, criticizes, or jokes) is crucial in regulating public emotions; if the strategy is successful in maintaining the "face" (positive/negative) of the interlocutor, a positive affective color will emerge that strengthens attachment and sympathy, but if the expression is deemed to violate politeness, a negative affective color will emerge that can hinder the effectiveness of communication and damage the perception of identity in the digital space. Positive affective tone responses are speech that (a) is direct, (b) contains elements of praise, (c) uses greetings and names, (d) avoids the use of "I" and "you," (e) involves the speaker and the interlocutor in the activity, (f) uses polite request markers, (g) contains jokes, (h) considers the interlocutor's wishes, (i) seeks agreement, and (j) is indirect. Negative affective tone produces problems that disrupt the individual and their environment, such as sadness, anger, annoyance, anxiety, offense, hatred, disgust, fear, shame, and the like (Lazarus, 1991 in Sumarti, 2016).



Table 2
 Affective Color Responses

Positive Affective Color Response	Negative Affective Color Response
1. Direct Speech: Straightforward and transparent.	1. Sarcasm/Insults: Attacking self-esteem.
2. Compliments: Contain appreciation.	2. Negative Comparison: Cornering the conversation partner.
3. Term of Endearment/Name: Build closeness.	3. Dominance: Imposing one's will without choice.
4. Closing Distance: Avoiding the awkward "I/You" phrase.	4. Verbal Abuse: Using harsh words or a raised tone.
5. Inclusive: Involving both the speaker and the interlocutor.	5. Neglect: Not considering the conversation partner's feelings.
6. Gentle Requests: Using politeness markers.	
7. Humor: Containing jokes..	
8. Empathy: Considering the interlocutor's wishes.	
9. Consensus: Striving for agreement.	
10. Indirect Speech: As a politeness strategy.	

This research has strong relevance to several previous studies that examined the correlation between politeness strategies, types of speech acts, and their psychological impact on interlocutors. Its primary foundation rests on Sumarti's (2016) research, which conceptualized the relationship between teachers' directive speech act strategies and students' affective tone responses. This research demonstrated that politeness can trigger positive emotions and avoid negative psychological impacts. This relevance is furthered by Piani et al.'s (2024) study on politeness strategies in literary texts and Prasetya et al.'s (2020) study, which focused on expressive speech acts in television food advertisements. By synthesizing these three studies, this study positions public figures as speech subjects in new media (podcasts). Politeness strategies in promises and commitments (commissive) are tested for their influence on public emotional responses through an adaptation of the affective tone paradigm previously used in educational contexts.

METHODS

This research employs a descriptive-qualitative design with a phenomenological approach to in-depth describe and interpret linguistic phenomena, particularly politeness strategies and affective responses that emerge in speech. The use of a phenomenological approach is considered highly relevant because the researcher seeks to understand how social reality, self-image, and state policy are constructed through communicative actions in dynamic digital public discussion spaces. The research procedure was systematically designed through three main, interconnected stages, beginning with the preparation stage, which involved selectively selecting data sources to ensure data representativeness. This stage was followed by data collection through intensive listening and note-taking of each linguistic unit, and concluding with in-depth data analysis, leading to the preparation of a comprehensive and accountable research report.

Regarding the location and time of the research, data collection was conducted virtually through a YouTube channel that uploaded the "Bukan Abuleke" Podcast content during the research period of 2026. The selection of the virtual location was based on the characteristics of the study object, which is original digital data that can be accessed without physical spatial constraints, allowing the researcher to conduct repeated observations of the speech context without losing the authenticity of the data. The primary instrument in this qualitative research is the researcher himself, acting as the key instrument (human instrument), supported by technical data collection tools. These tools include listening and note-taking techniques used to accurately transcribe Bahlil Lahadalia's speech into detailed orthographic text. Furthermore, the researcher utilized supporting instruments in the form of an expressive speech act identification table and affective color response categorization guidelines, which serve as systematic parameters for objectively mapping the psychological impact and emotional reactions arising from the speech stimulus.

The data analysis process was conducted using a pragmatic matching method that connects linguistic elements with factors beyond language, such as the context of the situation and the speaker's identity. The analysis was carried out in stages, including domain analysis to define the context of the speech, taxonomic analysis to classify politeness strategies based on Brown and Levinson's theory, and in-depth heuristic analysis. Through heuristic analysis, researchers logically connected the speaker's politeness strategies with the types of affective responses, such as feelings of joy, pride, or disappointment, that emerged as reactions from the interlocutor. The entire series of analy-

ses aimed to examine how an adaptive communication style that combines personal transparency with professional authority can significantly influence interaction dynamics. Thus, this method not only maps linguistic data superficially but also uncovers the implicit meaning and rhetorical function of each word choice used by public figures to convey strategic messages to the wider public in a persuasive and humanistic manner.

RESULTS

Based on the quantitative data obtained, the study shows that Mr. Bahlil Lahadalia's communication style in the 33-minute podcast was dominated by the use of Positive Politeness (10 instances), far outnumbering Negative Politeness (2 instances), indicating a strong effort to build closeness and intimacy with his interlocutors. In terms of expressive acts, Praise was the most dominant, occurring 8 times, while other communication functions, such as threatening, thanking, and apologizing, appeared minimally. His message delivery pattern tended to be direct and literal (11 instances), reflecting openness and honesty without the use of convoluted figurative language. This is directly proportional to the resulting perlocutionary impact, where Positive Verbal Nonverbal Responsiveness reached the highest score (10 instances), indicating that his responses were not only through words but also through communicative body language. Emotionally, his Positive Affective Color Response is dominated by the element of Humor (6 data), followed by the formation of Consensus (4 data) and Empathy (3 data), which overall forms a personal image that is flexible, humanistic, and persuasive in conveying policy narratives and personal experiences.

Table 3
 Classification of Politeness Strategies in Bahlil Lahadalia's Expressive Acts and Affective Color Responses in the Abuleke Podcast

No	Communication Style	Aspect	Frequency
1	Politeness	Positive	10
		Negative	2



2	Inexpressiveness	Praise	8
		Threatening	3
		Thank You	1
		Sorry	1
3	Continuity	Direct	11
		Indirect	1
4	Positive Affective Color Response	Verbal Positive Responsiveness	2
		Verbal Nonverbal Positive Responsiveness	10
5	Positive Affective Color Response	Humor	6
		Consensus	4
		Empathy	3

DISCUSSION

The following is a discussion of the classification of politeness strategies, expressive acts, perlocutionary acts, continuity and literalness, and affective color responses of Bahlil Lahadalia in the "Not Abuleke" Podcast.

- Host : "This is about Bahlil, who's been making a lot of noise, sir, and going viral, even though he says he doesn't read social media, guys."
 Mr. Bahlil : "Oh yeah, I just found out today." (grinning, toothy smile)

Based on chronological and situational analysis, there are differences between Mr. Bahlil's statements in the podcast and previous field facts. Although Mr. Bahlil claimed to have "just found out today" on the January 17, 2026 broadcast, public records show that he had been responding to the insult issue in front of journalists since late October 2025. Pragmatically, the utterance coded 01/KN01/EMj01/TLTL01/VNVRP01/RWAP01 in terms of politeness/impoliteness, he used a negative politeness strategy through self-deprecating techniques to protect his image (face-saving). In the expressive communication function of praise, this utterance functions as an implicit promise to remain calm or promise an attitude of indifference to criticism. In terms of continuity/literality, his response is indirect and not literal because he actually already knew the information but chose to pretend that he had just found out in order to maintain the rhythm of the conversation. The resulting perlocutionary style is a positive verbal-nonverbal response, as the verbal response, both spoken and nonverbal, involves a grin (a toothy smile) that aligns with the speaker's intentions. The affective tone remains positive, humorous, with a chuckle that serves to lighten the mood and neutralize political tension.

- Host : "Viral but negative. How does it feel to be an official? What's on your mind, Mr. Minister?"
 Mr. Bahlil : "I think this is a logical consequence that must be understood as part of a democratic state, and it's the duty of public officials to accept constructive views. For me, differences and criticism are normal. When I was a student and an activist, my protests were more violent than a ninja. It's normal as long as we don't touch on personal matters, ethnicity, religion, or racism. That's not allowed, because it's the beginning of national division. The Youth Pledge, after half a century of colonization, they knew that racism can divide us, because

of differences in ethnicity, religion, and appearance. Just like the Youth Pledge, we are united, a symbol of unity." Today, young people are exposed to DFK, disinformation, slander, and hate speech.

In this speech, Mr. Bahlil shows a shift in communication style that is more serious and structured compared to his previous short answer, in the analysis code 02/KP01/EMf01/LL01/PVRP01/RWAP02. In terms of positive politeness, he tries to build closeness with the audience by mentioning the principles of democracy and the history of the Youth Pledge to show that he is on the same side in maintaining unity. The expressive communication function that appears is to provide implicit forgiveness as well as a commitment to remain calm, where he positions criticism as a "logical consequence" that must be accepted. In terms of continuity/literality, Mr. Bahlil speaks directly and literally without further ado, firmly distinguishing between constructive criticism and those that violate personal boundaries or SARA. The type of perlocutionary act produced is positive responsive verbal, because the verbal response is in the form of speech that is in line with the speaker's understanding. Finally, the affective color response displayed was positive and consensual, reflecting the authority of a public official who no longer uses humor to avoid conflict, but instead uses historical logic to confront the phenomenon of DFK (Disinformation, Slander, and Hate) in society.

Host : "Sir, do you feel annoyed or hurt when you see that meme?"

Mr. Bahlil : "I've always been like that. I've always been insulted. I live in a village, walk 4 kilometers to school, and when I get to class, my clothes are already wet, and my white clothes are already brown. Life is indeed difficult. I was born into a simple family. My father is a laborer, and my mother is a laundry worker. So insults are common-

place. If people call Bahlil black or short, that's divine destiny. That's the fact. Why force me to say I'm white? It's funny." (grinning, toothy smile)

Host : (laughs)

In this speech, Mr. Bahlil demonstrates a highly personal and emotional communication style, as analyzed in code 03/KP02/EMj02/LL02/PVNVRP02/RWAP03. In terms of positive politeness, he attempts to build rapport with the audience through storytelling techniques about his difficult past, thus eliciting empathy and sympathy from the listener. The expressive communication function that emerges is subtle self-praise (or a display of resilience). He positions himself as someone who has had his fill of suffering and insults since childhood, thus rendering current memes or insults meaningless. In terms of directness/literality, Mr. Bahlil speaks directly and literally, acknowledging his physical appearance (black and short) as divine destiny without attempting to conceal or feel ashamed. The resulting perlocutionary style is a positive verbal-nonverbal response, as his verbal response is spoken and his nonverbal response is a grin (a toothy smile), which elicits laughter from the host. Finally, the affective color response displayed was positive empathy, as seen in his wide, toothy grin, symbolizing his complete peace with the situation and his lack of resentment toward the insulters.

Mr. Bahlil : "But if you call him racist, I don't think that's appropriate."

Host : "That's a lesson, friends. You can't be racist." (pointing to the audience)

Mr. Bahlil : "Racism, hate speech is not allowed, but criticism of policy is allowed. Our democratic country, with freedom of expression, as a citizen of a law-abiding nation, is the same as before. Don't let that happen to the DFK."



In this speech, Mr. Bahlil uses an educational and normative communication style in the analysis code 04/KP03/EMj03/EMc01/LL03/PVNVRP03/RWAP04. In terms of positive politeness, he tries to build a common vision with the Host and audience regarding national values ??in order to create a harmonious atmosphere. The expressive communication function of forgiveness and criticism that appears is implicit forgiveness (a tolerant attitude towards criticism), he emphasizes that policy criticism is normal but still provides firm boundaries on racism. In terms of continuity/literality, Mr. Bahlil speaks directly and literally, without figurative language, when stating that hate speech is not allowed in a democratic country. The type of perlocutionary response produced is a positive responsive verbal nonverbal, because his statement triggers the Host to immediately point to the audience in the form of speech and gestures that are mutually agreed upon between the speaker and the interlocutor. Finally, the Affective Color Response displayed is positive which prioritizes consensus, he seeks a mutual agreement that freedom of expression must be carried out according to the rules to avoid the phenomenon of DFK (Disinformation, Slander, and Hate).

Host : "I'm interested. You have nine siblings, living a simple life. How did you get to this point?"

Mr. Bahlil : "If you ask me how I got to this point, I'm confused too. I've never pursued any goals. I prepared myself for anything, just going with the flow. I sold my mother's homemade cakes, and after morning prayers, I'd sell cucur pisang goreng cakes. In junior high school, I sold fish, vegetables, and in high school, I drove a minibus. I did anything, because that was the only way I could continue my education, buy books, clothes, and help my parents. I've never been obsessed with my goals, let alone goals. Life is all about goals, dreams, and fantasies.

I went to college in Jayapura. The important thing was to finish. I never had a goal for what lay ahead.

Host : "Okay." (applause)

In this utterance, Mr. Bahlil demonstrates a very humble and reflective communication style, as analyzed in code 05/KP04/EMj04/LL04/PVNVRP04/RWAP05. From a positive politeness perspective, he attempts to build emotional closeness with the Host by acknowledging his ignorance of future achievements, creating the impression of a down-to-earth figure. The expressive communication function of praise that emerges is to convey appreciation for his own life's struggles, emphasizing that his current success is not the result of obsession, but rather the fruit of hard work as a child, such as selling cakes and driving public transportation. In terms of directness/literality, Mr. Bahlil speaks directly and literally, honestly admitting that he never even dared to dream or fantasize during his difficult times. The resulting perlocutionary style is a positive responsive verbal-nonverbal response because his sincere story of struggle prompts the Host to express appreciation with the verbal utterance "Okay." and non-verbal applause as a form of recognition for his persistence. Finally, the affective color response displayed was positive, emphasizing empathy. He touched the feelings of his interlocutors through narratives of poverty and devotion to parents, so that the audience could understand the value of sincerity in work.

Mr. Bahlil : "Well, what can we dream about? We're not the children of officials. I went to a university that isn't on Google, STIEP. In my humorous anecdote, it was the Papua branch of Harvard." (Grinning, teeth showing)

Host : (Applause) "That's the hard work of creating Mr. Bahlil. How a leader navigates those times shapes a leader's character."

In this speech, Mr. Bahlil demonstrates a humorous yet reflective communication style, according to analysis code 06/KP05/EMj05/LL5/PVNVRP05/RWAP06. From a positive politeness perspective, he attempts to build rapport with the audience through honest acknowledgment of his unpopular educational background, creating the impression of a humble figure. The expressive communication function of praise that emerges is to acknowledge his own life's struggles, using the metaphor "Papua branch of Harvard" to frame his university origins as a unique source of pride. In terms of directness/literality, Mr. Bahlil speaks directly and literally when he states the limitations of his background as an ordinary person who is not the child of an official. The type of perlocutionary response he employs is a positive verbal-nonverbal response because the anecdote prompts the host to express appreciation in the form of applause (nonverbal) and statements (verbal) of praise regarding the development of a leader's character. Finally, the affective color response displayed is positive, emphasizing humor. He uses witty jokes and a grin to lighten the mood and inspire his interlocutors without appearing patronizing.

- Host : "What is the Minister's character?"
- Podcast Team : "Tough, fighting, never giving up, brave."
- Mr. Bahlil : "Don't ask about that, I like that." (grinning, toothy smile)

In this utterance, Mr. Bahlil demonstrates a confident yet relaxed communication style, as analyzed in code 07/KP06/EMj06/LL6/PVNVRP06/RWAP07. In terms of positive politeness, he attempted to shorten the social distance with his interlocutors by using the familiar greeting "om" to create a more familial atmosphere. The expressive communication function of praise that emerged served to affirm or justify the Podcast Team's positive assessment. He openly accepted the character labels "tough" and "brave" as part of

his identity. In terms of directness/literality, Mr. Bahlil spoke directly and literally, acknowledging his fighter's mental qualities without hesitation. The resulting perlocutionary type was a positive responsive verbal-nonverbal because the statement reinforced the character narrative being constructed by the interlocutors in the studio, both verbally and nonverbally. Finally, the affective color response displayed was positive, emphasizing humor, as seen through grinning expressions and witty answers aimed at maintaining a cheerful and friendly atmosphere.

- Host : "This is a trend among young people. They have to make choices quickly. As a minister, you have to be able to make policies, including making choices. But this is just a joke. I read this, sir. You're in a broken elevator. Who would you choose to accompany you in the elevator? Would you go with Mr. Purbaya or Mr. Nasarudin Umar?"
- Mr. Bahlil : "Neither of them should be there, because if the elevator breaks down, it could potentially cause problems. Let that problem be my concern."
- Podcast Team : (Laughing and clapping)
- Host : "Stuck with Mr. Agus Gumilang or Mr. Nusron Wahid?"
- Mr. Bahlil : "Both are the same, whether it's Mr. Nusron or Mr. Agus, it's the same."
- Host : "Are you stuck with Mr. Patijaya in the elevator or are you stuck with Mr. Dedy Mulyadi?"
- Mr. Bahlil : "If it's Mr. Dedy Mulyadi."
- Podcast Team : (Laughing and clapping)
- Host : "Stuck with Mr. Dedy Mulyadi or with Mr. Teddy Indra Wijaya?"
- Mr. Bahlil : "Just Mr. Dedy Mulyadi, because being in an elevator is stressful, we need to laugh."



Podcast Team : (Laughing and clapping)
Host : "Okay, come in, he's funny."
(grinning, toothy smile)
Mr. Bahli l: "Forget about talking, he's just
silent, and we're laughing."
(toothy smile)
Host : "Trapped with Mr. Deddy
Mulyadi or Mr. Prabowo?"
Mr. Bahlil : (Shocked, frowning) "Oh, he
can't be trapped."
Host : "Trapped with Mr. Deddy or
trapped with Mrs. Sri Suparni?"
(laughs)
Mr. Bahlil : "This is my asset. It can't be
trapped." (laughs)
Host: "Trapped with Mr. Deddy
Mulyadi or trapped with Mr.
Abdul Ghafur?"
Mr. Bahlil : "Who is Abdul Ghafur?"
Podcast Team : (Laughing and clapping)
Host : "Elevator technician, sir."
Mr. Bahlil : "Oh, if this is Deddy Mulyadi,
come out." (laughs)

In this utterance, Mr. Bahlil demonstrates a tactical and protective communication style, as analyzed in code 08/KN02/EMc01/LL7/PVNVRP07/RWAP08. In terms of negative politeness, he attempts to minimize the potential for conflict or insults against the leader and his wife by limiting the assumptions made by the host. The expressive communication function of condemnation emerges through the use of the words "don't" and "don't get" as a form of firm prohibition against joking topics deemed inappropriate for the leader (Mr. Prabowo) and his personal assets (his wife), in order to save face for both parties in the public sphere. In terms of directness/literality, Mr. Bahlil speaks directly and literally when rejecting the option and when resorting to choosing the elevator technician as the most pragmatic solution. The resulting perlocutionary style is a positive verbal-nonverbal response, as this assertiveness, coupled with a relaxed atmosphere, elicits boisterous laughter (verbal) and applause (nonverbal) from the in-

terlocutor as a sign of approval. Finally, the affective color response displayed was positive, prioritizing consensus. He successfully established a value agreement with the host that there are ethical boundaries to joking, out of respect for the dignity of others.

Host : "Speaking of policy, what we've learned is that, sir, it's impressive, living without access to electricity. Emotionally, when we talk about village electricity, it's fiery and carried away by emotion."

Host : "Speaking of policy, what we've learned is that it's impressive, sir. Living without access to electricity, emotionally, when we talk about village electricity, it gets heated and carried away."

Mr. Bahlil : "So, I lived in a village from 0-12 years old, where there was no electricity, so elementary school is the age when our memory is strong, there was no TV, it was black and white, if you wanted to watch TV you had to go to the sub-district capital and paddle a boat, if you didn't walk you would sleep at your grandmother's house for a few hours. I was born without electricity, using a kerosene lamp, so it was really memorable and living without electricity was a five-step life that had the potential to be left behind, not knowing outside information, even wanting to iron was difficult, you had to use charcoal, there was no refrigerator, but we just lived it, it left an impression on me, village children do not necessarily have the same future, my friend, a businessman or official, lives the

same as me, there are still 5700 villages and 4400 hamlets, these children are not necessarily city people who are much better off, children of rich people do not necessarily live better than village children. I want all villages to have electricity by 2029, we don't know what village children will become, one day some of these children will "I've become president, minister-general, professor, Golkar chairman, and it's been proven."

Host : "Yes, the state must not take away people's right to progress."

Mr. Bahlil : "And as a minister, the state is present and must prioritize a sense of justice as part of the Pancasila mandate. Our national goal is to be a source of justice, and electricity is a source of the state; justice is at least a basic facility."

In this speech, Mr. Bahlil demonstrates an emotional, visionary, and morally assertive communication style, as outlined in analysis code 09/KP07/EMc02/LL8/PVRP02/RWAP09. From a positive politeness perspective, he seeks to build shared vision and empathy with the host through a narrative of his difficult childhood to convince the public that his policies are based on human reality. The expressive communication function of criticism emerges through the use of the word "must" in the sentences "by 2029 all villages must have electricity" and "the state is present and must prioritize a sense of justice." He firmly criticizes or condemns past conditions of underdevelopment and mandates real change as a form of state responsibility. In a direct/literal way, Mr. Bahlil speaks directly and literally about the suffering of living without electricity and the absolute policy targets. The resulting perlocutionary style is a positive verbal response because his strong argument

prompted the host to verbally support the idea that the state should not take away the people's right to progress. Finally, the affective tone displayed is positive, emphasizing empathy. He touched the listener's feelings by linking basic electricity facilities as an instrument of social justice for village children for the sake of the nation's future.

Host : (showing a video of AI, showing Mr. Bahlil dancing in a ballet costume in front of a gas station) "This is it, sir."

Mr. Bahlil : (watching the video, baring his teeth and moving his hands to the rhythm)

Host : (showing a video of someone getting a tattoo of Mr. Bahlil's face on their hand) "This is it, sir."

Mr. Bahlil : (watching the video while grinning, showing his teeth) "This is great, I like this tattooed one. That dancing one was great too."

In this utterance, Mr. Bahlil demonstrates a very open, supportive, and humorous communication style, as analyzed in code 10/KP08/EMj07/LL9/PVNVPR08/RWAP10. In terms of positive politeness, he attempts to shorten social distance by appreciating the creativity of netizens (both AI and tattooed ones) to build an image of a fun and non-critical leader. The expressive communication function of praise emerges explicitly through the statement "This is great, I like this tattooed one." He gives positive recognition to another's work, even though the target is himself, in an unusual context. In terms of directness/literality, Mr. Bahlil speaks directly and literally, expressing his enjoyment and joy without pretension or offense. The resulting perlocutionary style is positive responsive verbal and nonverbal, as his spontaneous reaction of grinning and moving his hands to the rhythm indicates his amusement, which then creates a cheerful atmosphere for the host and audience. Finally, the affective tone displayed was positive, emphasizing humor. He responded to the self-



parody with a cool head and laughter, which actually enhanced his personal appeal in the public eye.

Host : "Those who make memes, please go ahead, the Minister said he wants to share his fortune."

Mr. Bahlil : "Play it." (Grinning his teeth)

In this short utterance, Mr. Bahlil demonstrates a very relaxed, open, and accommodating communication style, as analyzed in code 11/KP09/EMj08/LL10/PVNVRP09/RWAP11. In terms of positive politeness, he uses the strategy of "agreeing" or "giving consent" to the Host's offer to challenge netizens. The word "Play it" is a form of informal language used to break down bureaucratic barriers and demonstrate a close relationship with popular youth culture (netizens). The expressive communication function of praise here is implied as a form of appreciation for the creativity of the meme makers; he positions himself not as a victim of the parody, but as a supporter of that creativity. In terms of directness and literalness, he gave a very direct and straightforward response. The type of perlocutionary response produced was a positive verbal and non-verbal response; verbally he challenged back ("Play") and nonverbally his grinning expression showed that he really enjoyed the challenge. Finally, the affective color response displayed was humor, which served to create the image of a fun official, and was able to manage public pressure into a pleasant interaction.

Host : "Thank you, Minister, for coming."
(Shakes hands)

Mr. Bahlil : "Thank you." (Shakes hands)

In this closing remark, Mr. Bahlil demonstrates a formal yet warm communication style, as analyzed in code 12/KP10/ET01/LL11/PVNVRP10/RWAP12. In terms of positive politeness, he strives to maintain a good relationship and show appreciation to the Host for the opportunity, in order to end the interaction on a positive note. The expressive communication function of grati-

tude emerges through a sincere thank you, which serves as a form of recognition for the role of the Host and the podcast team in facilitating the discussion. In terms of directness and literalness, his utterance is direct and literal, without any hidden meaning, which is common in closing protocols for meetings. The resulting perlocutionary style is a positive responsive verbal/nonverbal one, where the thank you is accompanied by a handshake, demonstrating equality and reciprocal respect between the interviewee and the interviewer. Finally, the affective tone response displayed was consensus, which signified an agreement that the interaction had concluded successfully, leaving a harmonious and professional atmosphere as the conclusion of a dynamic series of discussions.

CONCLUSION

Based on this series of analyses, it can be concluded that Mr. Bahlil Lahadalia, in the 33-minute "Not Abuleke" Podcast, employed an adaptive, tactical, and persuasive communication style by harmoniously combining various linguistic strategies. He predominantly employed Positive Politeness strategies to build emotional closeness and minimize social distance with his interlocutors, yet he was able to shift appropriately to Negative Politeness to maintain the dignity of the leader and ethical values. His use of expressive acts of Praise, aimed at his past resilience, served to build credibility, while Criticism was used firmly to demonstrate authority in state policy and moral principles. His direct and literal speech facilitated the delivery of his message, resulting in Positive Responsive Verbal and Nonverbal Perlocutionary Acts of support and appreciation from the audience. Ultimately, the integration of Affective Color Response, which prioritizes humor, empathy, and consensus, successfully creates the image of a leader who is not only firm and authoritative, but also humane, open to criticism, and possesses high emotional intelligence in managing public interactions.

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