

EXPLORING SPEECH STRATEGIES IN DIRECTIVE SPEECH ACTS IN CONTEMPORARY INDONESIAN NOVELS

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Article Info	Abstract
Article History Received: July 2025 Revised: August 2025 Accepted: September 2025 Published: October 2025	<i>One prominent type of speech act found in communication and literary texts is the commanding speech act. This type of speech act consists of utterances that express commands, often characterized by imperative sentence structures. Commanding speech acts are commonly found in prose literary works, including novels. Therefore, this study aims to analyze speech act strategies in contemporary novels with themes of urban adolescent life, focusing on the distribution of speech act types, the relationship between the speaker and listener, and the pragmatic functions of the utterances. The study applied a qualitative study using observation and note-taking techniques to analyze dialogue data from the novels' characters. Data were collected from three novels: Hanna, Transit, and Malioboro at Midnight. The analysis results show that direct, no-nonsense strategies are the most dominant type, followed by direct strategies with positive politeness and direct strategies with negative politeness. Indirect or ambiguous strategies are rarely used, while internal monologue strategies are not found. The choice of speech act strategies is influenced by relational closeness and social hierarchy, with the context of equal status and familiarity being predominant. Speech act strategies support the narrative by strengthening character relationships, creating tension, or introducing humor, ultimately enriching the reader's experience in understanding the conflicts and dynamics of the characters' interactions. This research contributes to pragmatic studies, particularly in understanding speech act strategies in contemporary literary works.</i>
Keywords Speech act strategies; Pragmatic politeness; Urban adolescents; Contemporary literary works;	
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INTRODUCTION

Contemporary Indonesian novels present a wide range of utterances, particularly in the dialogues of their characters. Each dialogue contains various speech acts that contribute to the narrative and communicative functions of the text. Speech acts can be analyzed based on the meanings and actions embedded in a sentence, which are understood through the interaction between the speaker and the listener. The language used by the speaker does not merely serve to convey information but also carries specific action meanings that reflect the speaker's communicative intent. The success of a speech act largely depends on the listener's ability to interpret the speaker's intention and attitude (Prihodko, 2018). Thus, the study of language extends beyond sentence construction to encompass the accompanying actions that give meaning to an utterance.

According to Fitriah (2017), speech acts are linguistic activities performed by a speaker to convey the meaning and intent of an utterance. The interpretation of an utterance's meaning depends on the context in which it is spoken. A similar perspective is presented by Darwis (2019), who explains that speech acts involve various communicative actions such as

commanding, reporting, promising, proposing, and suggesting. In speech act studies, utterances are regarded as sentences or discourse elements that are closely tied to their context, making the interpretation of meaning dependent on multiple factors. Understanding the intent of an utterance, therefore, requires careful consideration of the speaker's conditions, the situational context, and the structure of the language used.

One prominent type of speech act found in communication and literary texts is the commanding speech act. This type of speech act consists of utterances that express commands, often characterized by imperative sentence structures. Commanding speech acts are commonly found in prose literary works, including novels. Novels are studied not only from an intrinsic perspective using structural analysis but also from a linguistic perspective that focuses on pragmatic aspects. Linguistic studies, particularly in pragmatics, emphasize the use of language within real-world contexts (Mirawati, 2011). Novels, as a reflection of social life, capture the language choices of characters as shaped by their societal roles and the author's creative vision. Through literary works, authors respond to social changes and cultural dynamics by embedding their perspectives in fictional narratives.

One notable social phenomenon that influences language use is the evolving language style of urban adolescents. Urban mobility and social interactions have contributed to linguistic variations among different age groups and regions. For instance, younger generations often use language that is only comprehensible to their peers, as seen in the utterance, "yaudah yuk lets go aja." This phrase mixes multiple languages, including Indonesian and English, demonstrating a linguistic trend known as code-mixing. However, when such expressions are directed at older individuals, comprehension challenges may arise (Putri, 2018). Urban adolescents frequently engage in bilingual or multilingual communication, with each language serving specific functions within their social circles. The distinct language styles of urban youth are not only prevalent in everyday interactions but also manifest in contemporary literary works, providing valuable insights into the evolving social and cultural landscapes of younger generations.

In analyzing speech act strategies, Brown and Levinson's (1987) politeness theory identifies five main strategies: direct and straightforward speech, direct speech with positive politeness, indirect speech with negative politeness, ambiguous speech strategies, and internal monologue or silence. Selecting an inappropriate speech act strategy may result in miscommunication between the speaker and listener. Conversely, choosing an appropriate strategy minimizes the risk of face-threatening acts, fostering effective and respectful communication.

Research on speech act strategies among urban adolescents in contemporary Indonesian novels has been widely explored. Studies conducted by Vos (2011) and Geurts (2011) in the Netherlands, as well as research by Minto and Azwar (2022), Alfioda et al. (2016), Rosnilawati et al. (2013), and Ibrahim (2011) in Indonesia, examine different aspects of speech act strategies and their impact on communication. These studies demonstrate that speech act strategies play a significant role in shaping the interaction between speakers and listeners. The selection of appropriate strategies facilitates smoother and more effective communication while shedding light on the linguistic styles and pragmatic choices made by speakers. However, unlike previous studies, this research specifically investigates the speech act strategies associated with commanding speech acts used by urban adolescents in contemporary Indonesian novels.

The linguistic diversity exhibited by urban adolescents is shaped by various factors that influence their perception and use of language. Adolescents often create distinct linguistic expressions that are unique to their peer groups, reinforcing their social identity. This phenomenon aligns with the thematic growth of contemporary literary works, which increasingly address issues relevant to urban youth. Writers incorporate these linguistic trends

into their narratives, using novels as a medium to convey social messages and cultural representations. As a result, contemporary Indonesian literature reflects the language practices of urban adolescents, capturing the nuances of their speech and communication styles.

The present study focuses on the dialogues of characters in the novels *Transit* by Adiwerti Sarah, *Hanna* by Winka, and *Malioboro at Midnight* by Skysphire. These novels contain utterances that exemplify speech act strategies in commanding speech acts used by urban adolescent characters. The analysis is limited to spoken utterances within the novels, examining instances where direct speech with positive politeness is employed. While many studies on speech acts primarily focus on oral communication, this research extends the scope to written utterances in literary texts. In novels, speech acts appear as a series of utterances with diverse meanings and intentions, serving as a medium for characters to express their desires, needs, and social interactions.

Although numerous studies have explored speech acts, most have focused on oral discourse or classical literary works. This study aims to fill the research gap by examining speech act strategies in commanding speech acts within contemporary Indonesian novels featuring urban adolescents. Given the lack of specific research on this topic, the study seeks to identify directive speech act strategies and analyze their pragmatic functions within literary texts. By doing so, this research contributes to a deeper understanding of speech act strategies in contemporary Indonesian novels, highlighting their significance in linguistic and literary studies.

RESEARCH METHOD

Research Design

This study adopts a qualitative approach combined with a descriptive analytical method to investigate speech act strategies, particularly focusing on commanding speech acts in contemporary Indonesian novels. The qualitative approach allows for a deeper exploration of the nuances in how speech acts function in context, emphasizing not just the form of communication but also its social implications. Through this method, the research aims to analyze the types of speech act strategies used by urban adolescent characters, examining how these strategies reflect their social identity and interactions. The study also considers the contextual factors that shape these speech acts, such as the cultural, situational, and relational dynamics influencing communication. By focusing on commanding speech acts, the research highlights how characters assert control or influence over others, shedding light on their roles within the narrative and their relationship with other characters. The novels *Transit* by Adiwerti Sarah, *Hanna* by Winka, and *Malioboro at Midnight* by Skysphire are selected as primary sources due to their representation of urban adolescent life, offering rich examples of language use in contemporary Indonesian settings. Through this analysis, the study aims to provide insight into the pragmatic functions of commanding speech acts and their significance in the development of character and plot.

Data Collection Method

This study employs the observation method, utilizing the tapping technique as its primary data collection tool. The tapping technique is specifically applied to examine language use in written discourse, focusing on the dialogues of characters in contemporary Indonesian novels. This method allows for an in-depth analysis of speech act strategies by observing language use in its natural context. To enhance the effectiveness of data collection, the study incorporates several advanced techniques, including the engaged listening technique, free listening technique, free engaged listening technique, and note-taking technique.

The engaged listening technique requires the researcher to immerse themselves in the text, interacting indirectly with the utterances to understand the pragmatic functions of speech

act strategies. This technique ensures a nuanced interpretation of character interactions. Meanwhile, the free listening technique allows the researcher to maintain a neutral stance, preventing biases by objectively observing dialogues without imposing preconceived meanings. The free engaged listening technique combines these approaches, balancing passive observation with an awareness of contextual speech elements to ensure a thorough analysis. Lastly, the note-taking technique is crucial for systematically documenting relevant speech act data. This process involves careful reading, marking significant dialogues, categorizing speech acts, and interpreting the collected data to derive meaningful conclusions about speech act strategies in contemporary Indonesian novels.

Data Classification

The data in this study is classified into several categories that encompass the types of speech act strategies, the context of the use of speech act strategies, and the pragmatic functions of the speech act strategies (Table 1).

Table 1
Types of Data Classification

Category	Classification
Types of Speech Act Strategies	DNS (Direct, no-nonsense strategy)
	DSPP (Direct strategy with positive politeness)
	DSNP (Direct strategy with negative politeness)
	AS (Ambiguous strategy)
	IMS (Internal monologue strategy)
Context of Speech Act Strategy Use	+K-S (Higher position and not familiar)
	+K+S (Higher position and familiar)
	=K-S (Equal position and not familiar)
	=K+S (Equal position and familiar)
	-K-S (Lower position and not familiar)
	-K+S (Lower position and familiar)
Pragmatic Functions of Speech Act Strategies	Competitive
	Convivial
	Collaborative
	Conflictive

Data Analysis

The data is analyzed using a descriptive approach to identify various speech act strategies, the contexts in which these strategies are employed, and their specific functions in commanding speech acts. This analytical process involves examining how different speech act strategies manifest in character dialogues, determining their communicative intent, and understanding the broader linguistic and social implications within contemporary Indonesian novels. The study also quantifies the frequency of each speech act strategy to illustrate the distribution patterns of directive speech acts, highlighting variations based on context and pragmatic functions.

By systematically categorizing speech act strategies, the research ensures a comprehensive understanding of the role of commanding speech acts in literary discourse. The analysis is grounded in Brown and Levinson's (1987) speech act strategy theory, which provides a framework for distinguishing between direct and indirect strategies and understanding their impact on interpersonal communication. Additionally, a pragmatic approach is employed to contextualize the use of speech acts, ensuring that the study captures both the linguistic structures and social dimensions of language use. Through this method, the research contributes to a deeper exploration of how speech act strategies shape interactions between characters, reflecting broader cultural and linguistic trends in contemporary Indonesian novels.

RESEARCH FINDINGS AND DISCUSSION

Speech Strategies in Directive Speech Acts

Table 2 shows the results of identifying the types of speech act strategies from the three novels that are the subjects of this research.

Table 2
Distribution of Types of Speech Act Strategies

Types of Speech Act Strategies	Number of Findings			Total (%)
	<i>Transit</i>	<i>Hanna</i>	<i>Malioboro at Midnight</i>	
DNS (Direct, no-nonsense strategy)	17	42	18	77 (70,00%)
DSPP (Direct strategy with positive politeness)	5	13	0	18 (16,36%)
DSNP (Direct strategy with negative politeness)	4	7	3	14 (12,73%)
AS (Ambiguous strategy)	0	1	0	1 (0,91%)
IMS (Internal monologue strategy)	0	0	0	0 (0,00%)
Total	26	63	21	110

From the data presented in Table 2, the distribution of speech act strategies found in the three novels can be seen. In general, the most dominant speech act strategy used in the three novels is DNS (Direct, no-nonsense strategy), with a total of 77 findings. This strategy is most commonly found in the novel *Hanna* (42 findings), indicating that the dialogues of the characters in this novel tend to use a direct approach without any embellishments. The strategy DSPP (Direct strategy with positive politeness) is the second most frequently used speech act strategy, with a total of 18 findings. Meanwhile, the strategy DSNP (Direct strategy with negative politeness) has a lower number of findings, which is 14. The strategy AS (Ambiguous strategy) was found very rarely, occurring only once and only in the novel *Hanna*. The strategy IMS (Internal monologue) was not found in the three novels, suggesting that this form of strategy may not be used by urban adolescent characters in the analyzed dialogue context.

The novel *Hanna* has the highest total number of speech act strategies (63 findings), followed by *Transit* (26 findings) and *Malioboro at Midnight* (21 findings). This indicates that *Hanna* is richer in its use of various speech act strategies compared to the other two novels. The dominance of the no-nonsense strategy in all three novels also reflects the characteristics of urban adolescent dialogues, which tend to be straightforward and direct in conveying their intentions.

The excerpt of the utterance that demonstrates the strategy of speaking directly and without nonsense (DNS), along with the sub-strategy of imperative mood sentences, can be seen in the following data.

"Sebutlah namanya, Do." Topher melempar tusuk gigi yang sejak tadi diselipkan di telinganya ke arah gue. - "Call his name, Do." Topher threw the toothpick that he had been wedged in his ear toward me. (Novel Transit)

Based on the above utterance, there is a directive speech act conveyed by Topher to the character Aldo. This is evident in the expression *"Sebutlah namanya, Do (Call his name, Do)."* The particle *-lah* in the word *'sebutlah'* serves to soften the command. In this utterance, Topher instructs Aldo to mention someone's name. However, Aldo tries to evade this while tidying up his training equipment. This indicates that Topher, as the speaker, did not successfully achieve his communicative goal with the interlocutor (the character Aldo). Based on the utterance *"Call his name, Do,"* it can be concluded that the speaking strategy used is speaking directly and without nonsense (DNS), indicated by the use of a calling reference and the imperative mood sentence.

An example of a text excerpt demonstrating the DSNP (direct strategy with negative politeness) is:

"Kalau belum bisa bayar, Mbak bisa minggir dulu. Mas yang di belakang sudah anтре, Mbaknya halangin jalan." - "If you can't pay yet, Miss, you can step aside for a moment. The guy behind is already in line, and you're blocking the way." (Novel Hanna)

In this utterance, the speaker directly asks the interlocutor to step aside without adding polite expressions or embellishments. The clear and firm request, such as *"Mbak bisa minggir dulu (Miss, you can step aside for a moment)"*, indicates that the speaker wants to convey their intention straightforwardly and without hesitation. Although there is a context underlying the request, the speaker does not use polite strategies that could lighten the demand. This makes it more aligned with the category of DSNP, which is indicated through the sub-strategy of minimizing burden and marked by the politeness marker *"kalau (if)"*. Thus, the excerpt of the utterance shows that the speaker does not fully impose his will on the interlocutor in communication.

The following text excerpt is identified as a DSPP (direct strategy with positive politeness) strategy, indicated through the sub-strategy of seeking agreement and marked by the politeness marker *"ya (okay)"*.

"Dan, please, udah dong. Bahasnya nanti aja, ya. Aku nggak bisa di-push kayak gini." Gue menjawab dingin, masih berusaha untuk meredam emosi. - "Dan, please, enough already. Let's discuss it later, okay? I can't be pushed like this." I replied coldly, still trying to calm my emotions. (Novel Transit)

In this utterance, the speaker clearly expresses their desire to postpone the discussion and requests not to be pressured, using the words "please" and "ya" to indicate an effort to maintain politeness in communication. The phrase "please" serves as an expression of request that adds a positive tone, while the repetition of "bahasnya nanti aja, ya" enhances the politeness and emphasizes the speaker's wish not to discuss the topic at that moment. The speaker also creates a more familiar and friendly atmosphere despite expressing discomfort, as shown in the statement, *"Aku nggak bisa di-push kayak gini (I can't be pushed like this)"*, which indicates that even with emotions that need to be calmed, the speaker still tries to maintain interaction in a polite and positive manner.

Here is an example excerpt from the novel *Malioboro at Midnight* that is identified as the DSNP (Direct strategy with negative politeness) strategy, indicated through the sub-strategy of minimizing burden and marked by the politeness marker *"coba (guess what)"*.

"Kali ini gue nggak nabrak gerobak bakso lagi, gue bener-bener selamat sampai ke apartemen gue," Malio mulai bercerita sambil mengunyah pisang goreng hangat. "Coba deh lo tebak, menurut lo kali ini gue ngapain?" - "This time I didn't crash into the meatball cart again; I really made it safely to my apartment," Malio started to tell, munching on warm fried bananas. "Guess what, what do you think I did this time?" (Novel Malioboro at Midnight)

Negative politeness is reflected in the way Malio shares his previously embarrassing experience—*"Kali ini gue nggak nabrak gerobak bakso lagi, gue bener-bener selamat sampai ke apartemen gue (This time I didn't crash into the meatball cart again; I really made it safely to my apartment)"*. This statement shows Malio's effort to avoid placing himself in an embarrassing situation and to evade the impression that he often makes mistakes. Furthermore, the expression *"Coba deh lo tebak, menurut lo kali ini gue ngapain? (Guess what, what do you think I did this time?)"* indicates that Malio is not forcing the listener to provide a serious response. Instead, he creates a more relaxed and humorous interactive atmosphere, inviting the listener to participate without imposing pressure. In this way, Malio maintains a comfortable social distance and reduces the potential threat to self-esteem for both himself and the listener. Overall, the use of negative politeness, indicated through the strategy

of minimizing the burden, is clearly evident in this dialogue. He strives to ease tension and keep the interaction friendly without putting pressure on the listener.

Meanwhile, the following is an excerpt identified as the AS (ambiguous speech strategy), indicated through the sub-strategy of questions.

“Bapak, saya ada di dekat pos satpam, ya. Bapak bisa maju—hah?” Gya mendengarkan jawaban si penelepon. - “Sir, I am near the security post, okay? You can move forward—huh?” Gya listened to the caller's response. (Novel Hanna)

Based on the excerpt of the dialogue, there is a directive speech act in the novel *Hanna* conveyed by the character Gya to the character *Sir* (the motorcycle taxi driver). In this dialogue, Gya asks *Sir* to wait at the location he has reserved. This sentence falls under the strategy of ambiguous speaking (AS), as indicated by the utterance “*You can move forward—huh?*” and is characterized by the sub-strategy of forming a question.

Context of Speech Situations in Speech Strategies for Directive Speech Acts

Based on Table 3, the distribution of the context of using speech strategies shows that the majority of interactions occur in contexts of equal status and familiar relationships (=K+S), with a total of 84 findings or 76.36%. In the novel *Transit*, all speech strategies (26 findings) also occur in the =K+S context, reflecting a pattern of equal and informal communication in that novel. In the novel *Hanna*, the highest number of findings is recorded at 63, with the dominance of the =K+S context amounting to 39 findings. Additionally, this novel also exhibits variations in interactions within the +K-S context (10 findings) and -K-S context (7 findings), indicating the presence of hierarchical relationships, albeit in smaller proportions. Meanwhile, in the novel *Malioboro at Midnight*, the majority of interactions (19 findings) still occur within the =K+S context, with small additions in the =K-S context (1 finding) and -K+S context (1 finding). Overall, speech strategies in contexts of higher status (+K+S and +K-S) and lower status (-K+S and -K-S) have significantly smaller proportions compared to the equal status context. This indicates that the communication patterns in the novels tend to be dominated by equal and familiar relationships among individuals.

Table 3

Distribution of the Context of Use of Speech Strategies

Context of Speech Act Strategy Use	Number of Findings			Total (%)
	<i>Transit</i>	<i>Hanna</i>	<i>Malioboro at Midnight</i>	
+K-S (Higher position and not familiar)	0	10	0	10 (9,09%)
+K+S (Higher position and familiar)	0	5	0	5 (4,55%)
=K-S (Equal position and not familiar)	0	0	1	1 (0,91%)
=K+S (Equal position and familiar)	26	39	19	84 (76,36%)
-K-S (Lower position and not familiar)	0	7	0	7 (6,36%)
-K+S (Lower position and familiar)	0	2	1	3 (2,73%)
Total	26	63	21	110

In this study, six types of contexts for the use of speech strategies were identified from the three novels analyzed. The most frequently found type of context is =K+S (Equal status and familiar) with a total of 87 data points. The following is an example excerpt that uses the speaking strategy in the context of +K-S (higher position and not familiar):

“Silakan pilih!” Ucap Tisha. “Pelurunya cuma satu, mau bersarang di dada Anda atau...” Tisha mengarahkan lagi pistolnya pada Gya. “Ke gadis itu!” - “Go ahead and choose!” said Tisha. “The bullet is just one; do you want it to nest in your chest or...” Tisha aimed her gun at Gya again. “At that girl!” (Novel Hanna)

In this utterance, there is a directive speech act that occurs in a context where the speaker has higher authority and is not yet familiar with the interlocutor. This utterance is

delivered by the character Tisha to Gyanna's biological father. Tisha, who harbors resentment toward Gyanna, kidnaps her so that Gyanna's father will come to rescue his daughter. This excerpt of dialogue reflects the situational context (+K-S) because the speaker holds a higher position and does not have an intimate relationship. The strategy used is speaking frankly with negative politeness (DSNP), indicated by the use of hedging in the utterance. This is marked by the politeness phrase “or...” as found in Tisha's quoted speech.

Utterances in the context of +K+S (higher status and familiar) can be seen in the following data:

“Bangke diam!” Gya balas berteriak pada pemuda itu. “Bangke enggak tahu rasanya jadi aku, kan? Bangke enggak tahu rasanya tiba-tiba jadi penyebab rusaknya keluarga orang lain, kan?” ia menatap Kelabu dengan pelupuk penuh. “Aku malu, Bangke...,” lirihnya lagi. - “Shut up, Bangke!” Gya shouted back at the young man. “You don’t know what it’s like to be me, right? You don’t know what it’s like to suddenly be the cause of someone else’s family breaking apart, do you?” She stared at Kelabu with tear-filled eyes. “I’m ashamed, Bangke...” she whispered again. (Novel Hanna)

In this utterance, there is a directive speech act that occurs in a context where the speaker has a higher status and is familiar with the interlocutor (+K+S). Gya employs the strategy of speaking frankly and without nonsense (DNS), which is indicated through the sub-strategy of imperative mood sentences. This utterance is delivered by the character Gya to Kelabu (Bangke), where Gya plays the role of Kelabu's half-sister and Kelabu plays the role of Gya's half-brother. In this context, Gya feels ashamed of the problems she faces, as she is seen as the cause of another family's breakdown, so she vents her feelings to Bangke.

Meanwhile, an example of an utterance that uses the strategy of speaking frankly without nonsense (DNS) in the context of equal status and not yet familiar (+K-S) can be observed in the following text:

Sera rasa laki-laki di depannya ini mabuk jika menilai dari omongannya yang melantur dan tubuhnya tidak seimbang. Dia bahkan menunjuk-nunjuk Sera sambil sesekali menunjuk langit kamar dengan mata yang nyaris tertutup. “Nama lo siapa? Kamar lo nomor berapa? Cepet jawab sebelum gue panggil sekuriti!” - Sera thinks the man in front of her is drunk based on his rambling words and unsteady body. He even points at Sera while occasionally gesturing at the ceiling with eyes that are almost closed. “What’s your name? What’s your room number? Answer quickly before I call security!” (Novel Malioboro at Midnight)

In this utterance, there is a strategy of direct speech in a directive speech act that occurs in the context of interlocutors who have equal status and are not yet familiar with each other (=K-S). Gya employs the strategy of speaking frankly without nonsense (DNS), which is indicated by the sub-strategy of imperative mood sentences, marked by the politeness phrase ‘answer quickly’ in the quoted speech from the novel. This utterance is delivered by the character Sera to Malio, who is drunk in front of Sera's apartment, while Sera asks for Malio's name and apartment number. Malio is still a new resident in the apartment area, so Sera does not appear to be familiar with him yet.

Pragmatic Functions of Speech Strategies in Directive Speech Acts

Based on Table 4, the distribution of pragmatic functions in speech strategies indicates that the majority of interactions in the novels are dominated by the competitive pragmatic function, with a total of 96 findings, or 87.27% of the total data. This function is prominent across all novels, particularly in Hanna, which recorded 57 findings. This reflects that conversations in the novels tend to be directed toward achieving specific goals assertively, whether through negotiation, persuasion, or other forms that demand outcomes.

The enjoyable pragmatic function was found only once (0.91%) in the novel *Malioboro at Midnight*, indicating that conversations aimed at creating a light or entertaining atmosphere

are rare. The cooperative pragmatic function, which involves efforts to reach agreements or collaborations, also has a small proportion, with only 4 findings (3.64%) spread across the three novels. In contrast, the opposing function was recorded with 9 findings (8.18%), with the most significant distribution occurring in *Hanna* (5 findings). This suggests that, although infrequent, there are interactions involving conflict or differences of opinion.

Overall, conversations in the novels are more often competitive in nature to achieve specific goals, reflecting the dynamics of urban youth life. Adolescents in urban environments tend to engage in conversations that focus on goal attainment, in line with the competitive and dynamic characteristics of their surroundings. Meanwhile, the functions of enjoyment, cooperation, and opposition appear less frequently, indicating that although there are interactions aimed at building closeness or addressing conflicts, the primary focus remains on efforts to achieve personal objectives.

Table 4
Distribution of Pragmatic Functions of Speech Act Strategies

Pragmatic Functions of Speech Act Strategies	Number of Findings			Total (%)
	<i>Transit</i>	<i>Hanna</i>	<i>Malioboro at Midnight</i>	
Competitive	21	57	18	96 (87,27%)
Convivial	0	0	1	1 (0,91%)
Collaborative	2	1	1	4 (3,64%)
Conflictive	3	5	1	9 (8,18%)
Total	26	63	21	110

The following is a text excerpt that represents the speech strategy with a competitive pragmatic function, which is the most dominant function and identified in 96 instances from the three novels:

Sera rasa laki-laki di depannya ini mabuk jika menilai dari omongannya yang melantur dan tubuhnya tidak seimbang. Dia bahkan menunjuk-nunjuk Sera sambil sesekali menunjuk langit kamar dengan mata yang nyaris tertutup. "Nama lo siapa? Kamar lo nomor berapa? Cepet jawab sebelum gue panggil sekuriti!" - Sera felt that the man in front of her was drunk, judging by his rambling words and unsteady body. He was even pointing at Sera while occasionally gesturing to the ceiling of the room with his eyes nearly closed. "What's your name? What's your room number? Answer quickly before I call security!" (Novel Malioboro at Midnight)

This excerpt reflects a competitive pragmatic function of speech, indicated by the commanding action. The utterance "*Nama lo siapa? Kamar lo nomor berapa? Cepet jawab sebelum gue panggil sekuriti!* (What's your name? What's your room number? Answer quickly before I call security!)" is spoken by Sera to Malioboro (Malio), a new apartment resident and Sera's new neighbor. The competitive function is evident in the speech that emphasizes direct commands with a firm and urgent tone, especially with the phrase "*Cepet jawab* (Answer quickly)." Sera speaks to achieve her personal goal of obtaining information from Malio in a short amount of time. This pressure is reinforced by the implicit threat that if Malio does not respond promptly, Sera will take further action by calling security.

The situational conflict also supports this analysis. Sera is confronted with a neighbor who appears to be drunk, speaking incoherently, and behaving erratically, such as pointing at the ceiling. This condition influences Sera's manner of speaking, where she chooses a competitive speech strategy to control the situation and ensure the safety of her environment. Overall, this utterance indicates a commanding pragmatic function with a strong emphasis on urgency and the speaker's interests, aligning with the competitive nature that is often goal-oriented in achieving specific outcomes.

Meanwhile, an example of text that represents a speech strategy with a convivial pragmatic function is:

"Ke luar sebentar ya, Gyanna. Di sini banyak yang kepo," ucap Farhan, kemudian melangkah lebih dulu. - "Let's step outside for a moment, Gyanna. There are a lot of nosy people here," said Farhan, then he walked ahead. (Novel Hanna)

This text reflects the pragmatic function of pleasant discourse (convivial), indicated as an invitation. In the statement *"Ke luar sebentar ya, Gyanna. Di sini banyak yang kepo (Let's step outside for a moment, Gyanna. There are a lot of nosy people here),"* the character Farhan is inviting Gyanna to leave the room due to the uncomfortable atmosphere caused by many curious onlookers, or "kepo."

The pleasant function is evident from the choice of words and the tone of the discourse, which is not coercive but invites Gyanna to act together with Farhan. The use of the phrase *"sementar ya (for a moment)"* conveys a relaxed and friendly approach, while the reason given, *"Di sini banyak yang kepo (There are a lot of nosy people here),"* adds context that makes the invitation feel relevant and light-hearted. Farhan employs this discourse strategy to create a more comfortable atmosphere for Gyanna without pressure, positively reinforcing their relationship. The convivial function aims to build or maintain good social relationships through invitations expressed in a polite and enjoyable manner.

This text segment reflects the collaborative pragmatic function of speech, indicated as an effort to express the intention to help. In the utterances *"Udah, sini (Okay, here),"* and *"Biasanya juga aku yang bawain. Kamu tuh harusnya bersyukur karena punya poster gratis. Come here, let me (Usually, I carry it. You should be grateful for having a free poster. Come here, let me),"* the character Aldo clearly conveys his desire to take over the task of carrying the laptop bag from Dania's grasp.

The collaborative function is evident from Aldo's initiative to assist Dania by offering help, which has become their usual practice. The expression *"Biasanya juga aku yang bawain (Usually, I carry it)"* reinforces the context that Aldo positions himself as someone who routinely helps Dania, indicating a supportive and collaborative relationship between them. The tone Aldo uses reflects their closeness and familiarity while also emphasizing his desire to cooperate with Dania. In this context, the collaborative function aims to create harmony through mutual assistance, strengthen social bonds, and demonstrate care for the needs of the conversation partner.

Discussion

The distribution of speech strategy usage in the studied novels reflects the typical dynamics of urban teenagers within contemporary narratives. The dominance of DNS (Direct, no-nonsense strategy) indicates that the teenage characters in the stories tend to communicate directly and explicitly, in line with the fast-paced urban lifestyle that is straightforward and often leaves little room for excessive niceties (Rokhim et al., 2023). This aligns with the urban life backdrop that demands efficiency in action and speech, as well as a social situation where openness is considered a form of honesty and trust (Ambat et al., 2023; Saragih & Ramadhan, 2023).

Conversely, DSPP (Direct strategy with positive politeness) appears in more personal interactions, such as conversations with close friends or situations that require persuasion. In the lives of urban teenagers, this strategy reflects efforts to build and maintain social relationships amid the pressures of a competitive environment. DSNP (Direct strategy with negative politeness), although less common, illustrates the need to maintain the autonomy of the interlocutor, for instance, in contexts of asking for help or avoiding conflict. Meanwhile, AS (Ambiguous strategy), which is rarely used, indicates that communication in the novels

leans more toward direct openness rather than ambiguity, reflecting a communication pattern among urban teenagers that is more directed and explicit.

The context of contemporary novels featuring urban teenage characters can also be seen through the use of speech strategies that reflect modern pragmatic values, where the courage to express opinions or emotions without hesitation becomes an important part of their identity. Pragmatic politeness theory, such as Brown and Levinson's concept of face, is relevant in explaining how the characters balance their need for self-expression with the maintenance of social relationships. The characters in these novels often employ speech strategies that reflect their personalities and relationships, such as demonstrating independence, empathy, or authority, which are highly relevant to the reality of urban teenagers. Research by Salfita dan Manaf (2021) indicates that speech strategies also play a crucial role in depicting the protagonists' character and the dynamics of relationships among characters, such as the use of polite commanding speech acts to maintain relationships between characters. In this context, speech strategies not only serve as communication tools but also as mediums to showcase identity and the social dynamics of teenagers in modern urban settings. The presence of conflict, collaboration, and both familiar and formal relationships forms a framework that enriches the narrative while illustrating how speech strategies are employed to navigate interpersonal relationships amidst the fast-paced and complex urban life.

The analysis of the relationship between the speaker's position and the interlocutor with the speech strategies used in the novel shows that proximity and social hierarchy play a significant role in influencing the form of discourse. The position =K+S (equal and familiar) emerges as the most dominant, accounting for almost 80% of the total data. This indicates that in interactions among urban teenagers who are peers and have close relationships, the speech strategies tend to be more relaxed, direct, and expressive, such as giving commands or invitations without regard for formality (Zaini & Zainon Hamzah, 2019). Conversely, the context +K-S (higher and unfamiliar), which appears third most frequently, is often used in situations where a character with a higher position gives orders to subordinates or someone less known. Speech strategies in this context are often more assertive but still consider politeness aspects to maintain social norms. The context -K-S (lower and unfamiliar), which appears second most frequently, shows how characters with lower positions express discourse that is more cautious or implicit to avoid the risk of conflict. In contrast, equal but unfamiliar positions appear less frequently, reflecting that formal relationships among peers are not the main focus in this urban teenage narrative.

Social context, such as the setting and relationships between characters, significantly influences the style of speech delivery. For instance, interactions in a workplace between superiors and subordinates exhibit the use of more formal speech strategies, while conversations in relaxed environments like home or school often employ more casual and inclusive strategies. Alooja et al. (2017) demonstrate that speech acts, including commands, can be delivered directly or indirectly depending on the social context. In direct speech acts, the intent to command is conveyed explicitly through imperative sentences, while in indirect speech acts, the intent may be communicated through declarative or interrogative sentences to maintain interpersonal relationships. Similarly, Sholihatin (2020) emphasizes that understanding illocutionary and perlocutionary speech acts is crucial for grasping the nuances of communication within different social contexts. This indicates that discourse not only reflects social status but also the flexibility of the characters' communication styles in adapting to social contexts and interpersonal relationships.

Culture in novels, particularly those reflecting urban youth life, significantly influences the speech strategies used by the characters (Andriani et al., 2021; Widyaningrum & Sondari, 2022). The norms of politeness and social interactions in the story illustrate characters who adjust their speaking styles to align with prevailing values, such as respecting those in higher

positions or speaking casually with peers. For instance, the strategy of DSNP (speaking directly with negative politeness) often emerges when characters want to avoid direct conflict, showing respect for the social hierarchy characteristic of modern urban culture. Conversely, the strategy of DNS (speaking directly without unnecessary formalities) reflects the spontaneity and openness typical of youth in relaxed situations.

If similar dialogues occur in other cultures, the speech strategies used may differ. In more hierarchical cultures, such as traditional Asian cultures, strategies that show respect more explicitly, such as the use of formal greetings or expressions of apology, may be more dominant. In contrast, Salfita and Manaf (2021) found that in Western cultures that tend to be more egalitarian, direct speech strategies like DNS might be used more frequently, even in formal contexts. This indicates that culture not only influences word choice but also the manner in which discourse is delivered, reflecting broader social norms within those societies.

Speech strategies in novels play a crucial role in supporting the narrative, especially in building relationships between characters and creating story dynamics. For example, the strategy of DSPP (speaking directly with positive politeness) is often used to create warmth or strengthen closeness between characters, providing an empathetic tone that deepens their relationship. Conversely, the strategies of DNS (speaking directly without unnecessary formalities) or DSNP (speaking directly with negative politeness) can generate tension in interactions, especially during conflicts or disagreements. The strategy of AS (speaking ambiguously) often adds elements of suspense or humor, as characters choose not to express their intentions directly, allowing readers to guess or enjoy the humor of the situation.

The impact on the reader's experience is significant. The chosen speech strategies can make conflicts feel deeper or the relationships between characters more authentic, enabling readers to feel more connected to the story. The humor created through certain speech styles adds freshness to potentially serious plots, while the tension from other strategies enhances dramatic moments. In this way, speech strategies not only build interactions between characters but also enrich the reader's experience in understanding the complexities of the narrative and emotions within the novel.

CONCLUSION

This study successfully analyzes speech strategies in Indonesian contemporary novels themed around urban teenage life, focusing on the distribution of types of speech strategies, the relationship between the positions of the speaker and the interlocutor, and the pragmatic functions of the utterances. The analysis results show that the strategy of speaking directly without unnecessary formalities (DNS) is the most dominant type, reflecting the characters' desire to communicate clearly and directly. Meanwhile, the strategies of speaking directly with positive politeness (DSPP) and speaking directly with negative politeness (DSNP) are also utilized, although in lower proportions. The use of ambiguous speech strategies (AS) is very rare, and the absence of heart-to-heart speech (IMS) indicates a preference for more open communication in the context of teenage interactions.

The analysis of the relationship between the positions of the speaker and the interlocutor shows that the context of equal and familiar positions (=K+S) dominates, reflecting close and casual interactions among the teenage characters. This indicates that the closeness of relationships and social hierarchy significantly influence the choice of speech strategies used. In terms of pragmatic functions, speech strategies are employed for various purposes, including giving commands, making invitations, collaborating, and expressing conflict, further enriching the dynamics of interactions among characters.

The culture of politeness and social norms in the novel also play a significant role in influencing speech strategies, reflecting the typical values of urban teenage life. In this context, speech strategies not only function as a means of communication but also as a tool

for building relationships, creating tension, and introducing humor into the narrative. This research makes a meaningful contribution to the study of pragmatics, particularly in understanding speech strategies in contemporary literary works, and is expected to serve as a reference for future research that examines social interactions within broader cultural and social contexts.

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