TYPES OF SPEECH STRATEGIES IN CRITICAL SPEECH ACTS BY URBAN SOCIETY IN INDONESIAN METROPOP NOVELS

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Article Info	Abstract
	Communicating in activities is an activity that can never be separated from human life. Inappropriate communication can make the other person interpret the conversation with a different meaning, including the wrong meaning. The use of critical language must be clarified with its intent. The use of this speech act is carried out not only verbally but also in writing. Thus, in speaking, it is not only found in oral communication but also in written communication, for example novels. Therefore, it is necessary to explain the types of speech strategies in speech acts of criticizing urban society in Indonesian metropop novels. This study is about speech strategies in the form of speech acts criticizing urban society in metropop novels using a mixed method research type. The research instrument is the researcher himself who is equipped with an inventory format, identification, and data classification. The results of this study are that the most common speech strategy found is the strategy of speaking without further ado. Meanwhile, the least is in the strategy of speaking frankly with positive politeness. The implications of this study can be applied in the learning process, namely in the related basic competencies, namely commenting on original or translated youth novel excerpts (KD 14.1) in junior high school class VIII semester two.

INTRODUCTION

Speech acts, fundamental to human communication, are utterances with specific intentions meant to convey the speaker's intent and elicit a response or understanding from the listener. According to Purwo (1990), speech acts are efforts to achieve a desired outcome through verbal expression. Madeamin (2021) elaborates on the purposes of speech acts, including apologizing, thanking, criticizing, congratulating, praising, and expressing condolences. These acts serve as bridges for interpersonal understanding. Among these, critical speech acts are of particular interest as they involve expressions of judgment or evaluation, often in direct or indirect forms. Nofrita (2016) highlights that direct criticism is a prevalent type of speech act, underscoring the need for effective strategies to ensure that such expressions are constructive and contextually appropriate.

In the realm of literature, novels provide a rich context for examining speech acts, particularly through dialogues that mirror real-life interactions. Novels, as noted by Binti Qurota (2017), are artistic representations rooted in the author's experiences and observations. They offer realistic portrayals of social interactions, making them fertile ground for linguistic studies. Wicaksono (2017) emphasizes that novels are fictional prose works that generate vivid, imaginative worlds while reflecting societal realities. Sehandi (2014) further describes novels as imaginative works that address cultural, social, and personal life issues, making them valuable texts for linguistic and pragmatic analysis. Within this framework, novels, particularly

metropop novels, serve as an excellent medium to explore critical speech acts and their role in urban societal dynamics.

The choice of metropop novels as the subject of this study is particularly significant. These novels, widely popular among younger generations, encapsulate the cultural and social nuances of urban communities. Urban societies, characterized by rapid adaptation to new ideas and practices, provide a dynamic backdrop for the emergence of critical speech acts. These acts reflect the open-mindedness and democratic ethos of contemporary urban life. The relevance of critical speech acts in these settings lies in their ability to foster dialogue, question norms, and address issues constructively, which are essential traits in democratic societies (Lemma, 2023; Fatmawati & Ningsih, 202). The study of these acts in metropop novels not only sheds light on linguistic patterns but also captures the evolving cultural landscape of urban Indonesia.

The need for this research arises from several identified issues. First, there is a lack of alignment between the speaking strategies depicted in novels and the situational contexts they aim to represent. Misalignment can lead to misinterpretation of the speaker's intent, causing discrepancies between the intended and perceived meaning (Okitasari et al., 2023). Second, speech acts in novels sometimes fail to align with the author's intent, resulting in a loss of narrative coherence. Third, speakers' goals and meanings are often not effectively conveyed, which undermines the communicative purpose of speech acts (Mubarok et al., 2024). Fourth, inappropriate language use in novels can lead to unintended meanings, reducing the overall effectiveness of dialogue. Fifth, the utilization of speech acts in novels remains suboptimal, particularly in representing nuanced interactions. Finally, critical speech acts, despite their significance, have not been adequately explored within the context of Indonesian metropop novels, creating a gap that this study seeks to address.

To address these issues, this research focuses on the types of speech strategies employed in critical speech acts within metropop novels, aiming to explore how urban societal dynamics influence these interactions. By doing so, the study seeks to uncover patterns in language use that reflect broader social and cultural trends. The research adopts a pragmatic approach, combining qualitative and quantitative methodologies to analyze speech acts systematically. The researcher serves as the primary instrument, employing an inventory format for data identification and classification. Documentation techniques are used for data collection, ensuring that the analysis is rooted in authentic textual evidence from the novels.

The findings of this study reveal a diverse range of speech strategies employed in critical speech acts within metropop novels. These strategies reflect the complexities of urban interactions, where directness, politeness, and subtlety coexist. By categorizing these strategies, the research highlights how urban societies navigate criticism, balancing assertiveness with cultural sensitivities. This exploration not only enriches our understanding of linguistic practices but also provides insights into the social dynamics of urban Indonesia.

The novelty of this study lies in its focus on the intersection of pragmatics, literature, and urban culture. While previous research has explored speech acts in general, this study specifically examines critical speech acts within the unique context of metropop novels, a genre that captures the essence of contemporary urban life. By doing so, it bridges the gap between linguistic theory and literary analysis, offering a nuanced perspective on how language functions as a tool for cultural expression and social critique. The study also underscores the role of literature as a medium for reflecting and shaping societal norms, particularly in urban settings.

The implications of this research extend beyond the academic realm. Theoretically, it contributes to the development of pragmatics by providing a deeper understanding of speech strategies and their functions in specific cultural contexts. It also adds to the body of knowledge in Indonesian language studies, highlighting the interplay between language, literature, and society. Practically, the findings can inform the development of teaching materials for

Indonesian language and literature, offering educators new tools to engage students with contemporary linguistic and cultural issues. Additionally, the study serves as a reference for future research in related fields, paving the way for further exploration of speech acts in various literary and social contexts.

Literature Review
The Nature of Speech Acts
The concept and theory of speech acts were first introduced by Harvard University professor J.L. Austin in 1956 and later elaborated upon in his seminal work *How to Do Things with Words*, published in 1962 by Urmson. Austin (1962) defines speech acts as elements of pragmatics that involve an interplay between speakers, listeners, writers, readers, and the subjects of conversation. His theory emphasizes that speaking is not merely an act of verbal expression but also a means of performing actions. Speech acts, therefore, extend beyond the realm of language to encompass actions facilitated through speech, forming a critical intersection between language and behavior.

Expanding on Austin's foundational ideas, Yule (2006) describes speech acts as actions manifested through spoken language. Similarly, Chaer (2004) highlights the individual and psychological dimensions of speech acts, noting that their execution is influenced by the speaker's linguistic abilities and situational context. This perspective shifts the focus from the words themselves to the underlying intention and significance of the speech. Tarigan (1990) further emphasizes the goal-oriented nature of speech acts, stating that every utterance carries a specific purpose, engaging both the speaker and the listener in a directed activity. In essence, speech acts represent a dynamic interaction where the speaker communicates with the listener through intentional utterances designed to achieve a particular goal. This approach integrates linguistic structure with pragmatic intent, underscoring the practical application of speech as a tool for achieving communicative and action-oriented objectives. Thus, speech acts are a cornerstone of pragmatics, bridging the gap between language and action in social and communicative contexts.

Criticizing Speech Act Strategy
Keraf (2001) highlights that one of the primary functions of language is to serve as a tool for expressing attitudes. This idea aligns closely with the concept of criticism as outlined by Searle (1969). Criticizing falls under the category of expressive speech acts, which are used to convey the speaker's attitude or psychological state. Thus, criticism can be seen as a linguistic expression of one's evaluative stance, delivered through deliberate and contextually informed use of language.

According to Brown and Levinson (1987), the context of a speaking situation significantly influences the choice of speaking strategies. Speaking strategies refer to the techniques or methods speakers employ to convey their message effectively, tailored to their goals and intentions. These strategies vary based on the social and situational context in which the communication occurs. Five common speaking strategies are identified: speaking frankly without small talk, speaking frankly with positive politeness small talk, speaking frankly with negative politeness small talk, speaking vaguely, and speaking internally (speaking in the heart). Each strategy serves specific purposes and is applied depending on the level of directness, politeness, or subtlety required by the situation.

Metropop Novel
Metropop, a term coined by PT Gramedia Utama, blends the words "metropolitan" and "popular" to designate a category of popular novels often compared to the "urban lit" subgenre from Kensington Books. This contemporary romance subgenre first emerged in Indonesia in the early 2000s, coinciding with the rise of chick lit and teen lit. The publication of *Jodoh Monica* in 2004 by Alberthiene Endah, part of the *Lajang Kota* trilogy, marked the beginning

of metropop fiction. This was followed by *Cewek Matre* in 2004 and *Dicintai Jo* in 2005, establishing the hallmark characteristics of the genre: narratives centered on urban life, romance, work, and modern lifestyles. Around the same time, Clara Ng contributed to the genre with her *Indiana Chronicle* trilogy, including *Blues* (2004), *Lipstic* (2005), and *Bridesmaid* (2005), further solidifying metropop's presence in Indonesian literature.

Wanda (2018) defines metropop fiction as a literary genre that portrays the lives of urban societies residing in big cities, encompassing various aspects of their existence. Metropop novels primarily attract readers in their 20s, a demographic accustomed to the integration of English in their daily lives, whether through work or casual communication. The language style of metropop novels is light, popular, and accessible, often reflecting the fast-paced and cosmopolitan nature of metropolitan life. Common themes in metropop fiction include love, career, lifestyle, and romance, making it a relatable and engaging genre for urban readers navigating similar realities.

Relevant Research

Research on speech acts has been widely conducted by previous researchers with several research objects that have several differences, especially from the object of study studied, namely the speech act of criticizing urban society in the Indonesian metropop novel. Here are some previous studies on the study of speech acts in novels. Research by Anggraeni & Utomo (2021) entitled Analysis of Dilan's Expressive Speech Acts in the Film Dilan 1990 with the results that Dilan in the film Dilan 1990 uses expressive speech acts, namely, praising, congratulating, apologizing, and criticizing. This shows that Dilan's speech in the film 1990 is quite good because it uses expressive speech acts that aim to make the speech partner feel happy and comfortable when communicating with Dilan.

Furthermore, research by Pangesti & Rosita (2019) entitled Expressive Speech Acts on the Instagram Account @Kampuszone with the results of the expressive speech contained in this study are expressions of complaints, enthusiasm, hope, sadness, gratitude, boredom or boredom, admiration or amazement, and disapproval, and agreement. Of the several expressive utterances, the most dominant utterance used by speakers in the Instagram account @kamppuszone is an expressive utterance that expresses enthusiasm, with a total of 9 data from January to March. Furthermore, research by Agustine & Amir (2023) entitled Expressive Speech Acts in the Novel Rindu yang Baik untuk Kisah yang Pelik by Boy Candra obtained the following results: the forms of expressive speech acts found in this novel include 20 utterances of praise, 14 utterances of gratitude, 8 utterances of criticism, 12 utterances of complaint, 5 utterances of blame, and 3 utterances of congratulations. The expressive speech act of praise is the most widely used of the six expressive speech acts in the novel Rindu yang Baik untuk Kisah yang Peilik by Boy Candra, while the expressive speech act of congratulating is the least used.

RESEARCH METHOD
Research Design

This research is about the speaking strategy in the form of speech acts criticizing urban society in metropop novels using a mixed method research type. Mixed method is a research approach that uses quantitative and qualitative methods simultaneously. This research method combines the advantages of quantitative and qualitative methods with the aim of producing a more complete and in-depth picture of the phenomenon being studied. According to Moleong (2009), qualitative research aims to understand phenomena as experienced by research subjects, including behaviors, perceptions, motivations, and actions. This approach aligns with the study's objective of uncovering the underlying patterns and strategies of speech acts in metropop novels, where critical interactions reflect broader urban societal dynamics. By

emphasizing the subjective and interpretive aspects of communication, qualitative research provides the depth and context necessary for examining speech acts within their cultural and narrative frameworks.

Additionally, the descriptive analysis method, as described by Ratna (2012), involves systematically describing and analyzing facts to uncover underlying patterns and relationships. This method is particularly appropriate for this study, as it allows for a structured examination of speech strategies while preserving the richness and complexity of the data. Through descriptive analysis, the study identifies and categorizes different speaking strategies, providing insights into how criticism is articulated in urban settings and literary contexts. By combining qualitative and quantitative approaches, the research design ensures a balanced analysis. The qualitative component delves into the contextual and interpretive aspects of speech acts, while the quantitative element provides measurable data on the frequency and distribution of speaking strategies. This mixed-method approach not only enhances the reliability and validity of the findings but also enables a multifaceted exploration of the topic. Thus, the chosen research design is well-suited to achieve the study's objectives, offering a detailed and nuanced understanding of critical speech acts in metropop novels.

Research Instruments

The research instrument is the researcher himself who is equipped with an inventory format, identification, and data classification. The data inventory format is used to record all critical speech acts contained in the novel that is the source of data for this research. The data identification format is used to record the types of speech strategies used in the critical speech act, the context of the speech situation of the use of speech strategies in the critical speech act, and to record the function of the speech strategy in the critical speech act. The data classification format is used to record or collect speech strategies, the context of the speech situation, and the function of the same speech act.

Data Collection Technique

The data collection technique applied in this study is the documentation technique, which is well-suited for research that relies on existing sources as its primary data. According to Nilamsari (2014:20), the documentation technique involves utilizing written sources, films, photos, and other documents as a means of gathering data. This method is particularly effective for studies that require detailed analysis of textual or visual content, allowing researchers to extract relevant information systematically. Expanding on this, Leo (2020:56) emphasizes that the documentation technique can also be employed to analyze linguistic aspects, particularly through the examination of data corpora. Together, these perspectives underline the flexibility and utility of the documentation technique for research that aims to explore language use, cultural phenomena, or contextual meanings embedded in various forms of media.

In this study, the documentation technique is employed specifically to analyze written sources in the form of metropop novels. These novels serve as rich data sources, offering insights into the use of language and critical speech acts within urban societal contexts. The selected novels include *Resign!* by Almira Bastari, published by Gramedia Pustaka Utama in 2018, *The Star and I* by Ilana Tan, published by Gramedia Pustaka Utama in 2021, and *The Architecture of Love* by Ika Natassa, also published by Gramedia Pustaka Utama in 2021. These works were chosen due to their relevance to the research focus, as they represent contemporary urban life and incorporate the themes of communication, relationships, and societal dynamics that are central to the study. The use of these novels as data sources demonstrates the appropriateness of the documentation technique for this research. Through systematic analysis of the dialogues and narratives in these texts, the study seeks to uncover the patterns and strategies of critical speech acts used by characters, reflecting broader trends in urban communication. This approach not only ensures a comprehensive understanding of the

linguistic phenomena under investigation but also situates the findings within a culturally and socially meaningful context.

Data Analysis Techniques

The data analysis technique that will be used in this study is the conventional technique using manual calculations using identification tables and classification tables. The steps in the data analysis technique that is carried out are the identification stage, classification stage, interpretation stage, and conclusion drawing stage. The data analysis technique in this study adopts the framework of corpus linguistics, which provides a systematic method for examining language through naturally occurring data. Adolphs defines corpus linguistics as the study of language using a collection of data that reflects actual language use in its natural form, whether as written texts, transcribed spoken language, or other forms of documented communication (Hizbullah, 2016). This approach emphasizes the importance of analyzing authentic linguistic data to gain insights into language patterns and usage in real-world contexts. Hardie further elaborates that corpus linguistics is not merely about data collection but involves a structured set of procedures and methods for studying language systematically, making it a robust approach for linguistic analysis.

In line with the principles of corpus linguistics, this study employs a conventional analysis technique involving manual calculations supported by identification and classification tables. The use of these tables ensures that the data is systematically organized, facilitating detailed analysis and accurate interpretation. The process begins with the identification stage, where critical speech acts and speaking strategies are identified from the text. This stage involves carefully extracting relevant linguistic elements from the corpus to build a comprehensive dataset. In the classification stage, the identified elements are grouped into categories based on the type of speaking strategy, the situational context, and the function of the speech act.

Finally, the conclusion-drawing stage synthesizes the findings from the previous stages to provide answers to the research questions. This stage involves summarizing the key insights, highlighting the significance of the patterns observed, and linking them back to the theoretical framework and objectives of the study. By systematically following these stages, the analysis ensures a thorough and reliable exploration of the linguistic phenomena under investigation, demonstrating the appropriateness of corpus linguistics as a method for achieving the study's objectives.

RESEARCH FINDINGS AND DISCUSSION
Research result

In accordance with objective research , there is three findings research described in the section This . Third findings study that is , namely : type of speaking strategy used in act speak criticize the findings study can seen in table 1

Table 1
Types of Speaking Strategies in Action Speech Criticizing by Urban Society in the Indonesian Novel Metropop

Speaking Strategy	Amount	Percentage	Source
Speak frankly without further ado (BTTTBB)	85	40%	
Speak frankly with pleasant politeness (BTTDBBKP)	14	7%	1. Resign!
Speak frankly with negative politeness (BTTDBBKN)	65	30%	2. The Star and I
Obscure speech (BSS)	30	14%	3. Architecture of Love
Speaking in the heart (BDH)	20	9%	
Total	214	100%	

Based on research data , the types of speaking strategies used in act speak criticizing by urban society speech in metropop novels that is Resign!, The Star and I and The Architecture of Love There are 5. Firstly, speaking keep going bright without small talk (BTTTB). Secondly, talk Keep going bright with Chit Chat politeness positive (BTDTDBKP). Third, speaking Keep going bright with Chit Chat politeness negative (BTDTDBKN). Fourth, speaking vaguely (BSS), and speaking within liver (BDH). Five speaking strategies main That realized with Substrate speak that can seen in table 2 below .

Table 2
Types of Main Speaking Strategies and Their Substrategies in the Speech Act

Key Speaking Strategies	Substrategy of Speaking	Amount By substrate strategy	Total Number and Percentage	Source
Speak frankly without further ado (BTTTBB)	Imperative Sentences	33	86 (40%)	
	Explicit performative	53		
Speak frankly with pleasant politeness (BTTDBBKP)	Intensifying attention	4	15 (7%)	
	Just kidding	2		
	Giving reasons	3		
	Offer	1		
	Optimistic	2		
	Giving gifts	1		
	Giving sympathy	1		
	Giving Consent	1		
Speak frankly with negative politeness (BTTDBBKN)	Expressing indirect speech conventionally	8	62 (29%)	1. Resign!
	The meaning of speech is the same as the lexical and grammatical meaning	6		2. The Star and I
	Using a fence	6		3. Architecture of Love
	Expressing pessimism	20		
	Stating speech acts as general provisions	6		
	Minimizing coercion on others	4		
	Expressing impersonal forms	12		
Obscure speech (BSS)	Using irony	10	31 (15%)	
	Using gestures	3		
	Using metaphors or allusions	5		
	Using rhetorical questions	4		
	Using incomplete speech	4		
	Humble themselves	2		
	Make messages blurry or cryptic	2		
	Using contradiction	1		
Speaking in the heart (BDH)		20	20 (9%)	
Total		214	(100%)	

Strategy for Speaking Frankly without Preamble

The strategy of speaking frankly without further ado (BTTB) was found in 86 instances, accounting for 40% of the total 214 data points gathered from the three primary sources: *Resign!*, *The Star and I*, and *The Architecture of Love*. This strategy comprises two sub-

strategies: the use of imperative sentences and explicit performatives. Each sub-strategy demonstrates unique linguistic features and contextual applications, as evidenced in the critical speech acts identified in the novels.

One example of the BTTB strategy employing the imperative mode sentence sub-strategy can be seen in the following excerpt:
"I don't understand why you're forcing me to meet, even though I already told you I couldn't help." (032/SI:130). (Speaker: Mary to Ramford, with low solidarity and a superior-subordinate relationship).

In this example, Mary uses a speech act of criticism directed at Ramford, who holds a position of higher authority. The relationship between Mary, a witness, and Ramford, the investigator, is marked by unfamiliarity and low solidarity. The critical tone is conveyed through the imperative nature of the sentence, highlighted by the phrase: "you're forcing me to meet, even though I already told you I couldn't help." This explicit and direct approach typifies the BTTB strategy, particularly its imperative sentence sub-strategy, where criticism is delivered with clarity and minimal mitigating elements.

The second sub-strategy within the BTTB framework is the explicit performative speaking strategy. An example of this can be seen in the following passage:

"No one can help him. He doesn't expect help from anyone." (058/SI:227).
(Speaker: Mary to Ramford, with low solidarity and a superior-subordinate relationship)

In this instance, Mary uses explicit performative language to criticize the situation directly. The speech act targets Ramford, again characterized by his higher authority and the low solidarity shared between the two individuals. The criticism is explicit and marked by the phrases: *"No one can help him"* and *"He doesn't expect help from anyone."* These statements deliver the speaker's judgment without cushioning the impact, embodying the performative nature of the criticism within the BTTB strategy.

Both sub-strategies—imperative sentences and explicit performative speech—demonstrate the directness and efficiency of the BTTB approach in delivering criticism. They highlight the speaker's intent to communicate dissatisfaction or judgment clearly and concisely, often in contexts involving hierarchical power dynamics and low interpersonal familiarity. This strategy underscores the pragmatic choices made by characters to assert their stance or challenge authority within the sociocultural contexts depicted in the novels.

Frank Speaking Strategy with the Small Talk of Politeness Positive
The speech act of criticizing using the strategy of speaking frankly with small talk (BTBBKP) reflects a nuanced approach to communication, balancing directness with various conversational strategies. In the sub-strategy of intensifying attention, the following example illustrates its application: *"Walking together is just like killing yourself"* (017/TA:15). This speech act is directed at a person with equal power, namely Erin, a friend of the speaker Raia, with low solidarity due to their lack of closeness. The criticism here is marked by the phrase *"Walking together is just like killing yourself,"* which draws attention to the issue in a dramatic and exaggerated manner, aiming to highlight a perceived problem effectively.

The sub-strategy of joking provides a more lighthearted approach to criticism, as shown in the statement: *"Damn Rankin. I wasn't trying to seduce him"* (021/SI:111). This speech act is used between close friends, with the speaker, John, addressing Rex. The high solidarity between them allows for a playful tone, and the criticism is marked by the phrase *"Damn Rankin,"* which minimizes the seriousness of the critique while maintaining its intent.

In the sub-strategy of giving reasons, criticism is framed logically to provide justification. For example: *"Oh my God, Sir, let's do it next year. There's too much work now, and I might mess it up"* (025/RS:43). Here, the speaker Alnarita, an employee, addresses Tigran, a superior with whom she shares high solidarity. The criticism is marked by the phrase *"There's*

too much work now," which conveys a practical reason for her reluctance, softening the critique while ensuring clarity.

The sub-strategy of offering incorporates suggestions as a way to criticize indirectly. In the statement: *"Then why are you walking behind me alone? Come here and protect me from this teaser,"* (022/SI:111), Olive addresses Rex, a close friend. The criticism is marked by the phrase *"Come here and protect me,"* which, while a direct appeal, subtly critiques Rex's perceived lack of initiative in the situation.

An optimistic approach to criticism is demonstrated in the statement: *"That's royal money, a lot of it. So confusing what to do with it"* (009/TA:10). Here, Erin critiques Raia, a close friend with equal power and high solidarity. The statement is marked by *"So confusing what to do with it,"* which uses an optimistic tone to highlight the issue while maintaining a positive outlook.

The sub-strategy of giving gifts is exemplified in the statement: *"Rara, thank you for the gift, even though it didn't meet my expectations"* (042/RS:93). In this instance, Tigran, a superior, addresses Alnarita, an employee with whom he shares high solidarity. The criticism is softened by gratitude, as marked by the phrase *"Thank you for the gift,"* before addressing the shortcomings.

Sub-Strategy of Speaking The Meaning of Speech is the Same as the Classical and Grammatical Meaning

The speech act of criticizing which is carried out using the BTBBKP strategy, sub-strategy of speaking, the meaning of the speech is the same as the logical and grammatical meaning, which can be read in the following example.

"Eh, if You No Want to watch , so Want to what are you doing there ? " (078/TA:103). *(Speaker) raia to the river with connection close friend)* (=K+S)

The example of the speech act above is a speech act of criticizing with the BTBBKP strategy, the sub-strategy of utterance meaning is the same as the classical and grammatical meaning which is aimed at people with the same power (=K), namely River as a friend and high solidarity, namely a friend who is already close. The speech act of criticizing with the BTBBKP strategy, the sub-strategy of utterance meaning is the same as the classical and grammatical meaning is marked by the words *"Eh, if You No Want to watch , so Want to what are you doing there.*

Vague Speaking Strategy

The vague speech strategy (BSS) was identified in 31 instances, accounting for 15% of the total 214 data points derived from the metropop novels *Resign!*, *The Star and I*, and *The Architecture of Love*. This strategy encompasses eight distinct sub-strategies: using irony, using gestures, using metaphors, using rhetorical statements, employing incomplete statements, self-deprecating speech, creating vague messages, and employing contradictions. These sub-strategies highlight the nuanced ways in which criticism is expressed indirectly, each adapted to different interpersonal contexts and dynamics. One example of the irony sub-strategy is found in the statement: *"He is a difficult person to please, if you understand what I mean, Mr. Ramford"* (017/SI:86). Here, Doris addresses Ramford, an investigator, with low solidarity and a power differential favoring Ramford. The criticism is subtle, relying on the phrase *"difficult to please"* to convey dissatisfaction without overt confrontation. This indirectness characterizes the ironic approach, allowing the speaker to critique while maintaining a level of decorum.

The gesture sub-strategy is exemplified in the speech act: *"Hello? Why can't I hear the piano?"* (002/SI:25). This statement, spoken by Rex's mother, critiques Rex with high solidarity but lower power, as it occurs within a parent-child relationship. The criticism is veiled in the

rhetorical question, marked by *"Why can't I hear the piano?"* which hints at disapproval of Rex's inaction without explicitly stating it.

Strategy for Speaking from the Heart

The strategy of speaking in the heart (BDH) was found in 20 (9%) of the total data, namely 214 data from metropop novel sources, namely the *Resign Novel, The Star and I* Novel , and *The Architectur of Love* Novel . The BDH strategy does not have a substrate strategy. . Examples of directive speech acts in 5 speech situations can be read in the following examples.

However in heart my shout annoyed , *no someone asked* ! No There is (039/RS:90).
(Speaker) alnarita to tiger in heart with connection they as subordinate to familiar boss) (+K+S *)*

The example of the speech act above is a speech act of criticizing with the BDH strategy which is directed at a person with higher power (+K), namely (Tigran) the company leader and high solidarity, namely employees and leaders. The speech act of criticizing with the BDH strategy is marked by the words " *Padalah in heart my shout annoyed* "

Discussion

The analysis of speech act strategies in metropop novels reveals significant insights into the patterns of criticism among characters, particularly those set within urban contexts. Drawing upon the politeness theory proposed by Brown and Levinson (1987), this study identifies five core strategies: speaking frankly without further ado, speaking frankly with positive politeness, speaking frankly with negative politeness, speaking vaguely, and speaking from the heart. Among these, the most dominant strategy found in the data is the one that involves speaking frankly without further ado. This strategy is characterized by a directness in communication that bypasses hedging or mitigation, enabling speakers to deliver criticism or judgments without any attempt to soften the message.

According to Agustine and Amir (2023), the direct speech strategy is frequently used by characters in Boy Candra's *Rindu yang Baik untuk Kisah yang Pelik*, where 27 utterances reflecting this speech pattern were identified. This indicates a deliberate preference among characters to express criticism or emotional tension plainly, without embellishment or euphemism. Anggraeni and Utomo (2021) further support this claim by explaining that direct speech acts are often utilized to express feelings, admiration, praise, flattery, and most relevantly, criticism. The effectiveness of this strategy lies in its clarity, which allows interlocutors to immediately grasp the intent behind an utterance, thus facilitating efficient communication in emotionally charged or high-stakes scenarios.

Given the nature of metropop novels—typically set in urban environments and reflecting the lifestyle, language, and dilemmas of modern, city-dwelling youth—it is understandable that speech patterns depicted in such texts lean toward straightforwardness. Urban society, as portrayed in these novels, values speed, clarity, and minimalism in interpersonal interactions, all of which are encapsulated in the speech strategy of speaking frankly without formalities. In this study, 85 out of 217 critical utterances adhered to this pattern, suggesting a strong cultural inclination toward directness in urban communication styles.

Interestingly, the dominance of this strategy aligns with several other studies analyzing speech acts in contemporary Indonesian literature. For instance, in Agustine and Amir's (2023) research, a similar pattern of direct speech acts was observed. The congruence between their findings and the present study may be attributed to the shared characteristics of the literary texts being analyzed. Both novels are contemporary, resonate with younger audiences, and focus on themes of romantic or interpersonal conflict, making them fertile ground for direct critical expression. Furthermore, both texts fall under the same metropop genre, which is known for its reflection of urban realities and the use of colloquial, straightforward language.

However, it is crucial to note that not all metropop novels uniformly exhibit the same tendencies. For instance, while this study finds criticism to be the dominant function of direct speech acts, the *Dilan 1990* novel explored by Anggraeni and Utomo (2021) demonstrates a higher frequency of speech acts associated with praise, admiration, and flattery. This divergence might be explained by the thematic orientation of the novel. *Dilan 1990*, while set in an urban context, heavily emphasizes nostalgia, romantic idealism, and the softer dimensions of adolescent interaction, which necessitate more emotionally affirming speech strategies. As such, the difference in the narrative tone and intent influences the prevalence of different speech act types, even within the same genre.

In contrast, the study by Minto and Azwar (2022) presents a different picture altogether. Analyzing the speech of tour guides rather than literary characters, they found that 83.33% of utterances used the strategy of speaking frankly with positive politeness. This reflects the need for tour guides to remain courteous, persuasive, and socially considerate while engaging with a broad audience. Unlike fictional urban characters who operate in more intimate, emotionally nuanced spaces, tour guides address diverse public groups, often in service-oriented settings where face-saving and relational harmony are paramount. The pragmatic demands of their profession lead to a different prioritization of speech strategies, illustrating how context shapes language use.

This contrast is also echoed in the work of Laila and Septia (2019), who examined expressive speech acts in the novels *Hujan* and *Pulang* by Tere Liye. Their study confirmed the existence of the direct speaking strategy in emotionally intense moments, but also revealed that speaking frankly with positive politeness was the least employed strategy. This supports the current study's observation that, within the realm of urban or emotionally saturated narratives, writers tend to depict characters communicating in raw, unfiltered ways, especially when articulating criticism or emotional distress.

Supporting this further, Nofrita's (2016) research on Andrea Hirata's *Padang Bulan* and *Cinta di dalam Gelas* provides an interesting comparative dimension. Her findings point to the use of vague speech strategies, especially when the function of the speech act is to praise or flatter. While her research focuses more on positive expressive acts than on criticism, the presence of vague strategies suggests a stylistic choice to portray hesitation, politeness, or emotional restraint. This is in stark contrast with the metropop genre, where the modernity of the setting and the cultural capital of directness often eclipse the need for ambiguity. Thus, while vagueness might be employed in literary works set in more traditional or rural contexts—or when characters are navigating sensitive emotional terrain—urban-centered narratives frequently lean toward clarity and immediacy.

It is also important to consider the role of genre and audience in shaping the speech strategies presented in novels. Metropop novels, by design, cater to urban readers who are familiar with, and perhaps prefer, fast-paced, to-the-point dialogue. The characters, often depicted as career-driven, emotionally complex, and socially mobile, mirror the linguistic patterns of their readers, making direct speech both relatable and authentic. This reinforces the idea that speech act strategies in literature are not only reflections of character psychology or narrative intent but also serve as cultural codes that align with reader expectations and experiences.

The dominance of speech acts of criticism without formalities in this study can thus be viewed not merely as a linguistic pattern but as a broader cultural phenomenon. It reflects how urban society communicates—valuing efficiency, emotional authenticity, and minimal ambiguity. While other speech strategies like positive or negative politeness and vague expressions have their place, they appear to be contextually dependent, more prominent in other genres or communicative situations. This study, therefore, contributes to the growing body of research that bridges pragmatics and literary analysis, showing that metropop novels are rich

sites for exploring the strategic use of language. The tendency of characters to criticize directly not only reflects the linguistic norms of urban life but also signifies a deeper cultural shift toward transparency and emotional directness. In a society increasingly defined by speed, competitiveness, and digital communication, these literary patterns resonate with real-world conversations, offering both a lens and a commentary on how we speak and relate to one another.

CONCLUSION

After analyzing and discussing the Metropop novel, several things can be concluded. The strategy of speaking in the heart was found in 22 data with a percentage of 10%. The strategy of speaking vaguely was found in 30 data with a percentage of 14%. The strategy of speaking frankly without small talk was found in 85 data with a percentage of 40%. The strategy of speaking frankly with small talk with a positive impression was found in 14 data with a percentage of 6%. The strategy of speaking frankly with small talk with negative politeness was found in 65 data with a percentage of 30%. The most frequently found speaking strategy was the strategy of speaking without small talk. Meanwhile, the least was in the strategy of speaking frankly with small talk with positive politeness.

This finding indicates that the type of speaking strategy of critical speech acts by urban society in the Indonesian Metropop novel uses the following types of strategies: speaking frankly without small talk, speaking frankly with small talk with positive politeness, speaking frankly with small talk with negative politeness, and speaking in the heart. Urban society in Indonesian metropop novels tends to use a strategy of speaking frankly without small talk in speech acts. In language learning, the results of this study can provide input to Indonesian language and literature teachers in providing language skills learning, especially speaking skills that are in accordance with the curriculum. The related basic competencies are citing original or translated youth novel excerpts (KD 14.1) in junior high school grade VIII semester two. Language politeness (speaking) is an important activity in Indonesian language learning because it is related to the speaker's attitude. The existence of language learning makes teachers and students aware of the use of language that is appropriate to the context.

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