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Indirect Speech Acts in the Film *Imperfect: Karir, Cinta & Timbangan*: A Pragmatic Stylistic Approach

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Abstract

*This study aims to analyze the indirect speech act in the film *Imperfect: Karir, Cinta & Timbangan* through a pragmatic stylistic approach. The focus of this research is (1) the stylistic form used in indirect speech and (2) the pragmatic function of speech in the context of its use. The study uses a descriptive qualitative design with a purposive sampling technique on the speech of characters that contain implications. Data is collected through observation, dialogue transcription, and systematic recording, then analyzed by integrating stylistic and pragmatic aspects. The results of the study show that indirect speech acts are realized through three main forms, namely interrogative, declarative, and expressive, with the dominance of interrogative and declarative forms. From the stylistic side, it is found that the use of ellipses, expressive particles, hyperbole, metaphors, hedging, and lexical contrast functions to regulate the level of assertiveness, refine meaning, and build implications. This distribution shows that speakers strategically choose language forms according to social context and communication goals. From the pragmatic side, the directive function becomes dominant, followed by assertive, expressive, and persuasive. Indirect speech is used to direct actions, convey judgment, express attitudes, and influence speech opponents without direct pressure. These functions are supported by certain stylistic choices, thus forming a systematic relationship between the form of language and the purpose of communication. This research confirms that pragmatic stylistics is able to explain the integration between language style and communication function in building indirect meaning. Indirect speech in the film reflects not only linguistic phenomena, but also social practices that show how speakers manage meaning, interpersonal relationships, and ideologies through strategic language choices.*

Keywords: pragmatic stylistics, indirect speech acts, *Imperfect* film

INTRODUCTION

Language in films not only serves as a means of communication, but also as a means to convey social meaning, attitudes, and relationships between characters. One of the prominent phenomena in film dialogue is the use of indirect speech. This act of speech allows the speaker to convey the intention implicitly through linguistic forms that do not directly reflect its communicative function (Searle, 1979). In the film *Imperfect: Karir, Cinta & Timbangan* this phenomenon appears to be dominant, especially in interactions related to body issues, beauty standards, work relationships, and social pressure.

Theoretically, pragmatic stylistics is a field of study that combines stylistics and pragmatics. Pragmatic stylistics focuses on understanding the message in language while revealing the speaker's intentions through the choice of certain linguistic forms (Leech & Short, 2007; Simpson, 2004). This is in line with the view that pragmatics not only discusses the literal meaning of language, but also the meaning that arises from the context of language use (Dewi, 2019). Thus, this study looks not only at what is said, but also how something is said and why the form is chosen.

Pragmatic stylistics is also understood as a study that examines the process of linguistic decision-making, namely how speakers choose one form of speech that is considered the most appropriate among various choices that semantically have the same meaning (Wales, 2014). These choices are not random, but are influenced by the social context, communication goals, and relationships between the speaker and the speech partner. This approach is in line with contemporary pragmatic studies that emphasize the importance of meaning analysis in the real context of language use (Adika et al., 2025).

The integration between stylistics and pragmatics is clearly seen in the analysis of speech acts. As an illustration, the use of metaphors in speech can be analyzed stylistically as a form of language style, as well as pragmatically as a means of conveying certain intentions. This shows that the meaning of speech lies not only in the linguistic structure, but also in the relationship between language style and communicative purpose (Leech, 2014; Yule, 1996). In pragmatic studies, the meaning is understood as the result of interaction between speakers, context, and interpretation of opponents (Dewi, 2019).

The strengthening of pragmatic stylistic approaches is also supported by Dewi's research which specifically examines the relationship between language styles and social contexts in various discourses. In the study of *directive speech act on kada tominaa discourse*, Dewi shows that directive speech acts in the Toraja oral tradition not only function as instructions, but also represent the social structure and cultural values of society (Dewi, 2022). In addition, in the analysis of *the Rambu Solo' Ritual Speech*, Dewi emphasized that the choice of language style in ritual discourse is closely related to the sociocultural dimension, so that the meaning cannot be separated from the cultural context that surrounds it (Dewi, 2023). Furthermore, the study of hyperbolic metaphors in the Toraja death ceremony shows that language styles are used to implicitly reveal social status and cultural identity (Dewi, 2024). These findings reinforce that language analysis should consider the linkages between stylistic forms and pragmatic functions in social contexts.

A number of previous studies have also examined indirect speech in various contexts. The use of indirect forms is often associated

with politeness strategies to maintain social relationships and avoid conflict (Brown & Levinson, 1987). However, these studies often do not integrate stylistic aspects in depth. Therefore, a pragmatic stylistic approach is important to explain how the form of language and the function of communication are interrelated in language practice.

RESEARCH ELABORATIONS

Research Objective

This study aims to analyze indirect speech acts in the film *Imperfect: Karir, Cinta & Timbangan* from a pragmatic stylistic perspective by examining the stylistic forms employed, identifying their pragmatic functions, and explaining how the interaction between linguistic form and communicative purpose constructs indirect meaning in film discourse

Research Design

This study uses a descriptive qualitative design with a pragmatic stylistic approach. This design was chosen because it is suitable to answer the formulation of the problem, namely examining how the act of indirect speech is realized through the choice of language forms and how the form conveys implicit meaning in the context (Creswell, 2014; Moleong, 2017). Pragmatic stylistic approaches integrate the analysis of linguistic forms and communicative functions, thus allowing researchers to explain the process of speech selection by speakers among various alternatives that are semantically equivalent, but pragmatically different (Leech & Short, 2007; Simpson, 2004).

Data Collection and Analysis

The data collection technique is carried out through a systematic procedure. First, the researcher watched the film repeatedly to understand the storyline and context of the communication situation. Second, the researcher carefully transcribed the dialogue to ensure the accuracy of the data. Third, the researcher identifies and records speech that meets the criteria as an act of indirect speech. The main instrument in this study is the researcher himself as a key instrument in qualitative research (Moleong, 2017), which is supported by data recording sheets. This sheet contains data codes, speech quotes, situational context, stylistic forms, and pragmatic functions.

The data analysis technique is carried out in stages and structured. First, the data was classified based on the type of indirect speech act. Second, each speech is analyzed from a stylistic aspect, which includes lexical choices, sentence structure, and the use of language styles (Simpson, 2004). Third, the analysis is continued on the pragmatic aspect by identifying the meaning of locution, illocution, and perlocution, as well as the implications that arise (Grice, 1975; Searle, 1979). Fourth, the results of stylistic and pragmatic analysis are integrated to explain the relationship between language forms and communicative functions within the framework of pragmatic stylistics (Dewi, 2019; Adika et al., 2025).

The data collected were in the form of speech quotations, descriptions of the context of the situation, identification of language styles, and interpretation of pragmatic meanings. Each data is coded and described in detail to maintain consistency and accuracy of analysis. With a clearly arranged and sequential procedure, this research method allows research to be replicated and provides a comprehensive picture of the analysis of indirect speech actions through a pragmatic stylistic approach

RESULTS OR FINDING

Result

This section presents the results of data analysis in the form of indirect speech actions found in the dialogue of the characters of the film *Imperfect: Karir, Cinta & Timbangan*. The data is rearranged sequentially based on the data number to show the flow of findings in a systematic manner.

Data 1

Ibu Debby: "Kaak...ngak kebanyakan tuh?"
"Sis... isn't that a bit too much?"

Data 2

Tante Nora: "Kamut tuh punya pacar gak sih?"
"So... do you even have a boyfriend or not?"

Data 3

Tante Nora: "Lulu... ya ampun, kamu tuh ya slalu cantik banget"
"Lulu... oh my, you're always so beautiful"

Data 4

Rara: "5 menit udah siksaan tahu"
"Five minutes already feels like torture, you know"

Data 5

George: "Beb, kamu pernah pake baju ini, ingat gak, bulan lalu ada di Instagram aku"

"Babe, you've worn this outfit before, remember? It was on my Instagram last month"

Lulu: "Hmm... ya udah kalau gitu aku ganti dulu ya"
"Hmm... alright then, I'll go change first"

Data 6

Irene: "Raa...ingat lemak"
"Rara... remember the fat"
"Tapi gak papa deh, nutrisi buat ibu hamil"
"But it's okay, it's nutrition for a pregnant woman"

Data 7

Marsah: "Sepatu loh kece juga"
"Those shoes are pretty nice too"
Rara: "Thanks"
"Thanks"
Marsah: "Tapi coba deh pake heels, pasti lebih kece"
"But try wearing heels, it'll definitely look better"

Data 8

Fey: "Tuh... makan siang tu gitu, salad, jangan nasi padang"
"See... that's how lunch should be, salad, not nasi padang"
Rara: "Malas ahk, salad gak ada tulangnya buat mut mut"
"Too lazy, salad doesn't even have anything to chew on"
Fey: "Bagi donk Ra... enak ya?"
"Let me have some, Rara... is it good?"

Data 9

Neti: "Buk... gak pengen apa punya mantu yang jago creambath?"

"Ma'am... don't you want a daughter-in-law who's good at doing creambath?"

Ibu Rati: "emang ada? kenalin donk"

"Is there really one? Introduce her to me"

Data 10

Lulu: "Kalau makan coklat biasanya lagi banyak pikiran"
"When someone eats chocolate, it usually means they have a lot on their mind"

Data 11

Lulu: "iyah... coba cerita dulu, siapa tahu nanti lulu bisa kasih saran..."

"Yeah... try telling me first, maybe I can give you some advice..."

Rara: "Ini masalah orang jelek loh, kamu gak bakal ngerti"

"This is a problem for ugly people, you wouldn't understand"

Data 12

Kelvin: "Luh yakin?"

"Are you sure?"

Rara: "Yaa... kalau mas mau kasih saya waktu"

"Yes... if you're willing to give me some time"

Data 13

Rara: "Fey loh gak mau coba dandan lebih feminim ya?"

"Fey, why don't you try dressing more feminine?"

Fey: "Apaan sih ahk"

"What are you talking about?"

Data 14

Marsha: "Mungkin memang seharusnya lo gak duduk disitu"
"Maybe you really shouldn't be sitting there"

Data 15

Kelvin: "Saya yakin semua departemen disini mendukung"
"I am confident that all departments here are supportive"

2. Distribution of Indirect Speech Forms

Table 1. Distribution of Indirect Speech Forms

Number	Speech Form	Data Number	Quantity
1	Interrogative	1, 2, 5, 9, 12, 13	6
2	Declarative	4, 6, 8, 10, 14, 15	6
3	Expressive	3, 7, 11	3
	Total		15

3. Found Stylistic Characteristics

Table 2. Stylistic Characteristics in Indirect Speech

Number	Stylistic Characteristics	Data Number	Quantity
1	Ellipsis	1, 5	2
2	Hyperbole	3, 4	2
3	Metaphor	4	1

4	Hedging	6, 14	2
5	Lexical contrast	7, 8	2
6	Expressive particles	2, 7, 13	3
	Total		12

4. Types of Indirect Speech

Table 3. Types of Indirect Speech

Number	Types of Speech Acts	Data Number	Quantity
1	Directive	1, 5, 7, 8, 11, 13	6
2	Expressive	3, 4, 12	3
3	Assertive	6, 10, 14, 15	4
4	Persuasive	9	1
	Total		14

Discussion

This discussion answers two formulations of the problem, namely stylistic forms and pragmatic functions in the context of their use in the dialogue of the film Imperfect: Karir, Cinta & Timbangan. The description emphasizes how pragmatic stylistics works as an integration between the choice of language forms and the purpose of communication. The focus is not only on the content of speech, but on the reasons for the choice of forms, the way forms build implications, and their role in social relations.

Stylistic Forms in Indirect Speech

The findings show that indirect speech acts are realized through three main forms, namely interrogative, declarative, and expressive. The distribution of data showed the dominance of interrogative and declarative data of 6 data each, while expressive amounted to 3 data. This dominance shows the speaker's preference for forms that are able to disguise the intention without losing the influence.

Interrogative as an implicit stylistic strategy

The interrogative form is not used to seek information, but to convey social evaluation. In *Ibu Debby speech: Kaak...ngak kebanyakan tuh?* (Data 1) shows the use of interrogative forms that are stylistically characterized by ellipses and expressive particles. Ellipsis can be seen in the omission of sentence elements that make speech incomplete structurally, but can still be understood through context. The *tuh* particle functions as an attitude marker that puts evaluative pressure on the actions of the opponent. In a pragmatic stylistic perspective, this choice of form is a mitigation strategy, as the speaker does not convey criticism directly. The implications that arise are not directed at the answer, but at the counterpart's awareness that his actions are considered excessive. Thus, this speech serves as a subtle and non-confrontational social control.

In *Tante Nora speech: Kamut tuh punya pacar gak sih?* (Data 2) also exhibits similar stylistic patterns through the use of ellipsis and expressive particles such as *tuh* and *gak sih*. Structurally, this speech is interrogative, but pragmatically it does not aim to obtain information. The particles used strengthen the speaker's attitude while giving a sense of social pressure. In pragmatic stylistics, this

form shows an indirect strategy in conveying judgments or social norms related to personal relationships. The resulting implications lead to the assumption that having a partner is to be expected. Therefore, this speech functions as a social evaluation mechanism that is conveyed implicitly without causing direct confrontation.

Declarative as a medium of evaluation and negotiation of meaning

Declarative forms show more complex stylistic variations through metaphors, hedging, and lexical contrast. The metaphor of *siksaan in Rara's speech : 5 menit udah siksaan tahu* (Data 4) shows the use of figurative language styles that serve to significantly strengthen the intensity of meaning. This lexical choice is not literal, but replaces ordinary experience with an extreme imagery resulting in a stronger evaluative effect. In the framework of pragmatic stylistics, this metaphor acts as an intensification strategy, which is to enlarge the speaker's subjective experience so that the complaint feels more prominent without having to express discomfort directly. Thus, the speaker not only conveys the content of the speech, but also shapes the way the opponent understands the situation emotionally and contextually.

The use of hedging such as *mungkin* in *Marsha's speech "Mungkin memang seharusnya lo gak duduk disitu"* (Data 14) indicates a systematic softening strategy in speech structure. Stylistically, this element functions to reduce the level of certainty and firmness of statements. Pragmatically, hedging opens up the space for interpretation for the opponent, so that meaning is not forced as absolute truth. The speaker still conveys the assessment, but in a more tentative and negotiable form. This strategy is important in social interaction because it allows the speaker to maintain politeness and avoid potential conflicts. In a pragmatic stylistic perspective, the use of "mungkin" represents a reduction in speech commitment, where the speaker deliberately limits his or her level of attachment to the proposition being conveyed.

Lexical contrast as in *Fey's speech: "Tuh... makan siang tu gitu, salad, jangan nasi padang"* (Data 8) shows the use of the opposition of meaning in one speech that functions more than just a difference in words. Stylistically, this contrast creates an emphasis through clear and direct comparisons. Pragmatically, the contrast contains value implications, namely the difference between choices that are considered ideal and choices that are considered less suitable. In this context, *salad* is associated with a healthy lifestyle and an ideal body, while *nasi padang* is associated with fatty foods that do not conform to those standards. Thus, lexical contrast not only works on a linguistic level, but also reflects the social and ideological constructs that influence the way the speaker and the opponent understand the choice.

These three stylistic devices show that language choices are not neutral. Metaphors reinforce experience, hedging regulates the level of assertiveness, and lexical contrast builds value opposition. In pragmatic stylistics, all three function as mechanisms to control meaning, form implications, and adapt speech to the social context of communication.

Expressive as a stylistic intensification

Expressive forms have a high stylistic intensity although they are less numerous. Aunt Nora said: "Lulu... ya ampun, kamu tuh ya slalu cantik banget" (Data 3) shows the use of stylistically rich expressive forms. The hyperbole *selalu cantik banget* exaggerates

the meaning to the extreme, resulting in a high evaluative intensity. This choice of words is not intended to express objective facts, but to build an exaggerated impression as a form of affirmation of the speaker's attitude. In addition, the interjection of *ya ampun* adds a strong affective dimension, which marks the speaker's emotional involvement with the content of speech. Stylistically, this combination of hyperbole and interimsion creates an expressive effect that not only stands out, but also attracts the attention of the speech opponent.

In a pragmatic stylistic perspective, this speech cannot be understood as a mere literal compliment. The speech has the potential for a dual function, namely as an expression of appreciation as well as an implicit social comparison to other parties in the context of interaction. The implications that arise do not lie in its literal form, but in the relationship between speech, context, and the social situation that underlies it. Thus, the language style in speech plays a direct role in forming implicit meanings, where the speaker uses exaggerated expressions to convey attitudes, build an image, and indirectly position the speech opponent within the framework of a particular social evaluation.

The distribution of stylistic features shows a selective pattern. Expressive particles emerged most dominant (3 data), followed by ellipsis, hyperbole, hedging, and lexical contrast (2 data each), and metaphors (1 data). This pattern indicates a preference for flexible and contextual stylistic strategies. Expressive particles and ellipsis tend to appear on interrogatives because they favor smoothing. Hedging and metaphors appear in declaratives because they regulate intensity and firmness. Hyperbole appears in expressive because it is related to the reinforcement of emotions. This distribution emphasizes that stylistics in the act of indirect speech are the result of targeted language selection. Speakers choose forms that are able to balance communication goals and social demands.

Pragmatic Functions in the Context of Use

The pragmatic distribution of functions shows a firm pattern. The directive function dominated with 6 data, followed by assertive 4 data, expressive 3 data, and persuasive 1 data. This pattern indicates that indirect speech is mainly used to regulate the actions, attitudes, and perceptions of the speech opponent without presenting explicit pressure. In the framework of pragmatic stylistics, function cannot be separated from the way it is delivered. The choice of language form is always related to efforts to maintain social relations while achieving communication goals.

Directive as the dominant function

Marsah 's words: *Tapi coba deh pake heels, pasti lebih kece* (Data 7) and Fey: *"Tuh... makan siang tu gitu, salad, jangan nasi padang"* (Data 8) shows that the speaker directs the actions of the opponent without using a direct imperative. Syntactically speaking, these two speeches are declarative. However, pragmatically, both have a strong directive illusory power because they aim to influence the choices and actions of the opponent, both in terms of appearance and diet.

In a pragmatic stylistic perspective, this directive power is built through several interrelated language strategies. First, the use of softening particles such as *deh* and *tuh* functions to lower the pressure level so that speech sounds more relaxed and not forceful. Second, the use of non-imperative structures allows the speaker to disguise commands as suggestions or comments, making them

more acceptable in social interactions. Third, the use of positive predictions such as *pasti lebih kece* strengthens the persuasive power of speech by emphasizing the expected outcome, not the obligation that must be followed.

This stylistic choice shows that the speaker is not only oriented to change actions, but also to the management of interpersonal relationships. Indirect directives are an effective strategy because they are able to combine social control and politeness in one form of speech. In addition, the speech also contains a normative dimension, as it reflects certain social standards, such as beauty standards and a healthy lifestyle. Thus, in pragmatic stylistics, the form of language serves not only as a means of communication, but also as a medium for implicitly reproducing social values and norms.

Assertiveness as social interpretation and evaluation

Lulu's speech: *"Kalau makan coklat biasanya lagi banyak pikiran"* (Data 10) secara (Data 10) structurally is a declarative sentence that states generalizations. But pragmatically, this speech functions as an assertive that is inferential. The speaker does not just convey general facts, but interprets the emotional state of the opponent based on the observed situation. Thus, this speech is not neutral, but contains an implicit assessment directed at the state of the opponent.

In a pragmatic stylistic perspective, the use of the word *biasanya* indicates a generalization strategy that serves as a form of softening. This strategy allows the speaker to convey meaning without pointing directly at a specific individual. The speaker does not say *kamu sedang banyak pikiran*, but chooses a more indirect form so that it is more socially acceptable. This choice of form reflects a reduction in speech commitment, where the speaker does not fully commit himself to the truth of the proposition, but still conveys interpretation.

The assertive function in speech has a strong social dimension. Speech not only conveys information, but also builds a common understanding of the ongoing situation. Implications arise from the relationship between the form of language, context, and shared knowledge between the speaker and the counter-speaker. Thus, in pragmatic stylistics, assertiveness serves not only as a conveyor of facts, but as a tool for reading, interpreting, and implicitly constructing social reality.

Expressive as an implicit representation of attitude

Rara's words : *"5 menit udah siksaan tahu"* (Data 4) dan Kelvin: *"Luh yakin?"* (Data 12) exhibits a strong expressive function, but is still conveyed indirectly. In the first speech, the metaphor of *siksaan* is used to convey a complaint by magnifying the subjective experience of the speaker. This choice of words is not meant literally, but serves as an intensification of meaning so that the perceived discomfort becomes more prominent. In the second speech, the short form of *Luh yakin?* shows stylistic minimalism that conveys doubt solidly and directly to the core, without the need for additional explanation.

In a pragmatic stylistic perspective, this expressive power lies in the choice of language style used. The metaphor in Data 4 magnifies the emotional effect and directs the speaker to feel the intensity of the speaker's experience. Meanwhile, the minimal form in Data 12 actually increases pragmatic pressure because the meaning is not expanded, but condensed into a concise structure. Both of these strategies suggest that expressiveness does not

always depend on the length or complexity of speech, but on the appropriateness of the choice of form in context.

The expressive function in this context not only conveys feelings, but also directs the counter-speech response. Complaints in Data 4 have the potential to trigger empathy or supportive responses, while doubts in Data 12 can prompt the opponent to provide clarification or justification. Thus, expressive does not stand alone, but interacts with other pragmatic functions such as directive and assertive. This confirms that in pragmatic stylistics, the expression of the speaker's attitude is always related to the purpose of communication and the dynamics of social interaction.

Persuasive as a targeted implicit strategy

Neti said "*Buk... gak pengen apa punya mantu yang jago creambath?*" (Data 9) demonstrate a persuasive function built through an interrogative form. Syntactically speaking, this speech is in the form of a question, but pragmatically it does not aim to obtain a literal answer. This form is more appropriately understood as a rhetorical question directed to influence the attitude and preferences of the opponent. The choice of the word "I don't want anything" marks a subtle impulse to desire, so that speech does not feel like a direct invitation, but as a spark for consideration.

In a pragmatic stylistic perspective, this strategy shows a high level of subtlety in the use of language. The speaker does not explicitly state the goal, but builds a scenario that implicitly leads the opponent to a certain conclusion, i.e. accepting the idea offered. This speech uses an interrogative structure as a form of mitigation, so that the persuasion does not cause pressure. In other words, the form of language is chosen to disguise intent while maintaining the effectiveness of influence.

The persuasive function in speech works through strong implications. The speaker does not directly offer or promote something, but inserts a certain value that the counterpart is expected to receive. This strategy makes speech more acceptable because it is not coercive in nature. In pragmatic stylistics, this suggests that language is not only used to convey information, but also as a tool for negotiating interests, where the speaker manages the meaning and response of the counterpart through the choice of implicit and contextual forms.

Pragmatic function analysis shows that each function does not stand alone, but is supported by a specific stylistic strategy. The directive is supported by softening particles and a non-imperative structure. Assertiveness is supported by generalizations and indirect lexical choices. Expressive is supported by metaphor and minimalism. Persuasive is supported by rhetorical questions. This pattern confirms that in pragmatic stylistics, the function of communication always depends on the chosen form of language. The speaker not only conveys the intent, but also manages how the intention is received. Thus, the indirect speech act in the data shows that language functions as a strategic tool to control actions, build meaning, and maintain social balance in interactions.

The findings of this study show that indirect speech is not just a pragmatic phenomenon, but is the result of a directed and strategic stylistic process in language practice. In other words, indirect meanings do not arise by chance, but are constructed through the choice of language forms that the speaker consciously or intuitively chooses to achieve a specific communication goal.

The findings show that stylistic forms and pragmatic functions are inseparable, but mutually constructive. Interrogative, declarative,

and expressive forms are not just grammatical categories, but serve as stylistic tools to regulate the degree of openness of meaning. In this context, interrogative acts as the most flexible form to disguise criticism, declarative functions as a medium for negotiating meaning, and expressive serves as a means of intensifying attitudes.

Furthermore, the distribution of stylistic features such as expressive particles, ellipsis, hedging, metaphor, and lexical contrast suggests that speakers do not choose language neutrally, but through selection mechanisms that consider social context, interpersonal relationships, and the potential impact of speech. Expressive particles and ellipses, for example, serve to lower assertiveness and create space for interpretation, while hedging and metaphors are used to control the intensity of meaning and refine evaluation.

In the realm of pragmatic functions, the dominance of directives shows that indirect speech is mainly used as an instrument of social influence. However, this influence is not manifested through explicit pressure, but rather through subtle stylistic strategies. Directives are not immediately effective because they are packaged in a form that protects the face of the opponent. Assertive functions as a tool for interpreting social reality, expressive as an implicit representation of attitudes, and persuasive as a mechanism for negotiating interests.

Thus it is emphasized that in pragmatic stylistics, meaning does not lie in the structure of language alone, but in the interaction between form, context, and purpose of communication. Language not only conveys a message, but it also regulates how it is received, interpreted, and responded to. Thus, the act of indirect speech in the data shows that language functions as a strategic tool that integrates aesthetics (stylistic) and functional (pragmatic) in a single unit of communication practice. Speakers not only speak, but also manage meaning, social relations, and ideology through a choice of language forms that seem simple, but have a high pragmatic complexity.

CONCLUSION

This article has presented one objective of the research: to identify This research shows that the indirect speech in the dialogue of the film Imperfect: Karir, Cinta & Timbangan is constructed through the integration of stylistic forms and pragmatic functions. The main findings show that the interrogative and declarative forms are the dominant choices, as they are able to disguise the intention without losing the influence of speech. Meanwhile, expressive forms are used to strengthen the intensity of the speaker's attitude and emotions.

Stylistically, the use of ellipsis, expressive particles, hedging, metaphors, hyperbole, and lexical contrast indicate that language choices are strategic and contextual. Each stylistic feature not only functions as a variation of shape, but plays a role in regulating the level of firmness, refining meaning, and building implications. This confirms that in pragmatic stylistics, the form of language is chosen to achieve a certain communication effect.

From the pragmatic side, the directive function emerges as the dominant function, followed by assertive, expressive, and persuasive. Indirect speech is used primarily to influence actions, convey judgment, express attitudes, and persuasive without exerting direct pressure. These functions indicate that language is

used as a tool to manage social relations and maintain politeness in interactions.

Overall, this study confirms that pragmatic stylistics is able to explain how indirect meaning is constructed through the interaction between language forms, contexts, and communication goals. Indirect speech is not only a linguistic phenomenon, but also a social practice that reflects the speaker's strategies in conveying meaning, controlling responses, and maintaining a balance of interpersonal relationships.

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