The Texture of Indonesian Story Texts in Teen Literature

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Exploring the quality of language use is interesting as it reflects how the young writers compose their stories. In Indonesia, there have been publications of such literary works as novel or short stories written by young writers from different backgrounds, which might result in different styles of writing. This article discusses the quality of the Indonesian language text stories employed by Indonesian young writers that are popularly referred to as teen literature. Teen literature in the form of short stories and novels were collected and analyzed from a linguistics point of view. The focus of analysis was more on the text texture. The analysis of text texture involves the lexicogrammar and the diction or the illocution of the words. In addition, the expression of the speech act of the utterances in the stories was also analysed. The result shows that the young writers have the ability to perform effective grammatical structure related to the complex construction of sentences and also the choice of speech adjectives to be used in the dialogue in the story texts. However, some weaknesses in grammatical structure and speech act also still occur in some parts of the story texts analyzed.

Key words: *Indonesian story texts, teen literature, young writer, texture, speech adjectives.*

Introduction

A text can be a representation of social activities that occur and take place in society. Therefore, every text, both verbal and nonverbal, will have a social purpose to be achieved through stages or units of discourse whose types and structures must be correct. The structure of the text that shows the social function of a genre is referred to as the potential of a generic structure, which is represented by the composition of several discourse units whose nature is 'compulsory' to determine the type of genre of the text (Halliday & Hasan, 1985). Therefore, text that has the same potential generic structure must present the same type of discourse unit. On the other hand, texts that have different generic potentials must be different genres of text.

The compulsory unit of discourse must not be lost in a text that requires the presence of the unit. The absence of this type of discourse unit will 'damage' the genre of the text concerned or will make the text fail to show its characteristics as a text within a particular genre. On the other hand, there are also optional discourse units. The absence of this type of unit does not have an influence on the relevant text to become a text demonstrating certain characteristics, while its presence will be more complete in the text to be able to show generic characteristics.

Meanwhile, the presence of the optional discourse unit in a text shows that the genre is flexible and dynamic following and adjusting to the values, rules, beliefs, and norms that underlie the establishment of a text. This was stated by Hodge and Kress (1995: 54) who claim that this form of communication or information exchange system will be related to the form of social-cultural institutions underlying it. In short, a good text is a representation of a social process that has a specific purpose. To achieve that goal, each text should be built in stages or with certain units of discourse. This concept is called the structure of the text.

Along with the structure, a good text should also be supported with a good texture. The quality of use in choosing correct text structure requires other linguistic characteristics, namely the grammatical structure and vocabulary selection or diction that matches the genre of a text. This second component is called text texture. A good text texture will make the message easily understood by the readers. Therefore the structure and the texture should be taken into account to see the quality of text, more particularly in text stories.

Review of Literature

According to Rochayah and Ida (2005), the literary tradition in Indonesia is in constant flux. It has been a topic of discussion for decades and is still being discussed today. Text stories by young writers can be used to explore the quality of the skills of the language used in producing the text of the story (Cartledge, & Kiarie, 2001; Seetharaman,et.al 2018). The structure of text and textual textures are the two main aspects of story building that can become a basis for analysis to see the quality of the skills employed. Discourse units that are appropriately chosen and arranged in an effective way will represent the ability of an author in developing text, while the ability to process grammatical aspects and vocabulary selection will be evidence of their skills in terms of the textural text of the story (Eggins, 1994; Halliday , 1994; Gerrot, & Wignell, 1995; Santosa et.al, 2006; Djatmika, 2012b; Kristina, Noor Hashima, & Hariharan, 2017)

Several previous studies have found that multiple weaknesses appear in the quality of language processing that are more focused on the weaknesses of the writers in performing grammatical procedures (Djatmika, et al., 2012a; Djatmika et.al., 2012b; Djatmika, 2012b), and in identification of the illocutionary meaning behind an utterance used in fragments of a conversation to enliven the atmosphere of the story being built. As a narrative text with social goals to provide entertainment, the text of the teen / teen stories produced by the beginner writers endeavours to provide entertainment to its readers. One effort to improve the nature of entertaining is by inserting fragments of dialogue in the text of the story (Djatmika, et al., 2012b)

The short and novel stories examined in this study are the work of young Indonesian writers and the context for their work is Indonesian teenage readers. The weaknesses in the language contained in the novel's short story will be used to develop training materials for adolescent writers so that their language skills will improve. Meanwhile, linguistic aspects that have been mastered by adolescent writers will be the material for presenting the story writing guide for Indonesian teen writers. Thus, the results of the research presented in this article are expected to contribute to the world of Indonesian youth literacy (Ahmed, Majid & Zin, 2016; Ali & Haseeb, 2019; Haseeb, Abidin, Hye, & Hartani, 2018; Haseeb., 2019; Suryanto, Haseeb, & Hartani, 2018).

Methods

Content analysis is the primary research method used to analyse the text stories in this study. This method is used to explore the use of language written by the young Indonesian writers.

A total of 10 (ten) Indonesian story texts were selected from the best-selling novels and short stories in relation to the theme of teenagers, these are presented in Table 1 below.

TABLE 1: Source of data

Title	Types of Genre	
	Novel	Short Story
Tragedi (Asiza, 2003)	√	
House of Lake (Faradina, 2017)	√	
Ghost Dormitory (Ramadhani, 2017)	√	
Bukan Jilbab Semusim (Teera, 2006)	√	
Pulau Pemujaan Setan (Ha, 2017)	√	
Tidak Pernah Ada Kita (Dwitasari, 2018)	√	
Harapan Mati (Azzahra, 2013)		√
Happy Ending (Ameliya, 2013)		√
Kotak Musik (Pratiwi, 2016)		√
IX SMP (Hulu, 2017)		√

The story texts are divided into 2 groups, i.e., six (6) story texts in the form of novel and four (4) story texts in the form of short stories.

The data was analysed using content analysis to focus on the texture of the text which involves the grammatical structure, word choice, and speech adjectives. The grammatical structure involves complexity of the sentences, and the appropriate use of cohesive markers. Word choices or diction are related to whether the writers have used the appropriate words in the stories.

The steps in the study are reading the story texts, identifying the grammatical structure, examining the complexity of the sentences and its cohesive markers, examining the word selection, and examining the speech adjectives in the utterances in the stories. If the components mentioned meet the criteria of a good genre, then it can be presumed that the text is good. In other words, the writers of the stories have been skillful in employing the appropriate language component to build approriate genre.

Text Texture

The quality of the language related to the texture of the text is represented by two major aspects, namely the grammatical structure and vocabulary selection. Each of these aspects

shows the superiority and the lack of language which in turn will represent the general quality of discussion of each storybook analyzed. The more grammatical errors and weaknesses evidenced when choosing vocabulary found in a text, the lower the quality of the language that is shown by the author of that text, whereas the less grammatical errors and weaknesses in vocabulary selection, the better the story will be.

Quality of Grammatical Structure

One of the characteristics that support the textural quality of text is grammatical structure. The young writers build the text of the story in a complete and grammatical sentence. They can present various aspects of grammatical order correctly and these aspects of the grammatical skills that are shown by all the young writers are presented in Table 2 below.

TABLE 2: Grammatical Structure

No	Title Of Book	Complete Simple Sentence	Complete Complex Sentence	Use Of 1 (One) Correct Conjunction	Use Of More Than 1 (One) Correct Conjunction
1	Tragedi (Asiza, 2003)	√	√	√	√
2	House of Lake (Faradina, 2017)	√	√	√	√
3	Ghost Dormitory (Ramadhani, 2017)	√	√	√	√
4	Bukan Jilbab Semusim (Teera, 2006)	√	√	√	√
5	Pulau Pemujaan Setan (Ha, 2017)	√	√	√	√
6	Tidak Pernah Ada Kita (Dwitasari, 2018)	√	√	√	√
7	Harapan Mati (Azzahra, 2013)	√	√	√	√
8	Happy Ending (Ameliya, 2013)	√	√	√	√

| 9 | Kotak Musik (Pratiwi, 2016) | √ | √ | √ | √ |
| 10 | IX SMP (Hulu, 2017) | √ | √ | √ | √ |

The table above shows the four types of skills that are generally found in all story books that are the subject of this research study. The advantage of grammatical processing is simple sentence construction with complete elements. All story books written by Indonesian children's writers show many simple sentences that are built with complete grammatical elements. The construction of the sentence is built only with the core elements of grammar, namely the subject and verb as in the example below.

> Example 1: Anak-anak hanya melihat sebentar.(Children only see for a moment).
> Example 2: Zae menengok ke samping kanan (Zae looks right)
>> Example 3: Siang itu, udara di Terminal Senen memang panas (That afternoon, the air in Terminal Senen was indeed hot)

The three sentences above are a few simple sentences written by young story writers. They have understood that the message is always accommodated by a clause with a minimum of subjects *Anak-anak, Zae, dan udara* (Children, Zae, and air) and verbs*: melihat, menengok, panas* (see, look, heat). They are able to make verb sentences with verb predicates, such as Sentences 1 and Sentences 2; and also, the nominal type sentence with a predicate not a verb such as Sentence 3.

Meanwhile, another type of construction of simple sentences built by teen writers is the presence of objects or adverbs to complement the core elements of the subject and verb as exemplified in the sentences below.

>> Example 4: Ale menyerahkan bungkusan buku ke Benny (Ale handed the book to Benny*)*
> Example 5: Jadi, ia tidak masuk hari ini (So, he didn't enter today*)*

When a simple sentence construction is built on a subject, verb, and object, it shows the understanding and mastery of the author with regard to the transitive type of sentence — that is, a sentence whose verb requires the presence of an object in the form of noun phrases as exemplified by sentence (4) above. In addition, the sentence also shows the ability of the writer to choose and use an adverb, the prepositional phrase to Benny. More than that,

sentence (5) is an example of the author's mastery and understanding of the sentence type intransitive - that is a sentence with a verb that does not require an object in nominal phrase form. Verb phrase *tidak masuk* (didn't enter) is an intransitive verb type, so this phrase does not need to be followed by a noun phrase as an object. Even though *hari ini* (today) is an object phrase, in that sentence this phrase functions more as an explanation of time and not as the object of the sentence.

Furthermore, the authors also have the ability to construct sentences consisting of two or more clauses or with a compound sentence construction or complex sentences. In general, the writers demonstrate the skill to build compound sentences in two types of constructions, namely compound sentences which consist of only two clauses and compound sentences consisting of more than two clauses. The first type of construction will present a sentence building that has two pairs of subject-verbs and a conjunction that connects the two constructs. What needs to be noted with regard to compound sentence construction is the existence of two types of conjunctions, namely conjunctions that make building complex sentences equivalent or coordinative, and conjunctions that make multilevel or subordinate compound sentences. Equivalent or coordinative compound sentences are characterized by the ability of each clause in the sentence to be free to stand alone; meanwhile multilevel compound sentences will be marked by the presence of a main clause that can stand alone, and companion clauses or clauses that always depend on free clauses.

The few sentences below illustrate the grammatical cases above.

> *Example 6: Ia mencoba mengingatkanku pada kejadian saat aku, **dan** dia memasang alas mejanya* (He tried to remind me of the incident when I was, and he put on his desk)*.*
> *Example 7: Janjinya pun ia turuti ia fokus belajar dan tidak main game, **sehingga** ia pun tidak memaki contekan besoknya. (*His promise was that he obeyed his focus on learning and not playing games, so he did not cheat on the cheat tomorrow)
> *Example 8: Dulu aku sempat dekat sama Radit, **tapi** ternyata Radit sukanya ama Raya* (I used to be close to Radit, but Radit turned out to be happy with Raya*)*

A coordinate compound sentence is closely related to four conjunctions, namely *dan* (and), *atau* (or), *tetapi* (but), and *sehingga* (so). These four types of conjunctions are used to relate two simple sentences or two clauses that are built on a pair of subjects and verbs, and the position of this conjunction is always between two connected clauses. The use of these four conjunctions is as follows. This conjunction is always between two connected clauses, more precisely positioned at the beginning of the second clause. Thus, the coordinative compound sentence construction is as follows. The first clause and the second clause are associated with

a comma and one of these conjunctions. The three sentences above provide a clear picture of how a coordinative compound sentence is built. This conjunction connects two simple sentences or clauses that build on the subject and verb.

Subordinate compound sentences are actually more numerous than coordinative ones. This larger number of construction can be seen from the frequency of their appearance, variations in order, and also from the variety of conjunctions used in the construction. As can be seen, the type of conjunction that can be used in the construction of compound sentences with these clauses is indeed more numerous than the conjunctions for coordinative construction.

When viewed from a perspective of word order there are basically two types of construction, namely compound sentences that place their conjunctions between two combined clauses and conjunctions that initiate a compound sentence. Some of the sentences below give an overview of the two types of construction.

> *Example 9: Jadwal pulang sekolah adalah pukul 15.10* **karena** *aku sekolah di sebuah madrasah.*(Schedule to go home from school is 15.10 **because** I go to school in a madrasa)
> *Example10: Semangat Tante Elshi tidak juga pudar* **meskipun** *tubuhnya sudah terasa capek berkeliling dari rumah ke rumah, mencari pembantu, dan belanja di pasar.* (The spirit of Aunt Elshi did not fade **even though** her body felt tired around from house to house, looking for helpers, and shopping in the market)
>
> *Example 11:* **Karena** *takut, Fio akhirnya menyimpan kotak musik itu ke dalam lemari* (Because of fear, Fio finally kept the music box in the cupboard)
>
> *Example 12:* **Kalau** *kau tidak percaya, besok kita tanya kepada mereka* (**If** you don't believe, tomorrow we ask them)
>
> *Example 13:* **Setelah** *puas berbincang-bincang dengan Mbak Lestari, Tante Elshi kembali mendatangi rumah-rumah lainnya.* (After chatting with Mbak Lestari, Tante Elshi went back to other houses)

The five examples above are built as a subordinate compound sentence construction with conjunctions positioned in the middle and combining two clauses and conjunctions that combine two clauses but are in the beginning of construction. The conjunction used in the five sentences above is the type that can be present in the middle or in the beginning of construction. If this type is present in the middle like a conjunction because and even though

in Sentences 9 and 10, a comma (,) punctuation does not appear before the conjunction. Meanwhile, if the conjunction is positioned at the beginning of the construction, the comma (,) punctuation must be used to separate the two clauses in the construction, such as the last three sentences from the five examples above.

In addition, the authors were also able to build compound sentences consisting of more than two clauses. Clearly, the number of clauses used in a sentence construction will also affect the number of conjunctions needed to combine the clauses to become a compound sentence as can be seen in the following examples.

> *Example 14. **Sebelum** Fio mandi sore, ia membaca surat **yang** dibuat kakaknya.* (**Before** Fio took a shower in the afternoon, he read the letter **that** his brother had made).

> *Example 15. Ia menjualnya kemarin **dan** uang hasil penjualan diserahkan kepada ibunya untuk biaya berobat Nabila, adik bungsunya **yang** sedang sakit keras.* (He sold it yesterday **and** the money from the sale was handed over to his mother for Nabila's medical expenses, his youngest brother **who** was very ill)

> *Example 16. Benny dan anak-anak **yang** lain tidak menyangka sama sekali **kalau** Dudung **yang** sehari-hari sering idiot dan ngomongnya nggak nyambung itu, ternyata memiliki ilmu bela diri juga.* (Benny and the other children did not expect at all **if** Dudung, **who** was an idiot every day and said nothing about it, turned out to have martial arts as well)

The grammatical rule for compound sentence construction is the use of conjunctions. The number of conjunctions used to make relationships between clauses depends on the number of clauses connected. If a compound sentence consists of two clauses, the grammatical construction will require a conjunction as its link; compound sentences consisting of three clauses will require two conjunctions; compound sentences with four clauses will require three conjunctions, and so on. Three sentences from the writings of the teenage writers above can provide an overview. Sentence 14 uses two conjunctions — *sebelum* (before) and *yang* (that), then this construction has three pairs of subjects + verbs, or three related clauses, namely **Fio took a shower in the afternoon, he reads the letter**, and **what his brother made**. Conjunction which in this sentence has a dual role — as a conjunction and at the same time replaces the subject of the clause.

Likewise, Sentence 15 also uses two conjunctions, namely *dan* (and) and *yang* (that) which connects three clauses, namely **he sold it yesterday**, **the money from the sale is left to his mother for Nabila's medical expenses, and who is seriously ill**. Like the previous sentence, the conjunction 'which' in this sentence also functions twice, namely as a conjunction and as a substitute for the subject of the clause.

Furthermore, Sentence 16 uses 3 conjunctions in its construction, so this compound sentence consists of four clauses. The three clauses used are two words **which**, and **if**. From the number of these conjunctions, this compound sentence has four connected clauses, namely **Benny and the children do not think at all**, **Dudung turns out to have martial arts too, which is often idiot every day, and his speech doesn't connect**. The examples above can be a representation of the ability of young writers in constructing compound sentences consisting of more than two clauses.

Incomplete grammatical elements are found in the construction of compound sentences produced by teenage writers. The completeness of the elements of a compound sentence can be seen from the number of clauses and conjunctions that form them. A sentence with two clauses will have two subjects, two verbs and a conjunction; whereas a compound sentence with three clauses will show the presence of 3 subjects, three verbs, and two conjunctions. If one of these elements is not present in a construction, then it can be said that compound sentences are built with less effective construction. The sentences below can be used as an illustration as follows.

> *Example17: Namaku Zahra Tania Putri, biasa dipanggil Zahra* (My name is Zahra Tania Putri, usually called Zahra)
>
> *Example 18: Wajahnya begitu pucat, dan seakan ingin mengutarakan sesuatu kepada Fio.* (His face was so pale, and as if he wanted to say something to Fio)
>
> *Example 19: Tapi, mereka bisa terus bekerja dan sekarang malah jadi ngetop lagi.* (But, they can continue to work and now they become more popular)

Example 20: Atau ibarat siang tanpa matahari (Or like a sunless day)

Example 21: Sedangkan sekarang, alat itu sudah tiada (Whereas now, the tool is gone)

As the construction to be built is compound sentences, the examples above show the ineffectiveness of grammatical procedures. The first two examples are compound sentence

constructions that require a conjunction to connect two clauses. Sentence 17 requires the conjunction *dan* (and) and a subject for the second clause to complete the construction so that it becomes 'My Name Zahra Tania Putri, and I am usually called Zahra'. Meanwhile sentence 18 only requires a subject for the second clause to complete this construction, that is, 'his face was so pale, and as if the face wanted to express something to Fio'.

The next three sentences are built as a simple sentence, but each sentence begins with a conjunction. Therefore, this conjunction actually connects the message of the sentences beginning with the sentence that was presented before. Of course, grammatically, such construction becomes less effective. Improvements can be made by combining the previous sentence with the sentence that begins with the conjunction into a compound sentence. For example, sentence 21 which reads "**While now, the tool is gone**", can be combined with a sentence "**Yesterday the tool is still complete here**" to become a complete compound sentence: "**Yesterday the tool was still complete here, while now the tool it's gone**. "
If in other parts, the young writers in this study are skilled at building compound sentences consisting of more than two clauses, they also show weaknesses in the process of constructing this type of sentence. Some examples below are their efforts to make long compound sentences, but there are still weaknesses in the construction building.

> *Example 22:* ***Walaupun*** *Sokat ikut menonton pertandingan sepak bola itu,* ***namun*** *tetap saja pikirannya masih tertuju pada peristiwa di rumahnya.* (**Although** Sokat participated in watching the soccer match, **yet** still his mind was still focused on events in his house)

> *Example 23:* ***Meskipun*** *belum kenal lama,* ***tapi*** *kami merasa sudah akrab sekali*
> (**Although** we haven't known for a long time, **yet** we feel very familiar)

As explained above, the number of conjunctions in compound sentence building can be used to calculate how many clauses should be present in the construction as packaged messages that are connected. For example, because Sentence 22 has two conjunctions (**though** and **yet**), then this construction should have three pairs of subject + verbs - while there are only two clauses in this construction that are represented by two pairs of subject + verbs namely Sokat + watch and mind + fixed. Thus, it can be said that this sentence still lacks a clause, or it can also be said that this sentence has a surplus of conjunction. Eliminating one of the conjunctions, for example the conjunction 'but' from the construction can make the quality of the grammatical order of this sentence more effective, namely "**Even though Sokat participates in watching the football game, still his mind is still focused on events in his house**". The same case also occurs for Sentence 23. This construction demonstrated lack of

clause or excess conjunction, so eliminating one of the conjunctions of the sentence will make the grammar more effective.

Quality of Speech Act as Part of Vocabulary Selection

Short and novel stories that are examined in this study indicate that young writers have been skilful in inserting fragments of dialogue or conversations that occur between story characters. A strategy employed out to further enliven the story that was built. The skill of inserting this interaction is a fairly complex ability. In general the authors must first present the configuration of the context that underlies or which leads to an interaction with a description in narrative form. After that, the authors focus on the messages that each character tells about the story to other characters and ensures this conversation is actually part of the flowing storyline. In addition, with these dialogues the authors can build characterisation of each story character.

Meanwhile, the method of attaching the character is achieved through the type of speech acts from utterances that are affixed to the character whose character is to be built. For example, when a character needs to be developed as a bad person, the writer can cling to the character with negative acts, for example, he is described as one to scoff, insult, yell, and so on. The language related to this need is the grammatical process of direct and indirect sentences and also the selection of descriptive speech acts that add to the sentence directly in the fragment of the dialogue.

In the case of the process of speech actss (yell, whisper etc.) for completeness of the fragments of dialogue inserted in short stories and novels, the authors demonstrate ability and also efficacy. These abilities are related to their skills in choosing the name of a speech act that corresponds to the utterances represented by direct sentences; the skill represents the name of a speech act with non-verbal actions; and the use of paralinguistic aspects that replace the name of speech adjectives from utterances represented in direct sentences. Meanwhile, the weakness of this speech act still occurs because the writers generally still use the name of a speech act that is not appropriate and the name of a speech act that is too general for the type of speech acts that are represented by direct sentences. Table 3 below presents the skills of all authors in the process of speech adjectives for the dialogues used in their work.

TABLE 3: Speech Act

N	Titles Of	Appropriate	Inappropriate	Quite	Non

o	Stories	Speech Adjectives	Speech Adjectives	General Speech Adjectives	Verbal Adjectives
1	Tragedi (Asiza, 2003)	√	√	√	√
2	House of Lake (Faradina, 2017)	√	√	√	√
3	Ghost Dormitory (Ramadhani, 2017)	√	√	√	√
4	Bukan Jilbab Semusim (Teera, 2006)	√	√	√	√
5	Pulau Pemujaan Setan (Ha, 2017)	√	√	√	√
6	Tidak Pernah Ada Kita (Dwitasari, 2018)	√	√	√	√
7	Harapan Mati (Azzahra, 2013)	√	√	√	√
8	Happy Ending (Ameliya, 2013)	√	√	√	√
9	Kotak Musik (Pratiwi,	√	√	√	√

	2016)				
1 0	IX SMP (Hulu, 2017)	√	√	√	√

The significant ability of the writers in the case of speech acts for their storytelling is their skill in identifying the types of speech acts represented by direct sentences or utterances in fragments of dialogue, then selecting the name of the speech acts that are appropriate for the speech presented in the indirect sentence. In addition, the identification of the appropriate speech act names can be carried out by the authors for five types of speech adjectives with different usage frequencies. Table 4 below presents the types of speech acts that are used correctly by teen writers in a piece of dialogue inserted in their stories.

TABLE 4: Classification of effective speech act

No	Classification	Example Of Utterances
1	Assertive	1. *Bukan aye kagak mau ngebantu, Ben. Tapi lain waktu aje, deh. Badan gue masih pegel, nih, mana belum nyarap lagi,” kata Zae beralasan.* (You don't want to help, Ben. But another time, bro. "My body is still sealed, which one hasn't come back yet," Zae said) 2. *“Fey…”. Panggilnya dengan lembut* (Fey....Called her softly) 3. *“Iya Rul”. Jawabku* (Yes Irul, I replied)
2	Directive	1. *“Coy, jadi nggak, kite beli buku di Pasar Senen?” tanya Zae* “Coy, so we buy a book in Pasar Senen? Shall we "asked Zae 2. *Bah, bantulah!” pinta Benny yang kelihatan kesusahan mendorong lemari pakaian barunya.* (Bah, help! "Asked Benny, who looked troubled pushing his new wardrobe.) 3. *“Kebetulan sekali, gue haus banget, nih. Samperin yuk!” ajak Zae.* "What a coincidence, I'm really thirsty. Let's go! "Zae asked 4. *Ayo secepatnya kita bawa dia ke UKS sebelum kehabisan darah!”, perintah Ghi.* Come on as soon as possible, we bring him to UKS before running out of blood! ", Ordered Ghi.
3	Comissive	1. *“Ogah!” tolak Audi.* No! ”Rejected Audi. 2. *“Lena pasti belajar kok Pa..,” Lena janji.* "Lena must

		learn how come Pa ...," promised Lena.
4	Expressive	1. *"Dung, ngapain lo?" sapa Zae sambil duduk di dekat mahasiswa kedokteran itu.* "Dung, what are you doing?" Said Zae while sitting near the medical student 2. *"Aku pergi dulu, Bang. Terima kasih bukunya," pamit Benny.* "I left first, Bang. Thank you, "said Benny 3. *"Kamu berbakat. Bisa-bisa, kamu mencapai tingkat sepuluh dalam waktu lima hari," puji Ms. Emil.* "You're talented. You can, you reach level ten in five days, "said Ms. Emil. 4. *"Kakek, terima kasih," kataku berterima kasih dan segera membuka payung yang cukup untuk melindungiku.* "Grandpa, thank you," I said thanking you and immediately opened the umbrella enough to protect me.
5	Performative	1. *"Kumohon, Ghi. Kamu jangan melakukan ini. Kami masih membutuhkanmu," mohonku dan Shila.* "Please, Ghi. You don't do this. We still need you, "begged me and Shila.

Of the five types of speech acts found in dialogue fragments, commissive and performative types show a limited number, three other types of speech adjectives are used by teenage writers in large numbers. The table above shows that teen writers are skilled in identifying illocutionary meanings from a direct speech in various conversations in their storybook. This skill can be seen from the selection of the name of the speech act that is displayed in the indirect sentence that narrates it. For example, the fragment of the conversation: "Fey ...", calling it gently shows the correspondence between the illocutionary meaning of "Fey ,," which is identified as calling by the name of the type of speech that is presented in the narrative section ... call it gently.

On the other hand, the authors also experience lack of clarity in identifying illocutionary meanings from a speech and mentioning the name in the narrative part of a piece of speech. Some identification of the illocutionary meaning of a speech in the dialogue looks wrong or incorrect. Table 5 below presents incorrect identification and name of the speech acts that they should state in the conversation

TABLE 5: Classification of ineffective speech adjectives

No	Example Of Utterances	Identification	Target Speech Act

1	*"Ah, kalau dimintai pertolongan, ada-ada saja alasan kalian," umpat Benny Siregar.* "Ah, if you are asked for help, there are just your reasons," said Benny Siregar	swearing	commenting
2	*"Kalau begitu, aku juga malas menjadi abang ipar kalian,"ujarnya.* "Then, I'm also lazy to be your brother-in-law," he said	saying	threatening
3	*Tiba-tiba, Ipal menjawil pundak Benny. "Ben, itu Dudung, ya?" katanya sambil menunjuk ke satu arah.* Suddenly, Ipil grabbed Benny's shoulder. "Ben, is that Dudung, huh?" He said, pointing in one direction	saying	confirming
4	*"Ka ... kalian mau ke mana?" bentak Dudung gagap sambil membetulkan letak kacamatanya.* "Where do you want to go?" Snapped the hooded stutter while fixing his glasses	snapping	asking
5	*"Buat apaan? Ngeganjel jendela?" jawab Zae yang langsung disambut tertawa anak-anak Gang Buntu 13 lainnya.* "For what? Hang up the window? "Answered Zae, who was immediately greeted with laughter from the other Gang Buntu 13 children	answering	asking
6	*"Pasang sendiri aja!". Kataku cuek.* "Just install it yourself!" I say ignorantly	saying	ordering
7	*"Oke, nanti aku tolong". Ujarku padanya.* "Okay, I'll help you later". I told him	commnenting	promising

The examples in the table above show that the authors tend to use the names of speech acts that are not in accordance with the illocutionary meaning of speech represented by direct sentences in each fragment of the dialogue. For example, fragment number 1: "Ah, if you are

asked for help, there are only your reasons," Benny Siregar swears shows the selection of swearing speech adjectives that were not in accordance with the illocutionary meaning of speech "Ah, if asked for help, there are only your reason. "The cursing speech act has a marker, one of which is the use of swear words in his speech. Thus, utterances in this fragment will be more appropriate if referred to as commenting or complaining rather than swearing. Another case is a piece of dialogue "What do you do? Hang up the window? "Answered Zae, who was immediately greeted with laughter from the other Gang Buntu 13 children. The word *jawab* (answer) used to represent the illocutionary meaning of speech "What do you do? *Ngeganjel* window? "Looks inappropriate. The question mark (?) Markers used in these two utterances will be more appropriate if mentioned as asking questions rather than answering. Meanwhile, there is also a pattern of using common speech adjectives to represent the illocutionary meaning of speech in a piece of dialogue. The words 'I say' (fragment number 6) and 'my words' (fragment number 7) show a broader designation to represent the meaning of illocutionary rule (fragment number 6) and promise (fragment number 7).

Even if presented as in the Table 5 above, the readers can actually understand and follow the storyline in each book, naming the name of a clear speech act that represents what illocutionary action is being performed by the character so that the piece will contribute effectively to the quality of the story in question. For example, if a character in his speech is promising, then displaying the designation promised in the narrative section will be more helpful to the reader in following the flow of the message from the fragment of the dialogue. Meanwhile, teenage writers have also been able to represent a speech act or illocutionary meaning of an utterance by utilizing paralinguistic aspects such as using shouting, whispering, and so on. The use of vocabulary that represents the paralinguistic aspect of the utterance being executed is to support and enhance the contextual atmosphere of the interaction that is taking place. However, if the author continues to include the true name of the speech act that is being launched — by combining the name of the speech act with the creator's individual vocabulary, the quality of the presentation of how the interaction takes place will be more effective.

Conclusion

Teen literature in the form of short stories and novels analysed in this study reveals the skills and abilities of young Indonesian writers. The textural quality of the story text is represented by the grammatical process. The vocabulary selection in the form of speech acts is used in fragments of the dialogue produced by the writers in the story text. Among the three aspects of the textural texture discussed in this study are the grammatical process and the speech

utterance speech — though vocabulary is deemed less necessary to be elaborated because in general the writers are skilled at choosing vocabulary for their story text. This is supported by Kress (2003) who indicated that the process of writing involves new forms of syntactical and textural structure, new genre and definitely involves new ways of thinking.

In the case of grammatical order, the skill shown by most teen writers is that they are able to construct sentences with the following grammatical characteristics. They are able to form simple sentence constructs with complete grammatical elements; they are able to form compound sentence constructs with complete grammatical elements; they are able to use a conjunction to form compound sentence constructs consisting of two clauses and they are also able to use more than one conjunction for compound sentence construction consisting of more than two clauses. In addition to the four general characteristics shown by these writers, they are also skilled in other types of grammatical procedures, such as the construction of basic sentences in imperative, interrogative, or declarative forms; passive sentence construction etc.

Conversely, the four main types of grammatical aspects above are also the case of the weakness of the writers in terms of grammatical governance. This can be attributed to the fact that indeed the four types of skills that are very productive are demonstrated by the authors. Thus, the weakness of the grammatical order that is generally carried out by the authors is simple sentence construction with incomplete grammatical elements; compound sentence construction with incomplete grammatical elements; selection / use of a conjunction for compound sentence construction consisting of two clauses; and the selection / use of more than one conjunction for compound sentence construction consisting of more than two clauses. This fact is somewhat similar to the quality of children writers reported by Djatmika (2012b), and Djatmika, et.al. (2012a).

Meanwhile, with regard to speech adjectives for the fragment of dialogue in their story texts, teen writers also show some qualities, that is they are able to identify the types of speech acts and use them in their books effectively — of course some less effective selections for this aspect also occur in the text of their story. In addition, they are also able to use paralinguistic aspects and non-verbal aspects to represent certain types of speech acts. An interesting phenomenon that is considered less effective is how the writers use certain words to replace or represent various types of speech acts, such as words, exclamations etc., which can replace speech acts to answer, comment, give greetings, rule, etc.

In general, if the language quality for the storybook needs improvement, then the textural aspect of the story's story in the form of grammar and vocabulary selection (in this case

speech acts) needs more priority. Further, the aspect of ttext structure can be somewhat ignored because the writers are mostly skilled in compiling story texts with the type and composition of the unit discourse used correctly (Djatmika, et.al. (2012a and 2012b) and Djatmika (2012a and 2012b).

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