

# THE SPEECH ACT OF COMPLAINTS IN TRAGEDY ONE ACT PLAY: A PRAMATIC STUDY

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## ABSTRACT

*Language as a tool of communication has multiple functions. One of these functions are employing different speech acts such as 'Complaint'. The act of complaining occurs at home and institutional environment in different shapes every day. The present study aims at identifying the types, strategies, and the directive acts of complaints, which are most, employed in the contemporary tragedy one act play. Weinbach's (1987) and Trosbrog's (1994) models of the analysis concerning the strategies, and directive acts of complaint with some modifications through an eclectic model are presented in this study. Results of the analysis of the tragedy one act play 'The End of Summer' concludes that 'Explicit Complaint' is most frequently used strategy. On the other hand, 'Request for Repair' has the dominance as a directive act of complaints, comparing it to 'Threat', which comes up infrequently in this one act play.*

**Key words:** Complaints, Strategies, Directive acts, Explicit complaint, Request for repair, Threat.

## 1. INTRODUCTION

Since we live in a world in which unexpected and unreasonable things occur from time to time, people complain in various settings in different forms every day. Complaints express the psychological status of being dissatisfied and displeasure about something. It is of two types: direct and indirect. The direct one is usually face-threatening acts, whereas the indirect is non-face-threatening for example: 'You acting like a child' is direct complaints and 'No, it is not good there is nothing good about this' is an indirect complaints. To accomplish the present study, contemporary Tragedy one act play is selected to be analyzed. Since very little is acknowledged concerning the similarities and differences of complaint strategies and also the realization patterns of the act exposed by the characters of the selected one act play. Accordingly, the present study investigates the types of complaint besides the strategies and the directive acts of complaint within the framework of drama i.e., one act play. The study also explores in which way the speakers employed specific kinds of complaint strategies in this play under analysis to originate social distance, to call off the relationship between the interlocutors to express

annoyance, disappointment, or certain specific negative judgements. Previous studies on the speech act of complaint in the one act plays are infrequent. So, it is time to pay attention to this category and to treat it an eventful aspect in literature.

## 2. SPEECH ACTS THEORY

Speech acts are utterances which achieve different functions such as requesting, greeting, advising, complaining, warning, persuading, etc. They are utilized in linguistics to imply a theory that analyzes the role of utterances in relation to the behavior of speaker and hearer in interpersonal communication (Crystal, 2003: 424). Yule (1996: 47) claims that Speech Acts are "actions performed via utterances".

In the 1930s the Oxford philosopher J. L. Austin was the first philosopher who developed the Speech acts theory and it was delivered in his lectures at Harvard University (1955). After his death it was published in (1962) under the title "How to Do Things with Words". Aitchison (1999: 99) states that an expression like 'Get

back' might produce the same concepts as a 'push'. A judge's statement:

#### 1. *I sentence you to five years in prison.*

The above mentioned sentence is not only a string of words, but has the similar effect as if the judge had a man along to a prison, and locked him up. This complete approach of studying language is known as 'Speech Act Theory' (SAT). It is a method by which linguists and philosophers have endeavored to categorize the ways in which humans utilize language, by treating it as parallel to other actions, which humans act. According to Mey (2001: 95) Speech acts are defined as verbal actions happening in the world. He claims that by producing a speech act, the speaker does something with his words. The speaker performs an activity that causes a success change in the existing situation.

Levinson (1983: 226) claims that among the matters in the general theory of language, Speech Act Theory has plausibly enticed the vast interest in 'psychologists', 'anthropologists', 'literary critics', 'linguists' and 'philosophers'. Linguists, specifically, have seen the ideas of speech act theory as variously applicable to problems in 'syntax', 'semantics', 'second language learning' and elsewhere. In addition, he states that in linguistic pragmatics, speech acts still one of the central phenomena that any general pragmatic theory must account for.

### 3. SPEECH ACT OF COMPLAINT

The act of complaining occurs in home and institutional environment in many shapes every day. Anyhow, it is an under-presented speech act correlated with the resources of studies on other speech acts such as requesting, apologizing, refusing and responding to compliments. Laforest (2002) and Edwards (2005) viewpoint of complaint as a concept that is hard to be defined in formal context, still many researchers have actually proposed the definitions of complaining in their own point of views. According to Trosborg (1995: 311), a complaint is an illocutionary act in which the speaker (complainer) expresses his or her disapproval or other negative feeling. Complaint is an expression of a psychological state of being dissatisfied or unhappy about something. According to Tanck (2002), the speech act of complaint occurs when a speaker reacts with displeasure or

annoyance to an action that has affected him/her in an unfavorable manner.

Complaint proposed as the term of negative feelings relating to what speakers produce as a complainable matter (Traverso, 2008). It usually refers to "expression of dissatisfaction addressed by an individual A to an individual B concerning behavior on the part of B that A feels unsatisfactory" (Laforest, 2002: 596), or to the complainer accounts for an offence (North, 2000). Complaint usually includes actions in which speakers indicates some violation or misbehavior on the part of the subject who bring about a problem and carry out some complainable action; such problem or complainable activity usually involves an objection on the part of the complainer (Edwards, 2005).

### 4. TYPES OF COMPLAINTS

Brown and Levinson (1978) classified complaints as face-threatening acts (FTA) which have strong power for perplexing the case of personal relationships. It is broadly concurrent that the speech act of complaint is face-threatening act to the hearer. When the speaker produced direct complaints, he/she is more probable to threaten the hearer's face, or in other words harm his/her feelings and hence harm the relationship between them. Boxer (2010: 163) states that there are two variant kinds of speech behaviors that are included in the speech act of complaint, which are direct complaints that called "face threatening acts" and indirect complaints that make solidarity in social interaction.

According to Brown and Levinson's (1987) politeness theory, direct complaint is different from indirect complaint. Direct complaint is ordinarily a face-threatening act, as it demands the addressee to manage a complaint. On other hand, indirect complaint is accomplished for seeking agreement. Actually, the indirect complaint is not necessarily a source of solidarity – building, so far, more of a request, which hidden for it. The reality that the replays of indirect complaint can function in this manner among speakers makes it a speech act that could possess positive dimensions for second language users (ibid.). "Direct Complaint", a complaint directed to a person who is in charge for a perceived offense or in a position in which he/she capable to modify the offense. It is prospected or suitable by a context when the one heard to perform a direct

complaint in different situations. As a result, in a complaint department, a direct complaint is prospective. For instance, a customer turns back an item to a store (Boxer, 2010:164).The following example illustrates this type of complaint:

2. *Could you be a little quieter? I'm trying to sleep*

In Gass&Neu (1995: 219) words an "indirect complaint" is "the expression of dissatisfaction to an interlocutor about oneself or someone/something that is not present" so the addressee is not involved in a perceived offence in "indirect complaints". For example:

3. *She never cleans up after her. Isn't that horrible?*

Pragmatists have also evince that 'direct' or 'indirect' complaints can be made by depending on the speaker's negative evaluation of the complainees'behaviour or the complainable matter is overtly or covertly reflected (Trosborg, 1994: 315).

The following examples (as cited in Boxer, 1993: 280) illustrate the types of the direct and indirect complaints.

### 1. Direct Complaint

11. *A is a male customer in restaurant; B is a male waiter:*

*A: Excuse me, I didn't order my hamburger well done. This is far from medium rare.*

*B: Sorry. We'll try again, but it will take a few minutes.*

According to this situation, it seems that the cook here who is essentially in charge, while the addressee or the waiter, is the party who capable to manage the offense.

### 2. Indirect Complaint

12. *Two male friends:*

*A:I'll tell ya, New York is terrible!*

*B:It's a zoo. Insane.*

## 5. DIRECTIVE ACTS OF COMPLAINTS

As proposed by Trosborg (1994: 320), the following are the fundamental three directive acts, which represent the function of complaint:

### A. Request for Repair

Request for repair is the first directive act of the complaint. In the superiority of cases, the essential aim of passing an ethical evaluation is made by complaint. In consideration of stop the complainees from doing the erring action, the complainer determines a complaint characterized in the complainable. It is regarded as a motive for the complainees to fix the complainable. Examine the following examples given by Trosborg (ibid.):

4. *Situation: Passenger to fellow passenger smoking in a nonsmoking department in a train.*

*- This is a non-smoker.*

### B. Request for Forbearance

Request for forbearance is the second directive act of the complaint. A complainer asks the complainees not to commit his/her mistake anymore (Trosborg, 1994: 322). For example:

5. *Well, I'd like to find out about this because I'm hoping it won't happen again.*

### C. Threat

According to the case that threat is the third directive act of the complaint, by delivering a specific threat, a complainer may choose to attack the complainees' face frankly. With an instantaneous outcome, she/he often states a warning. To produce the threat, affirm words, are frequently used by the speaker (Trosborg, 1994: 321). For instance, the following situation illustrates this type:

6. *Situation: A cassette was stolen from a shop.*

*-Now, give me back what you have stolen, or I shall have to call the police.*

The above mentioned example demonstrate that, the complainees is threatened by the complainer, when the complainer says that he will call the police if the cassette is not given back to him .

## 6. STRATEGIES OF COMPLAINTS

### 6.1 Trosborg Model (1994)

Trosborg (1994: 315) states four main strategies. These strategies are: 'No Explicit Reproach', 'Expression of Annoyance or Disapproval', 'Accusation', and 'Blame'. Later, she derives sub-strategies from those four main ones. Thus, the total number of strategies are eight, which are: 'Hints', 'Annoyance', 'Consequences', 'Indirect Accusation', 'Direct Accusation', 'Modified Blame', 'Explicit Blame (Behavior)', and 'Explicit Blame (Person)' (See Ch.2 section 2.7.2). The Model can be summarized as the following:

**1. Hints:** Hinting strategy may be utilized by the complainer to dispose of a struggle. According to this case, the proposition does not involve the complainable. Assertions are typical, Even though the content is unlike the propositional content of the complainable which differs from each other. The complainer denotes that he/ she informs about an offence and turns out the complainee indirectly in charge, in producing the assertion in the presence of the complainee. For instance: *Don't see much of you days, do I?*

**2. Annoyance:** A complainer can convey his/her annoyance, disapproval, dislike, etc. considering a specific state of affairs he/she regards rough for him/her. For example: *You know I don't like dust, I'm allergic to dust, didn't you know it?*

**3. Consequences:** The complainer endure the responsibility of the complainee but stay away from consider him/her as the guilty person, by publically confirming woeful states in the complainee subsistence. The outcomes generated from an offence, for which the complainee is not overtly in charge, might be mirrored by the utterance itself. For instance: *I have already spar, spa, I've already spent ten minutes oh, quarter of an hour I think it was, cleaning up the bathroom itself.*

**4. Indirect Accusation:** The complainer attempts to make the hearer a possible agentive of the complaint. For example: *Look at the mess, haven't you done any cleaning up for the last week?*

**5. Direct Accusation:** the complainee could be directly accused by the complainer of making the trespass. For

example: *You don't even clean up after you when you've been there, you used to do it, what's up with you now.*

**6. Modified Blame:** The modified disapprobation of an action is expressed by the complainer for which the accused is for another approach not considered by the accused in charge. For example: *It's boring to stay here, and I hate living in a mess, any way you ought to clean up after you.*

**7. Explicit Blame of the Accused's Action or Behavior:** An action for which the accused is in charge (in direct terms) is offensive, as the complainer obviously evince that. For instance: *Ah, surely, I know but I think it's irritating, really irritating the way I have to clean up every time after you, especially now, today I found dirty clothes of yours in my cupboard, I don't find that fair.*

**8. Explicit Blame of the Accused as a Person:** What is implied at all other levels is explicitly mentioned by the complainer, namely, that he/ she finds the accused a careless social figure. For example: *Mette (swear-word), really, one can never (swear-word) trust you a damn (ibid).*

## 6.2 Olshtain and Weinback Model (1987)

As discussed in the previous chapter Olshtain and Weinback (1987: 199) declare five essential levels of cruelty, which are identified in accordance with the position speaker takes with respect to the hearer's face. Beginning with the least severe, the following are the summary to the fundamental strategies:

**1. Below the Level of Reproach:** The Speaker avoids obvious indication of invasion event and chooses to lessen hearer's FTA, for example: *No harm done, let's meet some other time.*

**2. Disapproval or Annoyance:** The speaker reflects condemnation or annoyance of the trespass event but avoids the direct mention to hearer, for instance: *What terrible bureaucracy!*

**3. Explicit Complaint:** The speaker picks out this strategy to achieve an open face threatening act towards the hearer still without stimulus for example: *You are always late for these meetings and now we have less time to do the job.*

**4. Accusation and Warning:**The speaker carry out an open face strategy, when selecting this threatening act, and even involves potential approval for the hearer for instance:*Next time don't expect me to sit here waiting for you.*

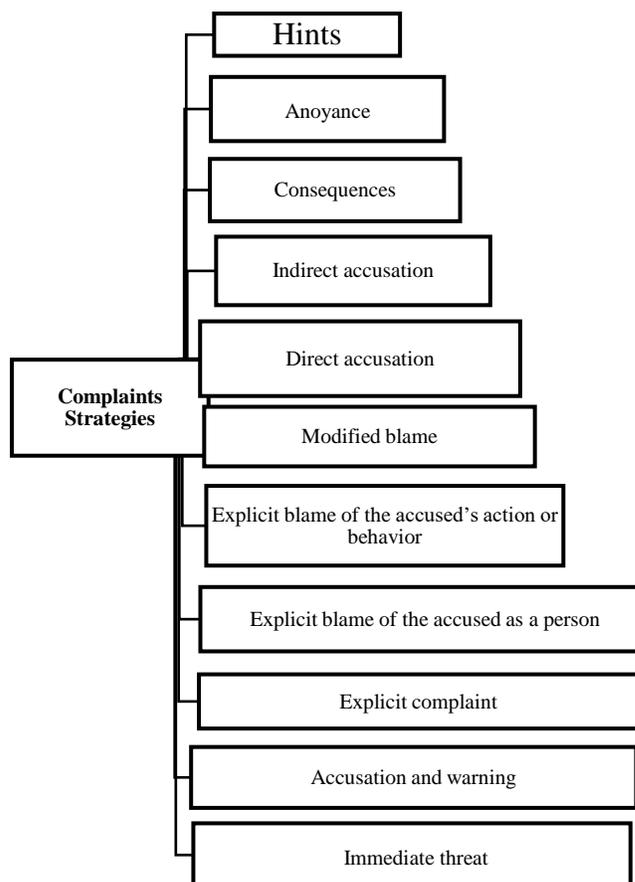
**5. Immediate Threat:**In selecting this strategy, the speaker face to face assaults the hearer's face. Final and instantaneous results are usually received by this strategy for example:*If we don't finish the job today, I'll have to discuss it with the boss.*

**7. RESEARCH METHOD**

**7.1 The Eclectic Model of analysis**

This model is created by the merge of two models of analysis namely, Trosborg (1994) and Olshtain and Weinbach (1987). Since the first two strategies of Olshtain and Weinbach (1987) which are (Below the Level of Reproach and Expression of Annoyance or Disapproval) are the same as these of Trosborg (1994) which are (Annoyance and Modified Blame), it is believed that the former ones of Olshtain and Weinbach can be dropped. The rest strategies of Olshtain and Weinbach (1987) namely, (Explicit Complaints, Accusation and Warning and Immediate Threat) are merged with the strategies of Trosborg (1994) which are (Hints, Annoyance, Consequences, Indirect accusation, Direct accusation, Modified blame, Explicit blame of the accused's action or behavior, Explicit blame of the accused as a person) . Hence, the total and final strategies of the Eclectic Model will be as the following: 1.Hints, 2.Annoyance, 3.Consequences, 4.Indirect Accusation, 5.Direct Accusation, 6.Modified Blame, 7.Explicit Blame of the Accused's Action or Behavior, 8.Explicit Blame of the Accused as a Person 9.Explicit Complaint, 10.Accusation and Warning, 11.Immediate Threat.

Also in this stage, the direct and indirect complaints are recognized for the purpose of analysis of the selected utterances, as well as the directive acts, which are discussed previously in chapter two. Three directives are introduced by Trosborg(1994): Request for Repair, Request for Forbearance, and Threat. Situational knowledge and character's personality are the main factors in the identification of the various contexts that include the speech act of complaints.



**Figure (1) Eclectic Model**

**7.2 DATA ANALYSIS**

The data that have been selected to be analysed is ‘The End of Summer’ a contemporary tragedy one act play (2002) written by KT Curran published by Family Plays.

**7.2.1The End of Summer 2002 (Tragedy One Act Play)**

**Characters:**

- Max: A teenager girl about to enter the ninth grade.
- Dalton: Max’s seventeen-year-old brother.
- Chantal: Max’s friend. She is about to enter the ninth grade.
- Joy: Max’s friend. She is about to enter the ninth grade.
- Amanda: Max’s friend, is the same age as the other girls.
- Stuart: Dalton’s friend. Stuart is a heavy drinker, smoker, and drug user.

**Table (1) The Analysis of the Tragedy Play ‘the End of Summer’**

No.	Complaints	Types of Complaints	Strategies of Complaints	Directive Acts of Complaints
1.	Max: <b>Get out here.</b> (P.1)	Direct	Annoyance	Request for repair
2.	Dalton: <b>Don’t tell me you gonna listen to that teeny bopper junk all night.</b> (P.1)	Direct	Hints	Request for forbearance
3.	Max: <b>If you come down here and start bothering us, you’re gonna regret it.</b> (P.1)	Direct	Immediate threat	Threat
4.	Dalton: <b>Well, if it up to me, I wouldn’t be here at all. I can’t believe this. The last real party night of summer and I’m not allowed to leave the house.</b> (P.1)	Direct	Explicit complaint	Request for repair
5.	Max: <b>I’m trying to get ready. I don’t have time to argue with you, Dalton.</b> (P.1)	Direct	Explicit complaint	Request for repair
6.	Dalton: <b>I just don’t think it’s fair, Mom goes off and leave me to baby-sit you and your little friends all night.</b> (P.1)	Indirect	Explicit complaint	Request for repair
7.	Max: <b>We don’t need baby-sit just stay upstairs and leave us alone.</b> (P.1)	Direct	Annoyance	Request for repair

8.	Max: <b>Don’t be gross.</b> (P.2)	Direct	Explicit blame of the accused’s action or behavior	Request for forbearance
9.	Dalton: <b>Do you really think I’m so low that I would hit on one of your little friends?</b> (P.2)	Direct	Hints	Request for repair
10.	Max: <b>And don’t call me Kid.</b> (P.2)	Direct	Annoyance	Request for forbearance
11.	Amanda: <b>Doesn’t anybody answer the door in this house? I’ve been out here for like an hour. Finally your brother lit me in. He is so hot.</b> (P.3)	Direct	Annoyance	Request for repair
12.	Amanda: <b>Your mom treats you like a baby.</b> (P.4)	Direct	Explicit complaint	Request for repair
13.	Amanda: <b>I hope I’m changing. I don’t want to be the same girl I was in the middle school.</b> (P.4)	Indirect	Explicit complaint	Request for repair
14.	Chantal: Max, I want to redo your make-up. Make your eyes darker... And we have to do something with your hair. <b>You don’t have to look like a stupid freshman walking into high school Monday.</b> (P.4)	Direct	Explicit blame of the accused as a person	Request for repair

15	Max: <b>You'll make me look like a Goth or something.</b> (P.5)	Direct	Hints	Request for repair
16	Chantal: <b>I can't believe you've never plunked your eyebrows. You've practically gotunibrow.</b> (P.5)	Direct	Explicit complaint	Request for repair
17	Max: <b>My mom never taught me anything about make-up.</b> (P.5)	Indirect	Explicit complaint	Request for repair
18	Amanda: <b>If you say that one more time, I'm going to kill you.</b> (P.5)	Direct	Immediate threat	Request for forbearance
19	Max: <b>I don't like it. I don't feel like myself at all.</b> (P.6)	Indirect	Explicit complaint	Request for repair
20	Dalton: <b>Hey don't talk about her like that.</b> (P.6)	Direct	Accusation and warning	Request for forbearance
21	Dalton: <b>She's already awesome. Leave her alone. You think guys like all that lipstick and powder and stuff. Well, we don't.</b> (P.7)	Direct	Explicit complaint	Request for forbearance
22	Dalton: <b>The very day of school the guys start hitting on the freshman girls. I'm telling you to watch out. You could end up in a lot of trouble.</b> (P.7)	Direct	Accusation and warning	Request for repair
23	Max: <b>I hate my brother! I hate him.</b> (P.8)	Indirect	Explicit complaint	Request for repair

24	Joy: <b>Ew. If that's what growing up is, I don't like it. I'd rather just be a kid.</b> (P.8)	Indirect	Explicit complaint	Request for forbearance
25	Amanda: <b>you're such a baby. You're in high school now. You've got to start acting like it.</b> (P.8)	Direct	Explicit blame of the accused as a person	Request for forbearance
26	Max: <b>I am so sick of hearing that You're in high school now. You're in high school now. We haven't even started yet.</b> (P.9)	Direct	Explicit complaint	Request for forbearance
27	Amanda: <b>High school starts on Monday, guys. And, it's true. She acts like a baby. And you do, too.</b> (P.9)	Direct	Explicit blame of the accused's action or behavior	Request for repair
28	Stuart: <b>And how Old are you? I mean, it's one more year and you're out of the house, right? When is she gonna let you decide what to do with your own life?</b> (P.9)	Indirect	Explicit blame of the accused's action or behavior	Request for repair
29	Dalton: <b>I'm 17 years old. I've been inhaling her Virginia Slims since the day I was born. I'd probably be addicted even if I'd never actually smoked a cigarette.</b> (P.9)	Direct	Explicit complaint	Request for repair

30	Stuart: <b>If I go more than an hour without a cigarette I turned into a werewolf or something.</b> (P.9)	Indirect	Explicit complaint	Request for repair
31	Dalton: <b>You are totally and completely, one hundred percent a loser.</b> (P.9)	Direct	Explicit blame of the accused as a person	Request for repair
32	Stuart: <b>I'm on my way over here and this guy is right behind me, breathing down my stupid neck, and I'm looking in the rearview mirror and I'm saying, "Get off my bumper, you freak." But he doesn't move, man. And so I whip my car over right beside him, and I'm yellin', "what do think you're doing, you idiot?"</b> (P.9)	Indirect	Explicit complaint	Request for forbearance
33	Dalton: <b>Man, would you shout up? You're talking waaaay too much.</b> (P.10)	Direct	Annoyance	Request for forbearance
34	Stuart: <b>Hey- then quit stealing all my whiskey and pour me some.</b> (P.10)	Direct	Explicit complaint	Request for forbearance
35	Dalton: <b>Now, now. Let's don't be greedy.</b> (P.10)	Direct	Modified blame	Request for forbearance
36	Dalton: <b>Hey- would you get this kid out of here? I told you I wasn't interested in babysitting tonight.</b> (P.11)	Direct	Explicit complaint	Request for repair

37	Dalton: <b>Are you crazy?</b> (P.11)	Direct	Hints	Request for repair
38	Dalton: <b>You've been yelling at me all night and now you don't want me to go?</b> (P.11)	Direct	Annoyance	Request for repair
39	Max: <b>Idon't know. I just don't think you should go. I've got a bad feeling about it.</b> (P.11)	Direct	Explicit complaint	Request for repair
40	Amanda: <b>Why would you have to come in and ruin everything?</b> (P.12)	Direct	Explicit blame of the accused's action or behavior	Request for forbearance
41	Chantal: <b>We've been looking all over for you guys! We made the pizza it's in the oven.</b> (P.12)	Direct	Explicit complaint	Request for forbearance
42	Max: <b>You've only had a couple of sips, Amanda. You're not drunk.</b> (P.13)	Direct	Explicit complaint	Request for repair
43	Amanda: <b>When are you gonna grow up?</b> (P.13)	Direct	Explicit blame of the accused as a person	Request for repair
44	Joy: <b>I hate you when you say that.</b> (P.13)	Direct	Annoyance	Request for forbearance

45	Amanda: <b>Of course Max and Joy are both too afraid to even try it.</b> (P.15)	Direct	Explicit complaint	Request for repair
46	Joy: <b>OMG. I bit it's my mom. I forget to call her.</b> (P.15)	Indirect	Explicit complaint	Request for repair
47	Joy: <b>Shut up. I feel guilty so guilty. I never lie to my mom.</b> (P.15)	Indirect	Explicit complaint	Request for repair
48	Max: <b>I don't want to play any more. I don't even like that game.</b> (P.15)	Direct	Explicit complaint	Request for forbearance
49	Max: <b>I don't care. I'm not gonna do it.</b> (P.15)	Direct	Annoyance	Request for forbearance
50	Amanda: <b>You know, Max, you are really starting to piss me off. This is supposed to be a party, you know, and ever since I got here you've been acting like total.</b> (P.15)	Direct	Explicit blame of the accused's action or behavior	Request for repair
51	Max: <b>I just don't see why we can't have fun the way we use to. I mean, we used to have so much fun crazy laughing our heads off fun, And we never needed a bottle of Jack Daniels to do it.</b> (P.16)	Direct	Explicit complaint	Request for repair

52	Amanda: <b>I just think you need to grow up and take a look at the real world. Teenage girls don't run around playing in the mud and having pajama parties. We're in high school.</b> (P.16)	Direct	Modified blame	Request for repair
53	Amanda: <b>No, really what do you know? Little Miss Innocent.</b> (P.16)	Direct	Annoyance	Request for repair
54	Amanda: <b>My mom drinks. And she doesn't care what I do. Half pf the time she's so busy with her new boyfriend she doesn't even notice if I'm home or not.</b> (P.16)	Indirect	Explicit complaint	Request for forbearance
55	Chantal: <b>Oh no. You know what happens to the first person who falls asleep.</b> (P.18)	Direct	Explicit complaint	Request for repair
56	Dalton: <b>We should have stopped, man! We should have stopped!</b> (P.19)	Direct	Explicit blame of the accused's action or behavior	Request for repair
57	Stuart: <b>Are you out of your mind? I really don't think we want to talk to the cops right now.</b> (P.19)	Direct	Hints	Request for forbearance

58	Dalton: <b>But we hit something, Oh God, I think it was a person. I swear, I think we hit something, man.</b> (P.19)	Direct	Accusation and warning	Request for repair
59	Dalton: <b>I can't believe this. Why did we have to get in the car? I told you we were too messed.</b> (P.19)	Direct	Consequences	Request for forbearance
60	Stuart: <b>I'm telling you if we go back, we're screwed.</b> (P.19)	Direct	Immediate threat	Request for forbearance
61	Stuart: <b>Would you get her out of here?</b> (P.19)	Direct	Explicit complaint	Request for repair
62	Stuart: <b>And man, you would better not have messed up my dad's car. He will kill me, Oh man he'll kill me.</b> (P.19)	Direct	Accusation and warning	Request for forbearance
63	Max: <b>And you just left? Dalton. You've to go back. You've to go back.</b> (P.19)	Direct	Direct accusation	Request for repair
64	Stuart: <b>Shut up, Kid, just shut up. Don't start getting him confused.</b> (P.19)	Direct	Explicit blame of the accused's action or behavior	Request for forbearance
65	Chantal: <b>Why? I just don't understand it. One minute she was there and we were laughing and then ...</b> (P.20)	Direct	Explicit complaint	Request for repair

66	Stuart: <b>I'm driving down the road and suddenly I'm surrounded by like twenty cops. It wasn't my fault, man. I wasn't even driving the car.</b> (P.20)	Direct	Explicit complaint	Request for repair
67	Dalton: <b>She was... she was bleeding right in front of me... and I was too messed up even to feel it.</b> (P.20)	Indirect	Explicit complaint	Request for repair
68	Amanda: <b>Why? Why? This happened? Because I wanted to smoke a stupid cigarette.</b> (P.20)	Indirect	Explicit complaint	Request for forbearance

## 8. RESULT AND DISCUSSION

### 8.1 Strategies of Complaints in the Tragedy Play: The End of Summer

Table (2) Complaints Strategies in the Tragedy Plays

No.	Strategies	Frequency	%
1.	Hints	5	7.3
2.	Annoyance	9	13.2
3.	Consequences	1	1.4
4.	Direct accusation	1	1.4
5.	Indirect accusation	0	0
6.	Modified blame	2	2.9
7.	Explicit blame of the accused's action or	7	10.2

	behavior		
8.	Explicit blame of the accused as person	4	5.8
9.	Explicit complaint	32	47.05
10.	Accusation and warning	4	5.8
11.	Immediate threat	3	4.4
		68	

Table (2) above, shows that 'Explicit complaint' strategy is the outstanding strategy among other complaints strategies which constitutes (32) from the total number (68) with (47.05%). 'Annoyance' strategy constitutes the second most common strategy in the tragedy one act play, which shapes (9) from the total number (68) with (13.2%). Other strategies in the tragedy play in this analysis vary in rates in the above statistical table as follows: 'Modified blame' shapes (2) from the total number (68) with (2.9%), 'Explicit blame of the accused action or behavior' which reads (7) and rates (10.2%), 'Hints' complaints strategy which constitutes (5) and amount (7.3%). 'Immediate threat' shapes (3) and estimate (4.4%). The table also gives a comprehensible view that four complaints strategies in this study reads the same amount, they are 'Explicit blame of the accused as person' and 'Accusation and warning', they constitute (4) from the total number with (5.8%). Other two similar strategies 'Direct accusation' and 'Consequences', they read (1) only from the total number (68) with (1.4%). Finally, 'Indirect accusation' have no occurrence and it reads nothing (Null).

### 8.2 Directive acts of Complaints in the Tragedy Play:

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Table (3) Directive Acts of Complaints in Tragedy Plays

No.	Directive acts of complaints	Frequency	%
1.	Request for repair	42	61.7
2.	Request for forbearance	25	36.7

3.	Threat	1	1.4
		68	

In accordance to the above table, it is clear that 'Request for repair' as a directive act of complaints illustrates the highest one comparing to the other directive acts of complaints in the tragedy play. It reads (42) from the total number (68) with the (61.7%). Directive acts of complaints of the type 'Request for forbearance' shapes (25) which rates (36.7%). The very lowest directive acts in this study is 'Threat' which constitutes only (1) from the total number (68) and this amounts (1.4%).

### 9. CONCLUSIONS:

Several relevant points came up based on the results of the analysis:

- Two mainly types of complaints can be categorized in terms of their patterns and functions. 'Direct Complaints' and 'Indirect Complaints'. 'Direct Complaints' are frequently employed in comedy and tragedy one act plays. This explains that 'Direct Complaints' exhibit the situations that hearers depict their unhappiness or annoyance immediately and face to face when they are perceived by the speaker as affecting him opposingly. In general, directness of complaining can be controlled by the characters.
- The results show that 'Explicit Complaint' is the higher complaint strategy and then followed by 'Annoyance.' 'Explicit Complaint' is utilized in this play to state that the characters prefer to perform an open face threatening act i.e., there is an explicit reference to the events / persons. On average, the rest strategies (Consequences, Direct Accusation, Modified Blame, Hints, etc.) have relatively occurred with low frequencies comparing to 'Explicit Complaint'. Only 'Indirect accusation' strategy is exempted from this study and reads nothing (Null).
- With regard to 'Directive Acts' of complaints, the results of the study apparently show that 'Request for Repair' then followed by 'Request for Forbearance'. 'Threat' is the lowest one. A related point to consider is that the characters in this plays tend not to threaten and to attack each

other openly by stating potential consequences caused by the offense. It justifies that complaint is brought out in order to fix unsatisfied situations / to express annoyance or anger. This is why 'Threat' as a directive act comes up infrequently in this one act plays.

4. In a nutshell, it is believed that complaint would create dramatic dialogues and would express passions on stage. It (complaint) is so central to tragic literature that remained at the heart of theatrical performance.

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