



A Pragmatic Analysis of Complaining Acts in the 2005 British Film *Pride and Prejudice*

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Abstract in English

This study conducts a pragmatic analysis of complaining acts as represented in the 2005 British film *Pride and Prejudice*. It aims to identify the most common speech act types and complaint strategies employed by characters and to explore their interactional functions and frequencies. To examine the data, the researcher applies Searle's (1976) classification of speech acts and Trosborg's (1994) taxonomy of complaint strategies, employing a descriptive qualitative approach supported by quantitative elements, such as percentages and frequencies. Based on the findings, the study indicates that Expressive speech acts are predominantly used in complaints (60%), allowing characters to convey dissatisfaction within social constraints. Among Trosborg's strategies, "Annoyance or Disapproval" (37.03%) and "Direct Accusation" (25.94%) are most prevalent, while "Hints," "Consequences," and "Indirect Accusation" are notably absent.

Keywords: *Pragmatics, Speech acts, Complaining acts*

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1. Introduction

Language, as a medium of communication, refers to conversation. Conversation is a form of communication that occurs when two or more people express themselves by exploring words, phrases, or sentences with specific intentions and under certain conditions. A conversation is an exchange of utterances and speech acts. Generally, a conversation represents the intention of the speakers. People

produce utterances not only to share ideas and to express their feelings but also to perform an action. In this course, they may get dissatisfied or disappointed with something that has been done by somebody they talk to. It occurs sometimes in our routines, for example, when somebody fails to do something that others request from them when you say something that is against another's interest. Not only by others, but also sometimes people get dissatisfied or disappointed about themselves (I am lazy), their place (it's dirty), or the environment (it's too hot to go somewhere). Sometimes, people express their negative feelings in conversation.

The expression of negative feelings is called a speech act of complaining. For that reason, the researcher was interested in conducting a study on the complaining act strategy and categorising the primary speech act types employed within the identified complaint sequences. This study attempts to answer the following questions: 1. "What are the most frequently occurring speech act types (Searle, 1976) in complaint sequences in *Pride and Prejudice*?" 2. "Which of Trosborg's (1994) complaint strategies are most prevalent, and how do characters employ them linguistically?". The researcher used Anna Trosborg's theory to analyse the complaints. To sum up, the goal of this study is to discover the complaining acts employed by the character in the film "*Pride and Prejudice*". This film is chosen as the source of the data because it contains numerous complaining acts. This research will give more information about the complaining strategies that people use and stimulate the students to study more about pragmatics, especially about speech acts.

2. Literature Review

2.1 Pragmatics

Wijana (1996) states that pragmatics is a field of linguistics rooted in the philosophy of language that examines the meaning of linguistic units according to context. The main focus of pragmatics is the speaker's intention. Pragmatics can be traced back to the foundational works of Charles S. Peirce (1930), Charles Morris (1938), and Rudolph Carnap (1942). According to May (2001), pragmatics examines intended meaning and how language is used in human communication as influenced by social norms.

Mey (2001, p. 23) states that "*language is a tool that people use to interact with each other socially and culturally, and not just to convey information that may alter the worldviews of others*". There is more to pragmatics than only dissecting words, phrases, or entire sentences. It is a widely recognized study topic that takes into account many factors that affect language use and comprehension in different contexts, such as the Ss' identities (gender, age, status, social distance, profession, group affiliation, origin, etc.), the interaction's context (business meeting, service encounter, party, etc.), the participants prior knowledge and beliefs, their communication goals and purposes and their social and emotional relationship with the other person (Mey, 2001).

The study of pragmatics focuses on how meaning is influenced by context and how language is employed in daily life. Context refers to the linguistic and non-linguistic elements that surround a speech and affect how it is understood. As a result, pragmatics investigates how language and context interact (Mey, 2009). As Stalnaker (1972) quoted by Jiang (2005, p. 11), "*Pragmatics is the study of linguistic acts and the contexts in which they are performed, and these contextual features are the subject matter of pragmatics*". Briner (2012) states that context is the central concept of

pragmatics, and without context, language would become less useful for communication and less significant in everyday life. Mey (2001, p. 45) clarifies “the decisive importance of context is that it permits us to make the best possible use of our linguistic resources, without having to spell out all the tiresome details every time we use a particular construction”.

2.2 Cooperative Principle

Communication is the outcome of the speaker (S) and the hearer (H) working together. Collaboration makes sure that when S speaks, H understands what s/he’s saying and contributes to the discussion, which eventually results in more effective communication. To have a productive conversation, the language user must be aware of the direction that the communication is providing (Grice, 1989). As Grice (1989) says, certain presumptions dictate the course of discussions, and these presumptions can be articulated as guidelines for the proficient and economical use of language. The four conversational basics are known as the maxims, and they represent a broad Cooperative Principle (henceforth CP). As stated by Grice (1989), these principles are as follows:

1. **Quantity:** This refers to the precise amount of data, such as:
 - Make your argument as descriptive as you can.
 - Avoid providing more information in your submission than is necessary.
2. **Quality:** It focuses on providing an accurate contribution, meaning that:
 - Don’t assert something you believe to be false.
 - Avoid making claims for which you lack adequate evidence.
3. **Relation:** It entails being pertinent right away.
4. **Manner:** This involves being direct, meaning:
 - Aim to avoid using ambiguity in speech.
 - Avoid vagueness.
 - Have boundaries (avoid superfluous prolixity), and after that, follow the order.

Grice (1975) sees that these four maxims may be found in any circumstance and can be observed or non-observance. The pervasive nature of complaining acts within “*Pride and Prejudice*” can be deeply understood through the lens of Grice’s CP. Complaints, fundamentally, often arise as a pragmatic response to a perceived violation or flouting of one or more of the CP’s maxims. When interlocutors fail to adhere to the maxims of Quantity (providing appropriate information), Quality (truthfulness), Relation (relevance), or Manner (clarity and orderliness), a breakdown in cooperative communication occurs, inevitably leading to dissatisfaction. In the highly constrained Regency-era society, confrontation and explicit accusations were largely eschewed due to stringent social decorum. Consequently, characters frequently resorted to strategies like “Annoyance or Disapproval” – the most prevalent complaint strategy in the film – as a socially permissible means to signal a felt breach of conversational expectations. This subtle yet clear expression of displeasure allowed them to register their complaint and highlight a perceived flouting of cooperative norms, such as a lack of expected civility (Manner/Relation) or an inappropriate assertion (Quality/Quantity), without overtly threatening their face or jeopardising their precarious social standing. Thus, while the CP implicitly guides interaction, its violation, often subtly conveyed through complaints like ‘Annoyance,’ serves as a critical mechanism for characters to navigate and comment upon the complex social dynamics of their time.

2.3 What are the Speech Acts of Complaint?

Complaints may be considered forms of speech acts that are distinct from others. These speech acts show the reaction of the speaker. They are frequently referred to as “expressive” speech acts, as they convey negative emotions, feelings, or attitudes, including disapproval, negligence, anxiety, dissatisfaction, indignation, censure, discomfort, grievance, discontent, culpability, frustration, or anger. The speaker's expression of emotions, feelings, or attitudes regarding the hearer's (or complainees) present or past behaviour fails to meet expectations (Walaszewska et al., 2010, p. 168). According to Trosborg (1994), a complaint is an “illocutionary act” where the speaker (the complainer) expresses disapproval or negative feelings about a “state of affairs” (the complainable). Crucially, the speaker holds the listener (the complainees) responsible for this situation, whether directly or indirectly. This definition highlights the act's function in conveying negative sentiment and assigning blame.

2.4 Definition of Movie

According to Klarer (2004, p. 57), Movies are repeatedly viewable visual performances that bring narratives to life. This broad medium encompasses diverse genres, ranging from action blockbusters to intricate period dramas and historical romances, as exemplified by the British film “*Pride and Prejudice*”. A film's script serves as its foundational blueprint, unifying the cinematic vision and effectively conveying the narrative through both written and spoken language. This integral element critically guides coherent and impactful film production.

3. Theoretical and Practical Frameworks

3.1 Eclectic Model

For this study, the researcher developed a three-part analysis model tailored to the nature of the data and the study's aims. This model incorporates Searle's Classification of Speech Acts (cf. 2.2), various types of complaints, and the Trosborg Model (1994).

3.1.1 Searle's Speech Act Theory

Austin (1962) was the earliest proponent of the “speech act” concept, arguing that individuals produce utterances not merely to convey information but to perform actions or make others act on what they are saying. For example, they may refuse, apologize, request, promise, or complain. It can also be characterized as a fundamental unit of communication that constitutes an element of language competence. Austin posits that the act of “saying” is equivalent to acting.

Five main classifications are employed by Searle (1976, p. 23) to classify speech acts:

1. The representative speech acts: describe conditions or events in the world, such as assertion, claim, and report. The speaker is obligated to the truth of the proposal expressed by these acts of speech.
2. Directive speech acts attempt to persuade the audience to perform an act; the speaker desires for the world to adjust to his or her words. The five distinct categories of directive speech acts are ordering, requesting, asking, advising, and pleading.
3. Commissive speech acts: They force the speaker to act, but it is to be performed in the future. They are characterized by the speaker's desire to match his or her words with the world. The various kinds include promising, planning, betting, vowing, opposing, and so forth.
4. Declarative speech acts: They alter the present state of the world.
5. The expressive speech acts convey the speakers' emotions and perspectives on the situation at hand. Apologizing, thanking, welcoming, congratulating, and complaining are different kinds of this form of speech act.

A speech act is a fundamental unit that serves a purpose in communication. It is an action performed by the speaker when uttering words such as apologies, complaints, requests, and compliments, among others. The speech act theory was initially proposed by Austin in 1962 and then expanded by Searle in 1975.

3.1.2 Types Of Complaints

Brown & Levinson (1978) classified complaints as face-threatening acts (FTA), which contain a significant capacity for confusing personal relationships. It is generally thought that the speech act of complaint is a face-threatening act to the listener. The speaker is more likely to threaten the hearer's face, or in other words, harm their emotions, thereby affecting the relationship between them, when they make direct complaints. According to Boxer (2010, p. 163), the speech act of complaint includes two distinct types of speech acts: direct complaints, which are referred to as "face-threatening acts," and indirect complaints, which involve social interaction and build solidarity.

In Trosborg's words (1994), 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 :

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

Pragmatists have also shown that direct or indirect complaints can be made depending on the speaker's negative evaluation of the complaine's behaviour or whether the complainable matter is overtly or covertly reflected (Trosborg, 1994, p. 315). The following examples (as cited in Boxer, 1993, p. 280) illustrate the types of direct and indirect complaints.

A. Direct Complaint

2. A is a male customer in the 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.*"

In this situation, the cook is in charge, while the addressee or server is capable of managing the offence.

B. Indirect Complaint

3. Two male friends:

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

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

The two examples mentioned by Brown & Levinson (1978) illustrate that both direct and indirect complaints lead to lengthy interactions between the speaker and addressee. Shared beliefs and attitudes can be expressed in an indirect complaint; one can find conversational material upon which direct complaints are typically face-threatening, acting because they confront the party that is either responsible for or can remedy the perceived offence (Boxer, 1993, p. 280).

3.1.2 Trosborg's Strategies of Complaining (1994)

To investigate the use of complaining acts strategies in the selected film, the researcher refers to Trosborg's (1994, p. 315) theories to classify the categories of complaining acts used by the character in *Pride and Prejudice*. There are eight complaining strategies, which are divided into four categories, as stated by Trosborg (1994). The Model can be summarized as follows:

A. No Explicit – Cat. I

The complainant does not explicitly assert that something is bad, and the complainees is uncertain whether an offence has been identified. This strategy is inadequate; however, it will facilitate the development of stronger strategies.

Str. 1. Hints:

The complainer may utilize a hinting strategy to resolve a struggle. According to this case, the proposition does not involve the complainant. Assertions are typical, even though the content is unlike the propositional content of the complainable, which differs from each other. The complainer denotes that they informed us about an offence, and it turns out the complainees is indirectly in charge of producing the assertion in the presence of the complainees. For instance:

4. *"I don't see many of you days, do I?"*

B. Expression of annoyance or disapproval – Cat. II

A complainer can express disappointment, dislike, disapproval, etc., concerning a state that is considered bad for the complainer. The complainer implies that they hold the complainees responsible but avoids mentioning them as the guilty person.

Str. 2. Annoyance: A complainer can convey annoyance, disapproval, dislike, etc., considering a specific state of affairs they regard as rough for them. For example,

5. *"you know I don't like dust, and I'm allergic to dust, didn't you know it?"*

Str. 3. Consequences: The complainer endures the responsibility of the complainee but stays away from considering them as the guilty person by publicly confirming woeful states in the complainee's 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,

6. *"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".* (Trosborg, 1994, p.317).

C. Accusation – Cat. III

Str. 4. Indirect Accusation: The complainer attempts to make the hearer a possible agent of the complaint. For example,

7. *"Look at the mess. Haven't you cleaned up for the last week?"*

Str. 5. Direct Accusation: The complainer could directly accuse the complainee of making the trespass. For example,

8. *"You don't even clean up after yourself when you've been there; you used to do it; what's up with you now?"*

D. Blaming – Cat. IV

An act of blame implies that the accused is responsible for the offence. The complainant makes a value judgment regarding the complainee, which is the most direct strategy for making a complaint.

Str. 6. Modified Blame: The complainer expresses a modified disapprobation of the action for which the accused is for another approach not considered by the accused in charge. For example,

9. *"It's boring to stay here, and I hate living in a mess. Anyway, you ought to clean up after yourself."*

Str. 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 evinces that. For instance:

10. *"How could you do that stupid thing while I am trying to concentrate on reading?"*

Str. 8. Explicit Blame of the Accused as a Person: The complainer clearly states that he considers the accused to be a non-responsible member of society. For Example:

11. *"Would you dare to play loud music as if you were alone at home? Damn! I cannot concentrate; turn off the radio!"*

Table 4: Categories and Strategies according to Trosborg(1994)

No	Category	Strategy
1	No Explicit reproach	1. Hint
2	Expression of disapproval	2. Annoyance 3. Ill consequences
3	Accusation	4. Indirect 5. Direct
4	Blame	6. Modified Blame 7. Explicit blame (behavior) 8. Explicit blame (person)

3.2 Method of analysis

The methodology applied in this study was a qualitative analysis supported by quantitative elements (percentages and frequencies) for clarity and comprehensiveness. This study analyses speech act types, Complaint types, and Trosborg's complaint strategies as represented in the *Pride and Prejudice* movie. It ties in to interpreting the data, validating the findings, presenting the quantitative results, and illustrating social phenomena suitable for deep qualitative investigation.

3.3 Data collection

The data for this research were taken from the British movie entitled *Pride and Prejudice*, directed by Joe Wright and with a screenplay penned by Deborah Moggach. Released in 2005, this adaptation of Jane Austen's celebrated classic novel.

The following are the main criteria adopted in selecting the extract for the analysis:

- I. Different complaint types are studied /in the selected extracts, which express direct and indirect complaints.
- II. The selected extracts contain all the strategies of Trosborg (1994)

The procedures for analysing the data are arranged and directed to achieve the overall result.

Five steps are displayed logically and systematically to make the analysis smooth and easy, and the outcomes satisfactory. They run as follows:

Step 1: Identifying and selecting the scripts that feature complaint scenes.

Step 2: Adopting utterances from the chosen extracts

Step 3: Exploring the types and strategies of complaints

Step 4: Distinguishing between direct and indirect complaints

Step 5: Applying an eclectic model of Trosborg's (1994) and Searle's (1976) classification of speech acts.

4. Analysis and Discussion

4.1 The Analysis

Table 1 demonstrates the categories of the speech acts used, the strategies and types of Complaints, and the analysis of the quotes that contain complaints uttered by the characters of the movie (*Pride and Prejudice*).

Table 1: Categorization and Analysis of Complaints with Reference to the Characters

No.	Complaints	Types of Complaints	Speech Acts Category	Strategies of Complaints	Analysis
1	<i>Mrs Bennet: My dear Mr Bennet, how can you be so tiresome! You know that he must of marry one them."</i>	direct	expressive	Annoyance/ Modified Blaming	She openly expresses her displeasure toward Mr Bennet. She calls his behaviour "tiresome," implying a moral or societal failing, without a direct condemnation
2	<i>Caroline Bingley : Good lord, Miss Bennet. Have you walked here??. goodness, did you see her petticoat? Six inches deep in mud</i>	direct	expressive	Annoyance or Disapproval/ Explicit Blame (Behaviour)	While Caroline does not explicitly accuse Elizabeth of impropriety, her remarks suggest that Elizabeth is responsible for her disheveled appearance. However, Caroline's attempt to discredit Elizabeth is only half compelling.
3	<i>Elizabeth (In Some Desperation) : Mr Collins, I am perfectly You serious. could not make me happy, and I'm convinced I'm the last woman in the world who</i>	direct	Assertive or Representative/ Expressive	Annoyance	She expresses her growing desperation. She asserts her seriousness and their incompatibility. She disagrees with him and thinks it is a false claim

	<i>could make you happy.</i>				
4	Elizabeth: <i>Sir! I am not the sort of female to torment a respectable man. Please understand me – I cannot accept you!</i>	direct	Expressive / Assertive	Annoyance or Disapproval	Her exclamation has an obvious tone of annoyance and disagreement with his assumptions.
5	Lady Catherine: <i>No governess? Five daughters brought up at home without a governess, I never heard such a thing! Your mother must have been quite a slave to your education.</i>	direct	Expressive	Explicit Blame (Person)	Lady Catherine isn't just blaming a specific behaviour but rather making a sweeping negative judgment about the entire upbringing and, by extension, the competence of Elizabeth's mother.
6	Lady Catherine: <i>All! What, five out at once? Very odd! And you only the second - the second-younger ones out before the elders are married! Your youngest sisters must be very young.</i>	direct	Expressive	Annoyance or Disapproval	Her exclamations "Very odd!" are direct expressions of her disapproval of the situations described (<i>no governess, all sisters out</i>).

7	<i>Lady Catherine: Upon my word, you give your opinion very decidedly for so young a person. Pray, what is your age?</i>	direct	Expressive	Explicit Blame (Behaviour)	Her comment, "Upon my word, you give your opinion very decidedly for so young a person", clearly criticizes Elizabeth's speech style, suggesting it is inappropriate.
8	<i>Elizabeth: Prepare yourself for something very dreadful. (Stops Playing) The first time I saw him, at the Assembly, he danced with nobody at all - even though gentlemen were scarce and there was more than one young lady who was sitting down without a partner.</i>	direct	Expressive	Direct Accusation	She is directly accusing him of unsociable and inconsiderate behaviour and highlighting its negative social impact.
9	<i>Elizabeth (smiles sweetly): True, and nobody can be introduced in a ballroom. Maybe you should take your aunt's</i>	Direct	Expressive	Explicit Blame (Person)	She uses sarcasm to dismiss his excuse and reinforces her complaint about his lack of social effort. She sharply critiques his confessed lack of social talent and implies he should work on it, referencing Lady

	<i>advice and practice.</i>				Catherine's earlier maxim.
10	<i>Elizabeth (trembling with emotion): I might as well enquire why, with so evident a design of insulting me, you chose to tell me that you liked me against your better judgement. If I was uncivil, that was some excuse</i>	Direct	Expressive	Direct Accusation/ Disapproval	Her entire speech strongly disapproves of Darcy's character and actions. She accuses him of intentionally insulting her during his proposal and complains about this.
11	<i>Elizabeth: Do you think that anything might tempt me to accept the man who has ruined, perhaps forever, the happiness of a most beloved sister?</i>	Direct	Expressive	Direct Accusation	Strongly blames (accuses) Darcy of destroying her sister's happiness and expresses her anger.
12	<i>Elizabeth: Do you deny it, Mr Darcy? That you separated a young couple who loved each other, exposing your friend to the censure of</i>	Direct	Directive/ Expressive	Direct Accusation	Her detailed account of his separation from Jane and Bingley, "That you separated a young couple...", contains a series of explicit accusations detailing his wrongdoings.

	<i>the world for caprice, and my sister to its derision for disappointed hopes, and involving them both in misery of the acutest kind?</i>				
13	<i>Elizabeth (blurts out): How could you do it?</i>	Direct	Expressive	Explicit Blame (Behaviour)	Her question functions as an explicit condemnation of his confessed action.
14	<i>Elizabeth: What excuse can you give for your behavior to him? You have ruined his chances, and yet treat him with sarcasm?</i>	Direct	Directive/ Expressive / Assertive	Direct Accusation	Elizabeth accuses Darcy of ruining Wickham's chances, and she blames him for that.
15	<i>So Darcy: this is your opinion of me! Thank you for explaining so fully. Perhaps these offences might have been overlooked, if your pride had not been hurt -</i>	Direct	Assertive	Direct Accusation	Darcy accuses Elizabeth of being motivated by pride.
16	<i>Elizabeth: And those are the words of a</i>	Direct	Representa tive\ Expressive	Explicit Blame (Behaviour)	She lists what she asserts are his defining, negative character traits, and

	<p><i>gentleman? From the first moment I met you, your arrogance and conceit, your selfish distain of the feelings of others, made me realize that you were the last man in the world I could ever be prevailed upon to marry.</i></p>				<p>she expresses her total and utter disdain for his character, which functions as the ultimate complaint.</p>
17	<p><i>Lady Catherine: Miss Bennet, I warn you, I am not to be trifled with. A report of a most alarming nature has reached me that you intend to be united with my nephew, Mr Darcy. [...] I know this to be a scandalous falsehood...[. .]</i></p>	Direct	Directive	Explicit Blame (Behaviour)	<p>Lady Catherine is not merely hinting at annoyance; she is very clearly articulating her disapproval of a specific perceived action by Miss Bennet.</p>
18	<p><i>Lady Catherine: If? Do you then pretend to be ignorant of it? Has it not</i></p>	Direct	Directive\ Expressive	Direct Accusation	<p>She directly attributes the “circulation” of the report to Miss Bennet. This is a clear and explicit</p>

	<i>been industriously circulated by yourself?</i>				accusation of Miss Bennet's actions.
19	<i>Lady Catherine: This is not to be borne. Has my nephew made you an offer of marriage?</i>	Direct	Expressive	Annoyance or Disapproval	Lady Catherine states that the situation (the possibility of a marriage offer) is completely unacceptable and intolerable to her.
20	<i>Lady Catherine: Oh, obstinate girl! This union has been planned since their infancy. Do you think it can be prevented by a young woman of inferior importance in the world...? Heaven and earth are the shades of Pemberley to be thus polluted? Now tell me once and for all, are you engaged to him?</i>	Direct	Expressive \ Directive	Explicit Blame (Person)	Lady Catherine directly attacks Elizabeth's character and social standing, calling her an "obstinate girl." She is not just criticizing an action; she is demeaning Elizabeth's very being and social worth. Her lament about Pemberley being "polluted" also implicitly blames Elizabeth's person for potentially tarnishing the family's legacy.
21	<i>Elizabeth: I will not. And I certainly never shall. [...] You</i>	Direct	Directive	Explicit Blame (Behaviour)	This is an undeniable and explicit accusation of Lady Catherine's specific negative

	<i>have insulted me in every possible method and can now have nothing further to say. I must ask you to leave immediately. Good night.</i>				actions (insulting Elizabeth). She is directly identifying Lady Catherine's behaviour as offensive.
22	<i>Lady Catherine: I have never been thus treated in my entire life.</i>	Direct	Expressive	Annoyance or Disapproval	It is a classic expression of disapproval and complaint about Elizabeth's behaviour.
23	<i>Elizabeth: For once in your life. Just leave me alone.</i>	Direct	Directive	Annoyance or Disapproval	She clearly expresses annoyance and a complaint about the intrusion.
24	<i>Elizabeth (tears in her eyes): I do like him! [...] (With Passion). I love him! He's not proud. It's I who's been prejudiced... You don't know him, Papa...if I told you what he's really like.</i>	Indirect	Expressive \ Representative	Disapproval or Annoyance	She makes a factual claim about Darcy's character, corrects a misconception, and expresses her regret and self-condemnation for her earlier mistaken judgment.

4.2 Discussion of the Results

This section presents the findings from a pragmatic analysis of complaint sequences in the selected movie. The results are organized thematically to answer the guiding research questions, integrating qualitative descriptions with quantitative data derived from the analyses.

4.2.1 Overall Distribution of Complaint Strategies (Trosborg's Model)

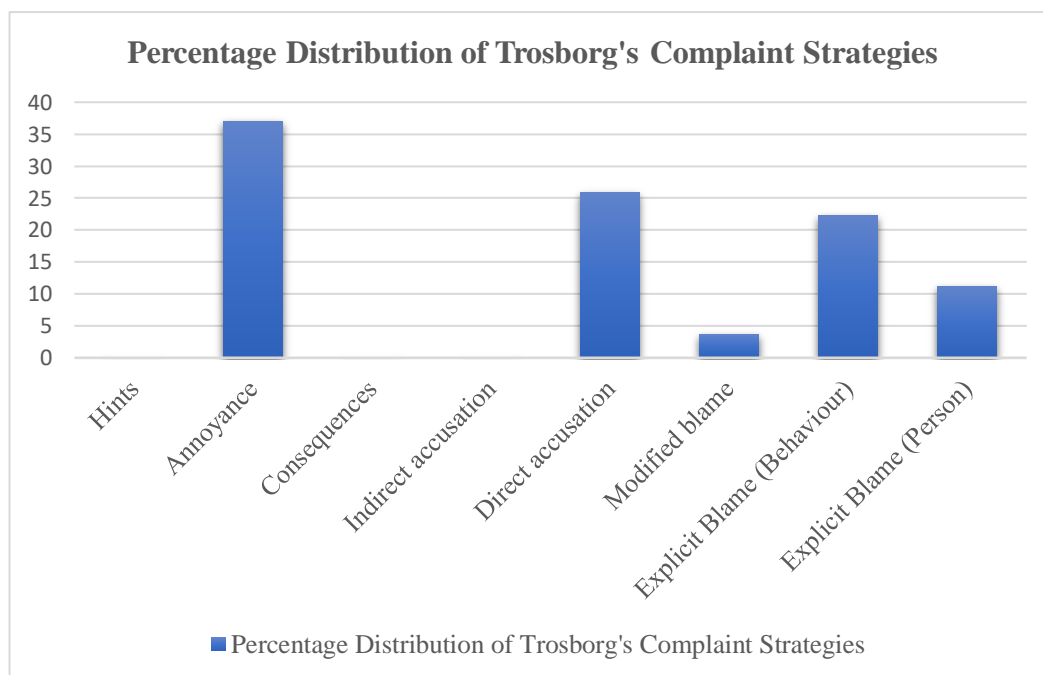
The ‘Annoyance’ strategy prevails owing to Regency-era social constraints

Table (2) Complaints Strategies in *Pride and Prejudice*

N O.	Strategies	Frequencies	Percentages %
1	Hints	0	0%
2	Annoyance	10	37.03%
3	Consequences	0	0%
4	Indirect accusation	0	0%
5	Direct accusation	7	25.94%
6	Modified blame	1	3.70%
7	Explicit blame of the accused's action or behaviour	6	22.22%
8	Explicit blame of the accused as a person	3	11.11%
Total		27	100%

As shown in Table 2 above, Strategy 2: Annoyance was the most dominant complaint strategy, accounting for (37 %) (10 out of 27 instances) of all identified complaints. Direct accusation follows with (25%) (7 cases). Strategy 3: Consequences, Strategy 4: Indirect Accusations, and Strategy 1: Hints were not observed in the analyzed data, representing (0 %) of the total. Less frequent strategies included Strategy 6: Modified Blaming (3%) and finally, Strategy 8: Explicit Condemnation of the Accused as a Person, occurring only (11%).

Figure 1: Complaints Strategies in *Pride and Prejudice*



The analysis (as quantitatively summarized in Section (4.2.1) reveals a range of Trosborg's complaint strategies, each constructed with specific linguistic features

and deployed for distinct communicative purposes. Based on the research analysis and in light of the prevailing social traditions of the Regency era, the high frequency of 'Annoyance or Disapproval' (37.03%) as a complaint strategy can be substantiated as follows:

The Regency era in England (early 19th century) was characterised by stringent social etiquette and strict decorum in communication, particularly between men and women and within elite social circles. The primary objective of the conversation was to maintain a pleasant and agreeable atmosphere, avoiding confrontation. Key aspects of these conventions included this strategy, which allowed characters to articulate their displeasure or indignation in a socially acceptable manner, without resorting to overt accusations or direct blame, which would have been considered a major breach of etiquette. It offered a means to convey vexation without being overtly aggressive. In a society that prioritised reputation and social appearance, expressing 'Annoyance' permitted the complainer to register their dissatisfaction without significantly threatening the interlocutor's "face," thereby minimising the likelihood of open confrontation.

The notable absence of strategies such as 'Hints,' 'Consequences,' and 'Indirect Accusation' suggests that characters likely found 'Annoyance or Disapproval' to strike a balance between necessary clarity and polite conduct. While hints might be too ambiguous, explicitly mentioning consequences or even indirectly accusing could be perceived as more face-threatening than merely expressing personal annoyance.

4.2.2 Distribution of Speech Act Types in Complaint Sequences

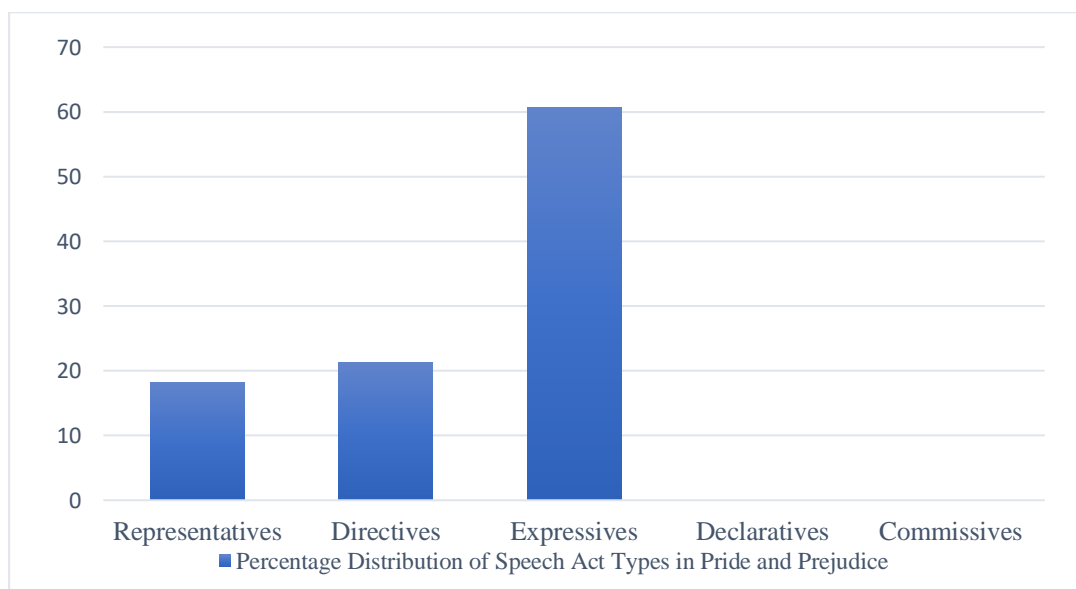
The analysis also categorized the primary speech act types employed within the identified complaint sequences, following Searle's (1976) classification. Table 3 illustrates the distribution of these speech act types.

Table (3) *Frequency Distribution of Speech Act Types in Complaint Sequences*

Speech Acts Types	Frequency	Percentage (%)
Representatives	6	18.18%
Directives	7	21.21%
Expressives	20	60.61%
Declaratives	0	0%
Commissives	0	0%
Total	33	100%

According to Table 3, Expressives are the most frequently used speech act type in complaint sequences, accounting for 60% (20 instances), indicating direct expressions of the speaker's psychological state. Directives represent 21% (7 instances), suggesting that characters frequently complain to get the hearer to do something. Representatives follow with 18% (6 cases); this shows that characters often complain by stating facts, describing states of affairs, or asserting beliefs about the problematic situation. Whereas Declaratives and Commissives are not observed in the complaint acts analyzed.

Figure 2: *Percentage Distribution of Speech Act Types in Complaint Sequences*



Characters in *the Pride and Prejudice* movie use a combination of speech acts to deliver their complaints. This film features more Expressive speech acts. Characters frequently complain by expressing disapproval, shock, or sarcasm. In the highly formal society depicted in *Pride and Prejudice*, Directives and Representatives are

often considered impolite or socially unacceptable, particularly for women. Openly expressing strong negative emotions like disapproval, shock, or sarcasm (Expressives) allows characters to convey their dissatisfaction and critique situations without entirely breaking social decorum. Commissives are not observed. The very low percentage of Commissives in complaints is logical because it commits the speaker to a future course of action (e.g., “I promise...”, “I guarantee...”) as it is a well-known fact that Commissives, by its very nature, deal with the uncertain future, whereas complaints deal with the verifiable present. When making a complaint, the speaker is typically focused on the hearer's actions or the problematic situation, not on committing themselves to the complaint. The complete absence of Declaratives is entirely expected for complaint acts. When a person complains, they are expressing their dissatisfaction or seeking a change; they are not performing an act that fundamentally alters reality simply by saying it. Complaining itself is not an institutional act like declaring war or firing someone.

5. Conclusion

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

1. Two main types of complaints can be categorized in terms of their patterns and functions—direct complaints and indirect complaints. Direct complaints are frequently employed in the film. This explains that direct complaints occur when hearers express their unhappiness or annoyance immediately and face-to-face, particularly when the speaker perceives them as affecting him negatively. In general, the directness of complaining can be controlled by the characters.
2. The results show that Expressives are the most frequently used speech act type in complaint sequences, representing (60%) of occurrences in the film. It focuses on conveying the speaker's internal emotional state (dissatisfaction, vexation) rather than directly assigning blame or demanding action from the other party.
3. Characters in the selected films construct and use various complaint strategies from Trosborg's model. Strategy 2 (Annoyance / Disapproval) is the most dominant, accounting for (37%) of all identified complaints. The 'Annoyance or Disapproval' strategy served as a pragmatic solution for characters in *Pride and Prejudice* to vocalise complaints within a social environment that imposed strong constraints on direct expression and confrontation. This allowed them to preserve their social standing and reputation while effectively signalling their displeasure. Other strategies observed include Explicit blame of the Accused's Action, Direct Accusation, Modified Blaming, and Explicit blame of the accused as a Person, serving purposes ranging from subtle hints to direct blame. Whereas Hints, Consequences, and Indirect Accusations were notably absent in the analysed data.

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Abstract in Arabic

ملخص البحث

تُجري هذه الدراسة تحليلاً براغماتياً لأفعال الشكوى كما وردت في الفيلم البريطاني "كبرياء وهوى" لعام 2005. وتهدف إلى تحديد أنواع أفعال الكلام واستراتيجيات الشكوى الأكثر شيوعاً التي تستخدمها الشخصيات، واستكشاف وظائفها التفاعلية وتكرارها.

في إطار تحليل البيانات، طبق الباحث تصنيف سيرل (1976) لأفعال الكلام وتصنيف تروسبورغ (1994) لاستراتيجيات الشكوى، متبنياً منهجاً وصفيًا نوعيًا مدعومًا بعناصر كمية (كالنسب المئوية والتكرار)، و بناءً على النتائج، تشير الدراسة إلى هيمنة أفعال الكلام التعبيرية على صيغ الشكاوى (60%)، مما يسمح للشخصيات بالتعبير عن عدم رضاها ضمن القيود الاجتماعية. ومن بين استراتيجيات تروسبورغ، كانت استراتيجيات "الانزعاج أو عدم الموافقة" (37.03%) و"الاتهام المباشر" (25.94%) هي الغالبة، بينما كانت "التلميحات"، و"العواقب"، و"الاتهام غير المباشر" غائبة بشكل ملحوظ.
