



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

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Abstract in English

This study conducts a sociopragmatic analysis of complaining acts as represented in the 2005 British film *Pride and Prejudice*. It attempts to answer the following questions: 1. What are the most frequently employed speech acts within complaint sequences, and what interactional functions do these acts serve? 2. How do characters construct and use different complaint strategies and types, and how frequently do they occur?

To examine the data, the researcher applies Searle's (1976) classification of speech acts and Trosborg's (1994) taxonomy of complaint strategies using a descriptive qualitative approach supported by quantitative elements, i.e. 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.

Paper Info

Keywords

sociopragmatics,
Speech acts,
Complaining acts.

1. Introduction

Language, as a medium of communication, refers to conversation. Conversation is a communication that happens when two or more people express themselves by exploring words, phrases, or sentences with certain intentions and certain conditions. A conversation consists of utterance or speech. 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, it is possible that 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 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 hot to go somewhere). Sometimes, people express their negative feelings in the 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. 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 used by the character in the film entitled "Pride and Prejudice". This film is chosen as the source of the data because there are a lot of complaining acts in it. This research will give more information about complaining strategies that people use and stimulate the students to study more about socio-pragmatics, especially about speech acts.

2. Literature Review

2.1 Sociopragmatics

Sociopragmatics is an approach to the study of language and discourse (Angermuller et al., 2014, p. 259). Leech (1983) is one of the first linguists to recognize sociopragmatics as a crucial component of general pragmatics. He subdivides general pragmatics into two areas: pragmalinguistics and sociopragmatics. Richards and Schmidt (2002) assert that pragmalinguistics refers to the interface between linguistics and pragmatics, concentrating on the linguistic means utilized to achieve pragmatic ends. In contrast, sociopragmatics is concerned with "the relationship between social factors and pragmatics".such as "the social relationship between speaker and hearer" (p. 411).

In social interaction, language is determined by the social context in which it is used. In other words, people use language differently in different social situations. Sociopragmatics highlights the interaction between language and its social context. Crystal (2008, p. 441) states that sociopragmatics denotes "the way conditions on language use derive from the social situation". Swann et al. (2004, p.247) suggest another view of sociopragmatics, emphasizing the "social or cultural factors that

influence language use”, i.e., how language is subjected to social factors such as power, gender, and authority.

2.2 Speech Act Theory

Philosopher 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 (1976:23) 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 perform an action, 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.

2.3 What is the Speech Act 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, Kisielewska-Krysiuk & Piskorska, 2010, p. 168). Trosborg (1994, pp. 311-312) asserts that a complaint is "an illocutionary act in which the speaker (the complainer) conveys his/her disapproval, negative feelings, etc. towards the state of affairs described in the proposition (the complainable) and for which he/she holds the hearer (the complainees) responsible, either directly or indirectly.

3. Analysis and Discussion

3.1 The Analysis

Obviously, Table 1 below 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	Mrs Bennet: My dear Mr Bennet, how can you be so tiresome! You know that he must marry of them. one	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 serious. You could not make me happy and I'm convinced I'm the last woman in the world who could make you happy.</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.
4	<i>Elizabeth: 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	<i>Lady Catherine: 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	<i>Lady Catherine: All! What, five out at once? Very odd! And you only the second - the younger ones out before the</i>	direct	Expressive	Annoyance or Disapproval	Her exclamations "Very odd!" is direct expressions of her disapproval of the situations described (no

	<i>elders are married! Your youngest sisters must be very young.</i>				<i>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</i>	direct	Expressive	Explicit Blame (Person)	She clearly uses sarcasm to dismiss his excuse and reinforces her complaint about his lack of social effort. She sharply

	<i>your aunt's advice and practice.</i>				critiques his confessed lack of social talent and implies he should work on it, referencing Lady 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 the</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

	<i>world for caprice, and my sister to its derision for disappointed hopes, and involving them both in misery of the acutest kind?</i>				explicit accusations detailing his wrongdoings.
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 this Darcy: 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 gentleman? From the first moment I met you, your arrogance and conceit, your</i>	direct	Representative/ Expressive	Explicit Blame (Behaviour)	She lists what she asserts are his defining, negative character traits, and she expresses her total and utter disdain for his

	<i>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>				character, which functions as the ultimate complaint.
17	<i>Lady Catherine: Miss Bennet, I warn you, I am not to be trifled A report with 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>	direct	Directive	Explicit Blame (Behaviour)	Lady Catherine is not merely hinting at annoyance; she is very clearly articulating her disapproval of a specific perceived action by Miss Bennet.
18	<i>Lady Catherine: If? Do you then pretend to be ignorant of it? Has it not been industriously circulated by yourself?</i>	direct	Directive\ Expressive	Direct Accusation	She directly attributes the "circulation" of the report to Miss Bennet. This is a clear and explicit 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 birth, of no importance in world...? the 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 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>	Direct	Directive	Explicit Blame (Behaviour)	This is an undeniable and explicit accusation of Lady Catherine's specific negative actions (insulting Elizabeth). She is directly identifying Lady Catherine's behaviour as offensive.
22	<i>Lady Catherine: I</i>	Direct	Expressive	Annoyance or	It is a classic expression of

	<i>have never been thus treated in my entire life.</i>			Disapproval	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.

3.2 Discussion of the Results

This section presents the findings from a sociopragmatic 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.

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

Apparently, 'Annoyance' strategy prevails owing to Regency-era social constraints

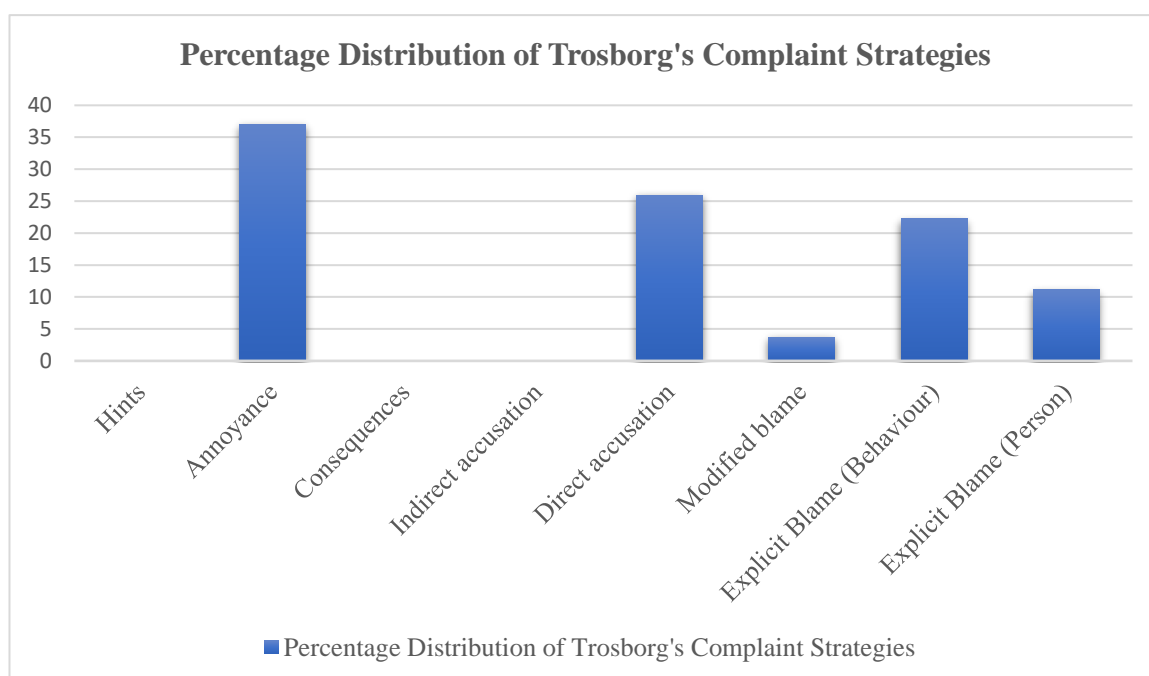
Table (2) *Complaints Strategies in Pride and Prejudice*

NO	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 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%.

Figure1: 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. The characters in the film deploy a range of complaint strategies, but the frequency and purpose of these strategies differ significantly.

3.2.2 Distribution of Speech Act Types in Complaint Sequences

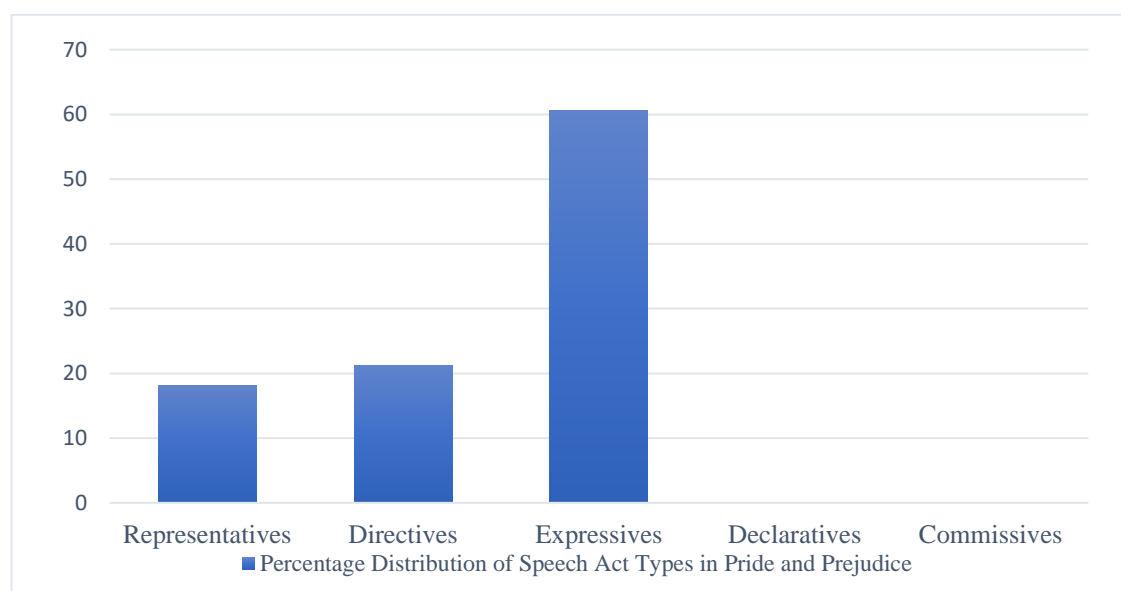
The analysis also categorized the primary speech act types employed within the identified complaint sequences, following Searle's (1976) classification. Table 3 illustrates the distribution of these speech act types.

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

Speech Acts Type	Fr.	Pr. (%)
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 above, 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 Declarative 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.

4. Theoretical and Practical Frameworks

4.1 Eclectic Model

Regarding the analysis model, the researcher has developed a suitable model that embraces three parts to cope with the nature of the targeted data and the aims of the study. The first part is Searle's Classification of Speech Acts (*cf.* 2.2), Types Of Complaints and Trosborg Model (1994).

4.1.1 Types Of Complaints

Brown and 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 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 and 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 by virtue of the fact that 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 Anna 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 Anna Trosborg(1994). The Model can be summarized as the following:

a. No Explicit – Cat. I

The complainant does not explicitly assert that something is bad, and the complaine 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 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 they informed us about an offence, and it turns out the complaine is indirectly in charge of producing the assertion in the presence of the complaine. 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 complaine 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 publically 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).

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?*

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 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. Any way, 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 obviously 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!"

Table4: CSA 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)

4.2 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 *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.

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

Step1: Identifying and selecting the scripts that feature complaint scenes.

Step2: Adopting utterances from the chosen extracts

Step3: Exploring the types and strategies of complaints

Step4: Distinguishing between direct and indirect complaints

Step5: Applying an eclectic model of Anna Trosborg's (1994) and Searle's (1976) classification of speech acts.

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 exhibit the situations in which hearers depict their unhappiness or annoyance immediately and face to face when the speaker perceives them as affecting him opposingly. 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.
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. 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 analyzed data.

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Abstract in Arabic

ملخص البحث

تُجري هذه الدراسة تحليلاً اجتماعياً-براغماتياً لأفعال الشكوى كما وردت في الفيلم البريطاني "كبرياء وهوى" لعام 2005. تحاول الدراسة الإجابة عن الأسئلة التالية: 1. ما هي أفعال الكلام الأكثر تداولاً ضمن تسلسلات الشكوى، وما هي الوظائف التفاعلية التي تؤديها هذه الأفعال؟ 2. كيف تقوم شخصيات الفلم ببناء واستعمال استراتيجيات الشكوى وأنواعها المتنوعة و معدل تكرارها؟

في إطار تحليل البيانات، طبق الباحث تصنيف سيرل (1976) لأفعال الكلام وتصنيف تروسبورغ (1994) لاستراتيجيات الشكوى، متبنياً منهجاً وصفيًا نوعياً مدعوماً 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.