

CHAPTER I

INTRODUCTION

1.1 Background of the Research

In social interaction, language is crucial for communication. People are inseparable from communication. Language has a very important role in making the interaction run well. The reason for studying language is that all linguistic communication involves linguistic action. One can show their behaviour through language.

People can respond to positive and negative reactions to language based on their situation. It is called a complaint if someone feels dissatisfied or annoyed about something. According to Trosborg (1995) a complaint is an illocutionary act that, either directly or indirectly, communicates the complainer or speaker's dissatisfaction or bad sentiment about the propositions. The example of the complaint can be seen in the example from Trosborg (1995), "Look at these things, all over the place". This complaint occurs when the speaker feels annoyed by the listener's act. The speaker says the condition of the place is messy, and he feels annoyed. A complaint might occur when something terrible, like a situation or utterance, is happening to the speaker, and then the speaker responds to the listener.

Don't Look Up is a 2021 American social issue drama film written and directed by Adam McKay, with the main character Leonardo DiCaprio as Dr. Randall Mindy and Jennifer Lawrence as Kate Dibiasky. This film is about two astronauts discovering a comet circling within our solar system. The issue is that it is on a collision trajectory

with Earth. It turns out that warning humanity about a planet-killer on the scale of Mount Everest is a complicated truth to negotiate. This film was released at a time when the people considered every speech from the government. People who do not believe do not even care about warnings from the expert. However, they trust the statement from the government. In actual events, both the government and society can spread the hoax. As a result, the term “Herd Stupidity” emerged. The writers also chose this movie because the movie won some awards, like “Best Original Screenplay” at the 74th Writers Guild of America and AFI Movies of the Year.

The speech act of complaint utterances is the focus of this research that is a part of expressive illocutionary found in the verbal conversation in the main character of *Don't Look Up* movie. Film language appears to be the most representative of actual language use. Film language represents how people talk in real life. The utterances indicate the expression and action of the character.

The writer chose the movie as the data source because it contains many complaining acts. The movie's main characters conduct various complaints of various categories and strategies. In this movie, unpleasant situations often occur and the main character responds by complaining to the listener. The main character also uses terms that listeners or readers easily understand. Therefore, the author is interested in conducting research in a thesis entitled Speech Act of Complaint of the Main Character in *Don't Look Up* movie.

1.2 Theoretical Framework

1.2.1 Pragmatics

Pragmatics is inseparable from utterances, defined as the speaker's distinct occurrence and intentional action at a particular time and location, obviously including language. According to Yule (1996, p. 4), pragmatics is the study of the relationships between linguistic forms and their users. Pragmatics is also defined as the study of contextual consequences. This is comparable to stating that it relates to speech if 'context' refers to all the facts that may differ from one utterance to another.

Pragmatics studies linguistic signs, words, and sentences in actual situations. According to Green (1989, p.3), the broadest interpretation of pragmatics is the study of understanding intentional human action. Learning language through pragmatics means discussing individuals' intended meanings, assumptions, intentions, or goals and the types of activities (e.g., complaints) they make when speaking.

Pragmatics is the interpretation of acts assumed to be conducted to attain a specific objective. Pragmatics is seen as a component of all human actions. Each context in pragmatics by the speaker can have different interpretations for the listener. In order to completely comprehend the meaning of a phrase or utterance, one must also understand the context in which it is stated.

1.2.2 Speech Acts

According to Yule (1996, p. 47), Speech acts are actions performed via utterances. The speaker generally expects the listener to identify their communication aim. Speech acts allow one to understand what others are saying and how to respond after the utterances. The understanding of the listener follows by the act of the listener.

An example of a speech act is “Would you kindly get off my foot” (Searle et al., 1980, p.96). After this speech act, the listener would think of multiple possibilities. They would think that the speaker wants them to get off the speaker’s foot or the listener feels the speaker wants them listener to get out from where the speaker is. Then, the listener would act as if they believed what the speaker told them.

People will respond according to the utterance that they understand. It evaluates the extent to which utterances are claimed to execute locutionary, illocutionary, and perlocutionary acts. Speech act theory helps humans to understand the meaning of speech. Through speech acts, humans can realise communication better.

1.2.3 Types of Speech Acts

There are three types of speech acts when the utterance is produced (Yule, 1996, p. 48). The three types of utterance are locutionary act which is the basic act of the utterance; illocutionary act, which is a well-formed utterance with a kind of function in mind, and perlocutionary act which is the speaker utters the assumption that intends the hearer will recognize the effect of the utterance.

1) Locutionary

A Locutionary acts occurs when the natural unit of speech, such as a sound, a word, or a phrase, is uttered by the speaker. According to Yule (1996, p. 48), the locutionary act is the basic act of utterance, producing a meaningful linguistic expression. Locutionary acts are the utterance itself that occurs from the speaker. It is necessary for an utterance to be a locutionary act to make sense and, more significantly, have the same meaning to both the speaker and the listener. In reality, when the speaker adjusts the utterance for the listener, it gives rise to a shared purpose. Whether the utterance is a sound, a word, or a phrase, it adheres to the norms of language. For Example:(Yule, 1996);

(1) *I've just made some coffee*

The locution act of this utterance is the utterance itself. The speaker says what he wants the listener to hear. In this sentence, he says that the room is cold.

2) **Illocutionary**

An illocutionary speech act is an act of stating something with a specific aim. It is not only speaking anything that constitutes an illocutionary speech act but the act of saying something to express something. In particular, let's say the speaker in the room and the air that day was so hot. The listener might have two interpretations. First, the listener can interpret that as an indirect order to turn on the air conditioner.

The second one is the speaker wants to complain to the listener about the air conditioner that does not run well, which makes the speaker not feel calm. The meaning of the statement might be interpreted by the listener depending on the context of the situation. In this situation, they were in a room; perhaps the air conditioner was

not working correctly, so the speaker was moaning about the air in this room. The listener must understand the context of the phrase said by the speaker. After determining the means of the speech, the listener might take action in response to the utterance. If the listener understood the utterance, she must act to turn on the air conditioner. Another example from Searle et al (1980) is as follows:

(2) *Can you reach the salt?*

The speaker did not say the utterance as a question. The utterance requests the listener to give the speaker the salt. According to (Yule, 1996, p. 48), the illocutionary act is performed via the communicative force of an utterance. Illocutionary has five categories: Declarations, Representatives, Expressives, Commissive, and Directives.

2.1) Declarations

According to Yule (1996, p. 53), Declarations are those kinds of speech acts that change the world via utterance. It means that the utterance can influence the listener to make changes. Declarations include actions such as approving, confirming, cursing, appointing and declaring. For example: (Yule, 1996);

(3) *The class is over for today*

The speaker's utterance is declaring a decision. The speaker says to the student that the class is over. That utterance can make the students leave the classroom.

2.2) Representatives

A representative is a speech act that states whether the speaker's belief is valid, including acts such as affirming, telling, accusing, denying, refusing, believing, gossiping, and reporting (Yule, 1996, p. 53). An example can be seen from (Yule, 1996);

(4) *Yesterday there was a thunderstorm.*

The sentence identified as representatives act. The speaker's utterance is reporting the situation of yesterday. The listener might interpret that as fact and information that already happened.

2.3) Expressives

Yule, 1996, p. 53) states that expressions are speech acts that express the speaker's feelings. The speakers express their feelings and attitudes towards their utterances. The expressives include praising, grateful, worried, boasting, angry, surprised, apologizing, afraid, disappointed, complaining, disbelieving, doubting, small talk, mocking, and boasting. The speaker expressed her feelings and attitudes toward their utterance. Take a look at the example from (Yule, 1996);

(5) *Congratulations, my dear!*

This sentence is an expressive act. The speaker expressed her feeling toward the utterance. The speaker expresses her happiness to the listener. The listener must be feeling grateful.

2.4) Commissives

Commissives are speech acts that speakers understand to commit themselves to future actions (Yule, 1996, p. 54). The speaker might have to do something. Commissive acts include promises, threats, refusals, and pledges. It can be seen in the example from (Yule, 1996);

(6) *I will stop at your house next time if I pass here again.*

The sentence is commissives act. The speaker's utterance is a promise. The speaker promises he will come to the listener's house by the time he passes the road to the listener's home.

2.5) Directives

Directives are speech acts the speaker intends to make the listener do something. According to (Vanderveken, 1990, p. 198), directive speech includes 56 actions, namely direct, request, ask, questions, inquire, interrogate, urge, encourage, discourage, solicit, appeal, petition, invite, convene, convoke, beg, supplicate, beseech, implore, entreat, conjure, pray, insist, tell, instruct, demand, require, claim, order, command, dictate, prescribe, enjoin, adjure, exorcize, forbid, interdict, proscribe, commission, charge, suggest, propose, warn, advise, caution, alert, alarm, recommend, permit, advice. The example from Vanderveken (1990) is as follows:

(7) *I warn you that the bull is about to charge, and I advise you to get out of this field immediately.*

The sentence is the directives act which is advises. The speakers ask the listener to get away from the field because the bull is about to attack.

3) Perlocutionary

According to (Yule, 1996, p. 48), the perlocutionary act is determined by the circumstances and the presumption that the listener would perceive the impact you intended. A Perlocutionary act occurs when the speaker's utterance influences the listener. The response to the perlocutionary behaviours is not always physical or verbal; it is generated by. It can be seen in the example from (Yule, 1996);

(8) *I've just made some coffee*

The perlocution act of this utterance is to explain a beautiful fragrance or to persuade the listener to consume some coffee.

1.2.4 Speech Acts of Complaint

A complaint is defined as an illocutionary acts in which the speaker (the complainer) communicates their dissatisfaction, bad sentiments, etc., towards the condition of circumstances indicated in the proposition (the complainable) and holds the listener (the complaine) directly or indirectly accountable.

According to (Brown & Levinson, 1978, p.19), a complaint is a "face-threatening act. The complaint is a representation of the conflictive function, which encompasses actions of threatening, accusing, swearing, and reprimanding. These behaviours are, by definition, intended to offend and pose a significant danger to the social connection between speaker and listener. In conclusion, a speech act of complaint is feeling dissatisfied or annoyed by the action. The example from Trosborg (1995) is as follows;

(9) *But look, I mean, try to look at it from my point of view, I mean, I'm here and the whole thing falls back on me, I have got to live in this dump, you*

know, and it's not very nice sitting here night after night at home, you know, and just looking round at all the mess.

The speaker is dissatisfied with the listeners. It happens because the speaker has lived in a messy house caused by the listener, so the speaker cannot accept the listener's action.

1.2.5 Categories of Complaint

According to (Trosborg, 1995), there are four main categories of the speech act of complaint: no explicit reproach, expression of annoyance or disapproval, accusation, and blame.

Table 1. Categories of complaint by Trosborg (1995)

No.	Categories	Categories of Complaint
1.	Cat. 1	No Explicit Reproach
2.	Cat. 2	Disapproval
3.	Cat. 3	Accusations
4.	Cat. 4	Blame

1. Category 1: No explicit reproach

This category is designed to provide room for the complaine to assess whether the complaint is factual. The complainer does not openly indicate that something needs to be fixed. The complaine is still determining if an infraction is being mentioned. If the complaine spills something and ruins a tablecloth or some papers, the speaker would respond such as the examples from (Trosborg, 1995);

(10) *Things like that happen,*

(11) *Don't worry, there's no real damage.*

In these sentences, the speaker assures (in this awareness) that there are no serious violations of social peace due to SUA and that listener does not feel overly admonished.

2. Category 2: Expression of annoyance or disapproval

A complainer communicates their annoyance and disapproval at the violation. The complainer suggests that they consider the complainees responsible but avoids naming them as guilty by clearly declaring a dreadful situation when the complainees was there. It can be seen in the examples from (Trosborg, 1995);

(12) *Such lack of consideration!*

(13) *This is unacceptable behavior*

These sentences do not define what went wrong or who was to blame. Complainees can perceive it as a complaint or dismiss the illocutionary purpose.

3. Category 3: Accusation and warning

When the speaker chooses to do an open face-threatening behavior and suggests future punishments against the listener, the complainer might interrogate the complainees about the circumstances or claim that they were somehow involved in the violation, attempting to portray the listener as a possible representative of the complaint-worthy (indirect accusation). Alternatively, the complainant may formally hold the complainees accountable for the misconduct (direct accusation). For example:(Trosborg, 1995);

(14) *Next time, I'll make you wait for hours,*

That sentence is an example of accusation and warning category. This sentence directed to someone late for a meeting.

4. Category 4: Blame

Blame is an act of blame in public from the complainer to the complaine, assuming that the accused is responsible for the offense. There are three levels of explicitness in which the complainer formulates their moral judgment of the accused.

Take a look at the examples from Trosborg (1995);

(15) *You'd better pay the money right now,*

(16) *I'm not moving an inch before you alter my appointment.*

(17) *You're an idiot,*

These sentences are examples of the complainer assaulting the complaine publicly.

1.2.6 Strategies of Complaint

Trosborg (1995) identified four categories of complaints, and then there are eight sub-categories from the four categories.

Table 2. Sub-strategies of Complaint by Trosborg (1995)

No.	Strategies	Sub-strategies of Complaint
1.	Str. 1	Hints
2.	Str. 2	Annoyance
3.	Str. 3	Consequences
4.	Str. 4	Indirect Accusations
5.	Str. 5	Direct Accusations
6.	Str. 6	Modified Blame
7.	Str. 7	Explicit Blame (Behaviour)
8.	Str. 8	Explicit Blame (Person)

Below are the examples of the sub-strategies of complaint. There are eight sub-strategies in total. Strategy 1 is the most indirect to strategy 8 is the most direct.

1. Strategy 1: Hints

In category 1, there is just one sub-strategy which is Hints. The complainees do not know if the complainer is offensive to them because hints do not directly state that something is terrible. For example: (Trosborg, 1995);

(18) *The kitchen was clean and orderly when I left it last.*

The category the speaker uses in this sentence is a hint. The hint is the only one in No explicit reproach. It is used to communicate indirect complaints to a complainer. It may be considered a soft complaint because the speaker did not express her dissatisfaction directly to the complainees.

2. Strategy 2: Annoyance

The complainer suggests that they hold the complainees accountable but does not explicitly name them as the offender by stating a dreadful condition of circumstances in front of the complainees. An example can be seen from (Trosborg, 1995);

(19) *You know I don't like dust, I'm allergic to dust, didn't you know it?*

Annoyance shows how disturbed the complainer feels to the complainees. The first sub-category of complaint performs better than the second category of complaint.

3. Strategy 3: Consequences

The utterance may also convey the negative effects of an act for which the complainant is regarded implicitly accountable, such as the example from (Trosborg, 1995);

(20) *I have already spar, spa, I've already spent ten minutes, oh, a quarter of an hour I think it was, cleaning up the bathroom itself.*

The disapproval category conveys complaints about a complainees actions that have been negatively judged. The complainer wants the complainees to be responsible for their actions.

4. Strategy 4: Indirect Accusations

The complainer might interrogate the listener about the circumstance or claim that they were somehow involved in the offense to identify the listener as a potential representative of the complainable. It can be seen in the example by Trosborg (1995);

(21) *Look what I just found in my cupboard, your dirty clothes.*

In this sentence, the complainer implies to the complainees that they are guilty of what they were doing. In this example, the accused is, on the surface, given information that may not be known to them.

5. Strategy 5: Direct Accusations

In direct accusations, the complainer may accuse the complainees directly of committing the offense. Take a look for the examples from Trosborg (1995);

(22) *You don't even clean up after yourself when you've been there.*

(23) *You used to do it. What's up with you now?*

This sentence shows that the complainer directly accuses the listener. However, when the complainant is accused directly, there is no room for such an interpretation.

6. Strategy 6: Modified blame

In the modified blame, the complainer partially disapproves of an action that the complaineer is responsible for, or the complainer says that the complaineer would have liked the accused to take a different path. For example: (Trosborg, 1995);

(24) *You could have said so, I mean, if you had so much to do.*

The complainer desires an alternate strategy that the accused did not take.

7. Strategy 7: Explicit condemnation of the accused's action

The complainer making the complaint directly says that an action for which the complaineer is blamed is terrible. It can be seen in the example by Trosborg (1995);

(25) *You never clean up after yourself. I'm sick and tired of it.*

The complainer expressly indicates that the complainer's activity is wrong.

8. Strategy 8: Explicit condemnation of the accused as a person

The complainer expresses directly what is implied at all levels, namely, that the complainer considers the accused to be a non-responsible social member such as the example from (Trosborg, 1995);

(26) *Mette (swear-word) one can never (swear-word) trust you a damn.*

The complainer expresses openly what is inferred at all other levels, namely, that the accused is an irresponsible social member.

1.2.7 Context

According to (Leech, 1983, p. 13), context is the speaker's supposed background. Based on the context, the listener can perceive the speaker's idea and deduce the meaning of the speaker's speech in pragmatics. The speaker and listener must be aware of each other's previous knowledge and the context of the event. Context assists the listener in understanding the speaker's speech and interpreting the meaning of the speaker's utterance. Context is crucial in the speech act because it will influence the speaker and listener. Context assists the writer in analyzing facts regarding speech acts. Context is utilized to help the writer comprehend the background information proposal. If one knows the context of the utterance, one must know how to act regarding the utterance.

The listener might act as what the speaker wants if the speaker's utterance is understood and conveyed by the listener. For example, the writer must consider the text he writes. He needs to use language that can be understood by the recipient or readers of the text. If two people are having a conversation, for instance, they must consider their relationship, the hierarchical nature of their connection, and the degree of formality expected of them. Consideration of context, timing, and expert opinion is also required. All of those parts working together, as they should, will result in a seamless conversation. This is a highly nuanced situation. Time and location matter more than just revisiting previously learned material both speakers already share. To understand context, one can look at an expression's physical or social context, for example (Leech, 1983, p. 13).

1.3 Review of Previous Studies

People can communicate their displeasure or disapproval concerning a specific circumstance, incident or conduct by using a speech act of complaint. It is a

communicative act intended to express one's concerns or rights, confront a perceived issue or unfairness, and seek a remedy. While speech acts of a complaint can take a variety of tones and levels of severity, complaints are critical for drawing attention to problems, fostering accountability and driving progress in a number of areas of society. In supporting this research, the writer needs previous research as a reference. In compiling this study, the researcher was inspired by four related studies that discussed the speech act of complaint contained in the novel and play.

The first thesis is written by Apri Fianda, 2020 from the Faculty of Humanities, Andalas University. The research identified the acquisition of speech acts of the complaint by third-year students of the international management department of Andalas University in 2018. The theories proposed by Zhang (2001) are applied to analyze the components of complaints, and (Trosborg, 1995) applied them to analyze the Strategies of complaints. The writers collect the data using Discourse Completion Test (DCT). The result of this research shows the participant's listener's complaint components.

The strength of Apri research is the theoretical framework. The writer explained the research in every detail. Therefore, the writer uses not only one complaint strategy but also social factors, as used in this research by Brown & Levinson (1987). The weakness of this research is that the writer needs help to complete 12 situations of the original DCT. The difference between Apri's analysis to the writer's analysis is how to collect the data. Apri collects the data using DCT, and the technique is random from the samples. At the same time, the writer collects the data by using some steps that are watching the movie, transcribing the utterances, and classifying the utterances which contain complaints.

The final result shows a particular reason the participants might use an indirect strategy or direct strategy for a complaint. When the listener has higher social status and a position of authority, they will use an indirect strategy. Direct strategy is used when the participant has a close social relationship, and the listener and the speaker share the same social status. The closer the social distance then, the more direct the complaint strategies are used.

The second article is written by Hetty Catur Ellyawati (2018) from the University of Semarang, Faculty of Technological Information & Communication. This research analyzes the different strategies of the speech act of complaint in the Bahasa Indonesia version of the Twilight novel entitled *complaint As an Act Complaint Analysis in Twilight Novel*. Trosborg's (1995) theory is used in the article to determine the categories of the speech act of complaint. According to the findings of this study, when a complaint is made directly by the complainant, it is always face-threatening conduct. Furthermore, Hetty's study found that complaints be communicated either directly or indirectly.

The difference between Hetty's research and the writer's analysis is in the object. The researcher collects the data from the novel. Meanwhile, the writer collects the data from the utterances in a movie. The strength of Hetty's research is the findings and discussion. The writers differentiate the complaint as a speech act, an abusive act, a face-threatening act, and a non-politeness complaint. The weaknesses of the research are that there is no explanation about complaining as an offensive act or non-polite in the Twilight novel since the writer mentioned it in the introduction. The writer also used the Bahasa Indonesia version Twilight novel for the data. The writer is not a native speaker, so translating the data into English is not necessarily valid. The total data in this research

is sixteen, and all complaint strategies, according to Trosborg, are found. There are four data in indirect complaints and two data in direct complaints.

The third article is written by Eka, Armiwati, and Reny (2018) from Jambi University. This research aims to analyze the strategies and responses to complaining acts used by the character in the film *Dead Poets Society*. The theory of (Trosborg, 1995) is used to analyze the strategy of complaint and Richard and Schmidt's (1996) theory to find out the responses of complaining acts strategies. The writers collect the data from the subtitle transcription of the *Dead Poets Society* film. The result of this research found that seven of eight complaint strategies, according to Trosborg, are found in the movie. Moreover, the listeners might have specific reasons for employing the complaint response.

The difference between the researchers' analysis and to writer's analysis is the object of the analysis. The researchers analyze the responses of complaining acts strategies while the writer analyzes the categories and strategies of the complaint. The conceptual framework is the strength of Eka, Armiwati, and Reny's research. The research is understandable because the writers use simple sentences. The writers give an explanation of eight complaints by Trosborg and five types of complaint responses by Richards and Schmidt one by one. The weaknesses of this research are there is no explanation of the data. There is no further explanation of strategies and responses to complaints. Finding this thesis, the film contains no direct approach, which is a hint, annoyance expression strategy, ill expression strategy, direct acquisition strategy, modified blame, an explicit condemnation of the accused's action, and explicit

condemnation of the accused's behaviour. Despite this research, the researcher did not discover any indirect accusation strategies used by the character in the film.

The last thesis that helps the current research is an article written by Hani, Warkaa and Saad (2020). This research aims to investigate the strategies in the speech act of complaining in Shakespeare's Hamlet. The theory by (Trosborg, 1995) and Olshtain and Weinbach (1993) are used to identify the strategies of a complaint. The data is collected from the sample of situations taken from hamlet's Hamlet play under scrutiny. The research used an eclectic approach to examine the data, including complaint tactics likely to be utilized in Hamlet. Moreover, all of the categories of a complaint by Trosborg are found in this research.

The strength of Hani, Warkaa, and Saad's research is the analysis. The writers explain all of the definitions and types very clearly and detailed. The writer also made tables so the data could be seen. The weaknesses of this research are the writers did not mention the years and pages of those theories. The data is divided into direct and indirect uses. The data are three direct complaints and three indirect ones, including annoyance (30.76%), accusation (15.38%), blaming (30.76%), expressing disappointment (15.38%), and no explicit reproach (7.69%). Regarding strategies, direct complaining includes five direct strategies with seven uses through the data: annoyance (14.28%), accusation (28.57%), blaming (28.57%), expressing disappointment (14.28%), and no explicit reproach (14.28%). All of the data are shown in Table and Figure.

The difference between this article and the writer's analysis is that the researcher analyzes the strategies of the speech act of complaint in play. Meanwhile, the writer analyzes the categories and strategies of complaint from the utterances in the movie.

1.4 Research Questions

This study aims to determine the use of categories and strategies of the speech act of complaint used by the main character in *Don't Look Up* movie. Based on the background of the research above, this research will answer the research questions as follows:

- 1) What are the categories of complaints are found in the main character of *Don't Look Up* Movie?
- 2) What are the strategies of complaint used by the main character of *Don't Look Up* Movie?

1.5 Objective of the research

This study explores complaint expressed by the main character complaint in *Don't Look Up* movie. This study also aims to find the levels of categories and strategies in this movie. Based on the research question, the objective of this research are:

1. To analyze the categories of complaints found in the main character in *Don't Look Up* Movie.
2. To identify the strategies of complaint used by the main character in *Don't Look Up* Movie.

1.6 Scope of the Research

This research is focused on analyzing the categories and strategies of the speech act of complaint. The analysis is limited only to the utterances that Leonardo Dicaprio and Jennifer Lawrence produce as the main character because they both have important roles in the movie. Furthermore, the writer also pays attention to the categories and strategies by using the theory from Trosborg (1995).

