# AN ANALYSIS OF COMPLAINING RESPONSES USED BY THE CHARACTERS IN THE FILM ENTITLED SEX AND THE CITY
## (A Socio- Pragmatics Approach)

**THESIS**

Submitted as a Partial Fulfillment For Requirements
For The Sarjana Sastra Degree in English Department
Faculty of Letters and Fine Arts
Sebelas Maret University

**By**
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# FACULTY OF LETTERS AND FINE ARTS
# SEBELAS MARET UNIVERSITY
# SURAKARTA
# 2010

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# PRONOUNCEMENT

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I stated whole- heartedly that the thesis entitled An Analysis of Complaining Responses Used by the Characters in the Film entitled *Sex and the City* is originally composed by myself. It is neither a plagiarism, nor written by others. The things related to other people's work are written in quotation and included within bibliography.

If it is then proved that the researcher cheats, the researcher is ready to take the responsibility.

Surakarta, April 2010

The Researcher

Ari Wahyuni

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# MOTTOS

**So verily, with hardship, there is relief (Al- Inshira 94: 5)**

**Life is simple; dare to dream then make it real (Silentium– Para**

**Pemimpi)**

**When you're forced to stand alone, you realize what you have in**

**you (Uma Thurman)**
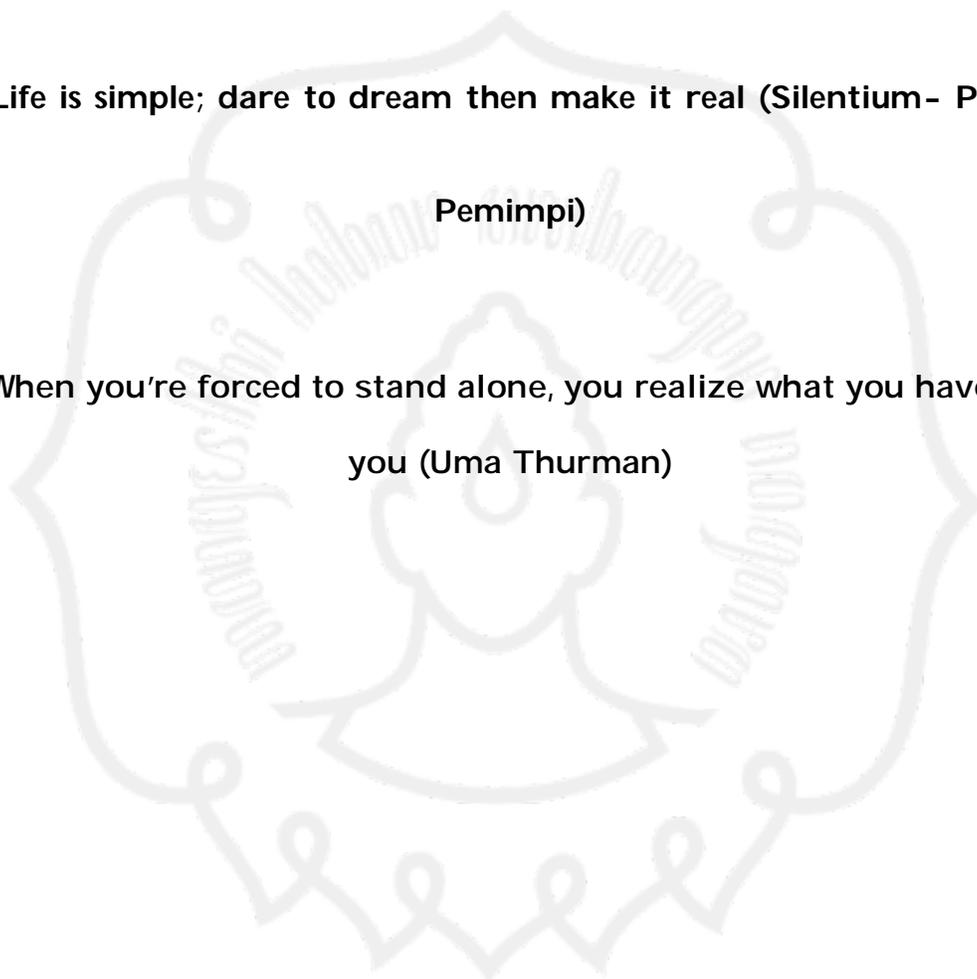
# DEDICATION

I whole heartedly dedicate this thesis to:
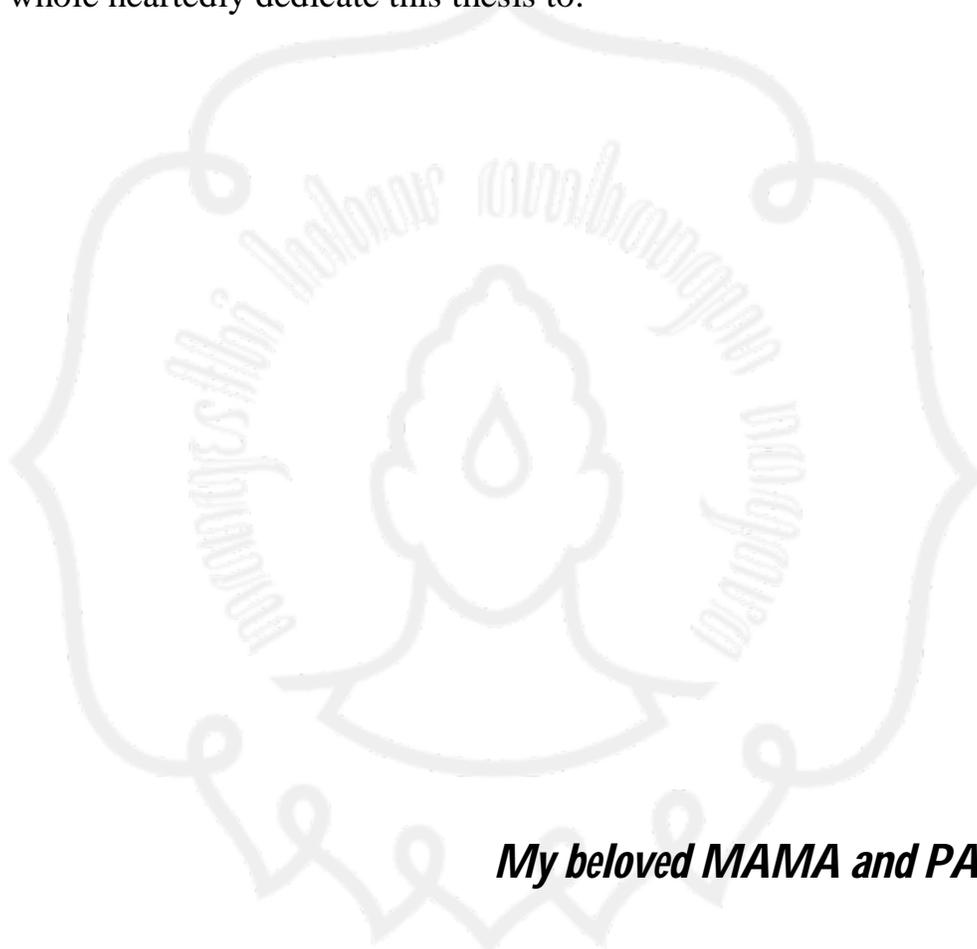
## *My beloved MAMA and PAPA*

For the everlasting prayer, love, care, and patience

My beloved English Department

and to myself

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all.

I have tried my best in conducting this research, but I do believe this research

is not perfect. Therefore, any supporting suggestion and recommendation are

thoughtfully accepted. Hopefully this research will be beneficial for all readers.


Surakarta,   April 2010

The Researcher


Ari Wahyuni


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**AN ANALYSIS OF COMPLAINING RESPONSES USED BY THE CHARACTERS IN THE FILM
ENTITLED
SEX AND THE CITY
(A Socio- Pragmatics Approach)**

Ari Wahyuni[1]
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**ABSTRAK**

2010. Thesis. English Department. Faculty of Letters and Fine Arts. Sebelas Maret University.

Penelitian ini terfokus pada tindak tutur mengeluh. Penelitian ini dilakukan untuk menentukan macam macam strategi mengeluh yang digunakan oleh tokoh- tokoh di dalam film "Sex and the City", tanggapan terhadap tindak tutur mengeluh, dan alasan mengapa pendengar menggunakan tanggapan tersebut.

Penelitian ini menggunakan pendekatan Sosio- Pragmatik dan metodologi deskriptif kualitatif. Dalam mengumpulkan data, peneliti menggunakan teknik pengambilan sampel total. Peneliti mengambil semua dialog yang mengandung tindak tutur mengeluh sebagai data. Peneliti menemukan tiga hasil dari penelitian ini.Hasil pertama menunjukkan bahwa ada lima macam tindak tutur mengeluh di dalam film "Sex and the City", yaitu Hint strategi, Annoyance strategi, Direct Accusation strategi, Explicit Condemnation of the Accused's Action strategi, dan Explicit Condemnation of the Accused as a Person strategi. Dilihat dari tingkatan kelangsungan tindak tutur mengeluh yang diutarakan oleh Anna Trosborg, Hint strategi adalah yang paling halus sedangkan Explicit Condemnation of the Accused as a Person strategi adalah yang paling kasar.

Hasil yang kedua menunjukkan bahwa ada lima macam tanggapan pendengar terhadap tindak tutur mengeluh, yang diutarakan oleh Richard dan Schmidt, yaitu apology, denial, excuse, justification, dan challenge.

Hasil yang ketiga menunjukkan bahwa ada lima alasan mengapa pendengar menggunakan tanggapan tertentu terhadap suatu tindak tutur mengeluh.Pertama adalah karena pendengar mengerti bahwa dia merasa bersalah dan menyesal. Alasan ini ditemukan pada tanggapan apology. Kedua, karena pendengar yakin bahwa dia tidak bersalah atau tidak menyadari kesalahannya. Alasan ini ditemukan pada tanggapan denial. Ketiga, karena pendengar tidak mau mengakui secara langsung apa yang telah dia lakukan dan ingin membela dirinya. Alasan ini ditemukan pada tanggapan excuse. Keempat, karena pendengar tidak ingin menghindari keluhan pembicara dan dia mau

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[2] Dosen Pembimbing

mengakui secara langsung kesalahannya. Alasan ini ditemukan pada tanggapan justification. Kelima, karena pendengar yakin bahwa dia tidak bersalah dan yakin untuk mengelak.  Alasan ini ditemukan pada challenge.

Berdasarkan kesimpulan diatas, peneliti berharap bahwa penelitian ini dapat memberikan kontribusi kepada mahasiswa untuk belajar lebih lanjut tentang tindak tutur mengeluh. Disarankan pada peneliti lain yang tertarik pada studi Linguistik untuk melakukan penelitian lebih lanjut tentang tindak tutur mengeluh yang diambil dari sumber data lain contohnya percakapan sehari- hari.

## AN ANALYSIS OF COMPLAINING RESPONSES USED BY THE CHARACTERS IN THE FILM ENTITLED SEX AND THE CITY
### (A Socio- Pragmatics Approach)

Ari Wahyuni[3]
Drs. Sri Marmanto, M.Hum.[4]

## ABSTRACT

2010. Thesis: English Department Faculty of Letters and Fine Arts Sebelas Maret University.

The research focused on the acts of complaining. It was conducted to find out the kinds of complaining strategies used by the characters in the film "Sex and the City", the responses employed towards the complaint, and the reasons why the hearer uses such responses.

This research applied Socio- Pragmatics approach which employed descriptive qualitative method. In taking the data, the researcher used total sampling technique. The researcher took the dialogues containing the act of complaining as data. The researcher found three results in this research.

The first result is that there are five kinds of complaint strategies found in the film entitled Sex and the City. They are Hint strategy, Annoyance strategy, Direct Accusation strategy, Explicit Condemnation of the Accused's Action, and Explicit Condemnation of the Accused as a Person. According to the directness level of the complaint proposed by Anna Trosborg, Hint strategy is the mildest strategy and the Explicit Condemnation of the Accused as a Person strategy is the most severe one.

The second result shows that there are five types of responses employed by the hearers towards the complaint proposed by Richard and Schmidt. They are apology, denial, excuse, justification, and challenge.

The third result shows that there are five reasons why the hearers employed such kinds of responses. The first is because the hearer knows that he is guilty and feels regretful. It is found in the apology response. Second, because the hearer is sure that he is not guilty or not realizing his mistake. It is found in the denial response. Third, because the hearer does not want to confess directly what he has done and wants to defend himself. It is

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[3] Mahasiswa Jurusan Sastra Inggris dengan NIM C0305013
[4] Dosen Pembimbing

found in the excuse response. Fourth, because the hearer does not want to avoid the complaint and he intends to admit explicitly his mistake. It is found in the justification response. Fifth, because the hearer is certainly sure that he is not guilty and confident to dispute it. It is found in the challenge response.

Based on the conclusion above, the researcher hopes that this research can give contribution to the students to study more about speech acts of complaining. It is suggested to other researchers who are interested in Linguistics study to conduct further research on speech acts of complaining depicted from other source such as daily conversation.

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**Ari Wahyuni. 2010. C0305013. An Analysis of Complaining Responses Used by the Characters in the Film Entitled Sex and the City (A Socio- Pragmatics Approach). Thesis: English Department Faculty of Letters and Fine Arts Sebelas Maret University.**

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# CHAPTER I

# INTRODUCTION

## A. Background

Language can not be separated from people's life. People use language to interact between one another in their life. The significance of language was explained by Sapir (in Fasold, 1996). He describes how important language as follows: language is a guide to 'social reality'...Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but very much at the mercy of the particular language, which has become the medium of expression for their society (p.50)"

The crucial function of language is to communicate. People communicate by using language everyday. They share ideas, information, knowledge, sciences, etc. They also use language to express feelings, desires, and many others. It makes language becomes the easiest communication tool broadly used by people in this world.

Language as a communication tool relates to conversation. Conversation happens when two or more people express their selves by exploring words, phrases, or sentences in a certain intention and in certain condition. Conversation consists of speech or utterance. It often represents the intention of the speaker. People utter

sentences not only to share information, ideas, or needs but also to perform actions. According to Yule (1996: 47) actions performed through utterances are called speech acts. Speech acts can be said as a speech which is intended to make people do something.

Besides, according to Searle, a conversation related much to the study of speech acts. When people do the conversation, they do not only produce utterances, but also perform actions. Searle also stated that linguistics communication is necessarily involving speech acts namely performance of certain kinds of functions; requesting; ordering; thanking; complaining; apologizing; and so on (1976: 17).

In every conversation, people do not always get what they want. Sometimes they do not get what exactly they expect to. They sometimes get disappointed or dissatisfied with something which happens or done by someone they talk to. This could happen in every conversation, for instance when somebody failed to do what other person has requested to him or when he has done or say something that against other person's interest. That is why people sometimes express their negative feelings in a conversation. This expression of negative feeling is called a speech act of complaining. The act of complaining happens when the speaker expresses the negative feeling towards the other (hearer). In expressing complaint, someone shows his/ her disapproval or disappointment to the hearer. The utterances of complaint also vary from the most indirect to the most direct according to speaker's intention. As the result, the hearer may also give a response or answer to apologize, deny, or promise to fix what he has done.

The act of complaining becomes an interesting topic in this study. It is because the act of complaining may happen in every conversation even without being considered. Film as a manifestation of human life can reflect the use of this act of complaining. A film can be said as the reflection of society. This is why the researcher intends to explore the usage of complaining acts in a film entitled "Sex and the City". This film is chosen as the source of data because there is a lot of complaining acts employed in it. The utterances of complaining acts vary according to their topics, degree, and responses. The characters apply a different utterance in the interaction to express their negative feeling towards the others. The following examples will give an understanding about the complaining acts:

**1**. **No Explicit Reproach or Hint Complaining Strategy**

CARRIE: She's a doll. Mazel tov!

She kisses Harry on the cheek and starts away.

HARRY: He asked me to ask you to call him.

Carrie stops. Turns around. Looks at him.

HARRY: I know! It's none of my business. But I felt bad for the poor schmuck hanging around the hospital waiting room hoping to see you. I swear every time he heard someone in heels coming down the hall his heart stopped.

CARRIE: **Harry, it's so much more complicated than you can imagine.**

HARRY: I know it is, and you have every right to never call him but I'm just a big pile of love today and I feel bad for the guy. He said he's been writing you but you never responded.

CARRIE: He's never written me.

The conversation takes place in a hospital. The participants are Carrie and Harry; Charlotte's husband. They are friends and they know each other. Charlotte has just given birth to her child. Carrie comes and congratulates them. When Carrie is about to go, Harry says something to her. He says that Big asked him to ask Carrie to call Big. Carrie is amazed. She utters a complaint to him. She still feels mad at Big for what he did; cancelling the wedding.

In this example, the hint strategy is used. In this strategy, the speaker may or may not mention the complainable directly to the hearer. Carrie utters a complaint because she still feels mad at Big for cancelling their wedding. She expresses his dislike using **No Explicit Reproach strategy** or **Hint strategy**. She does not directly say that what Big has requested to her through Harry is bad. She only expresses her disappointment and indicates that she is actually still mad at Big. This strategy can be used to prepare for more forceful strategies.

2. **Expression of Annoyance or Disapproval Complaining Strategy**

MIRANDA        : How often do you guys have sex?

CHARLOTTE     : Miranda please.

MIRANDA        : What?

MIRANDA        : She's three, she doesn't know what it means. I'm forty- one and I still don't know what it means.

CHARLOTTE     : I know, but she's repeating everything.

SAMANTHA     : **If I knew the girl talk was going to be on "lock down," I wouldn't have flown two thousand miles**.

CHARLOTTE     : No, we can talk, let's just not use that word.

MIRANDA        : Fine. How often do you guys...

CARRIE :... "Color"?

CHARLOTTE : Thank-you.

The conversation takes place in a coffee shop. The participants are Miranda, Charlotte, Samantha, and Carrie. They have their breakfast. Lily, Charlotte's daughter is with them coloring a book. Miranda asks a question to her friends about how often they have sex. Charlotte who is afraid of her little daughter's development asks Miranda to avoid say the word "sex". Hearing Charlotte's request to Miranda, Samantha feels annoyed. She complains to her.

Charlotte gets shocked when she hears Miranda says the word "sex" in front of her daughter. She asks Miranda to avoid using the word. Samantha feels annoyed and complains using **Annoying strategy of complaining**. In this strategy she does not say that Charlotte is guilty for prohibiting them to discuss about their sex life. But she says her disappointment towards Charlotte's request. This strategy is more direct than the previous.

3. **Accusation Complaining Strategy**

CARRIE : Right, and...well, Big and I decided to get married.
SAMANTHA : Really?
CARRIE : Yes.
SAMANTHA : That's great.
CARRIE : **You sounded more excited about the Botox.**
SAMANTHA : Well, honey I am excited for you but you know me... I don't really believe in marriage....Botox on the other hand That works every time.
SAMANTHA : Honey, I've got to go. We can catch up when I'm in town next week.

The conversation occurs in the phone. The participants are Carrie and Samantha. Samantha is in her office while Carrie is in a boutique. Carrie calls Samantha and tells her that she will be married. Samantha is shocked with the news. She responds it plainly. Carrie then complains to her.

The third example shows the **Accusation strategy**. Carrie utters a complaint that Samantha does not give her any excitement at all at her marriage plan. This kind of strategy is more powerful than the previous strategy.

From the examples above, it can be seen that there are many different complaining acts found in the dialogue of the film. Those complaining acts are classified into some kinds of strategies. Besides, the analysis of complaining acts relates much with responses of the hearers which have certain types and the reasons. Therefore, the researcher is interested to analyze the complaining responses used by the characters in the dialogue of the film entitled "Sex and the City". Therefore, the title of this research is **AN ANALYSIS OF COMPLAINING RESPONSES USED BY THE CHARACTERS IN THE FILM ENTITLED SEX AND THE CITY (A Socio- Pragmatics Approach)**

## B. Problem statements

Based on the background above, the research aimed to discover the complaining responses on the film script of "Sex and the City". Thus, the research is expected to answer the following problem statements:

1. What kinds of complaining strategies are employed by the characters in the film entitled "Sex and the City"?

2. How do the hearers respond to the complaints applied by the speakers?

3. Why do the hearers in the film use such kind of responses?

## C. Research Objectives

The research will be expected to answer the problem above, namely:

1. To discover the kinds of complaining strategies employed by the characters in the film entitled "Sex and the City"

2. To identify the responses of the hearers towards the complaints applied by the speaker.

3. To find out the reasons why the hearers use such kinds of responses.

## D. Research Benefits

The research is expected to be beneficial for:

1. The students of English Department

It will give more information about complaining strategies and stimulates students to study more about socio- pragmatics, especially about speech acts.

2. The movie spectators

It can make them aware about many kinds of complaint strategies uttered in many ways and make them understand the story more deeply.

3. Future researcher

It can help them to understand more about speech acts especially complaint strategies, and how to make another research dealing with speech acts theory.

**E. Research Methodology**

The research is a descriptive qualitative. Descriptive means to describe the events and situation of the data. The steps of the research is collecting data, analyzing the data, and drawing the conclusion. Qualitative means to examine non- statistical or descriptive data. The complete description about research methodology will be presented in chapter III.

**F. Thesis Organization**

The systematic organization of the thesis is arranged as follows:

CHAPTER I     : INTRODUCTION

Research Background, Problem Statements, Research Objectives, Research Benefits, Research Methodology, Thesis Organization.

CHAPTER II    : LITERATURE REVIEW

Sociolinguistics, Ethnography of Communication, Pragmatics, Context, Communicative Competence, Speech Acts, Classification of Speech Acts, Direct and Indirect Speech Acts, The Act of Complaining, Responses, The Film Theory, The Synopsis of the Film Sex and the City. Review of Related Study.

CHAPTER III  : RESEARCH METHODOLOGY

Research Methodology, Data and Source of Data, Sampling and Sampling Technique, Equipments of the Research, Technique of Collecting Data, Technique of Coding Data, Technique of Analyzing Data.

CHAPTER IV  : DATA ANALYSIS

Introduction, Data Analysis, Discussion.

CHAPTER V    : CONCLUSION AND SUGGESTION

**CHAPTER II**

**LITERATURE REVIEW**

This chapter contains some theories and references which are related to the research. A socio- pragmatics approach is taken as the way of analysis to carry out the research. Therefore, the references related to sociolinguistics and pragmatics, especially about complaint strategy are necessary to guide the researcher to describe and interpret the data.

### A.   Sociolinguistics

#### 1.  Definition of Sociolinguistics

Sociolinguistics is one of linguistics branch which study about the relationship between language and society. Language cannot be separated from the society. Society influences how language is used. Hudson (1996:4) states that Sociolinguistics is the study of language in relation to society. While Chaika (1994: 3) states that Sociolinguistics is the study of the ways people use language in social interactions of all kinds.

In addition, Holmes states that Sociolinguistics studies the relationship between language and society (2001:1). They are interested in identifying ways of describing and explaining why we speak differently in different social context and they are concerned with identifying the social functions of a language and the ways it is used to convey social meaning (ibid: 2). In other words,

Sociolinguistics does not study language but also society. It explains why people can speak differently in any different social context. In any situation linguistics choices will generally reflect the influence of one or more of the following components:

a. The Participants: who is speaking and who are they speaking to?

b. The Setting or social context of the interaction: where are they speaking?

c. The topic: what is being talked about?

d. The function: why are they speaking?

Based on the definition above it can be concluded that Sociolinguistics concerns on analyzing how social community use language in social interaction. It also rules that when we speak, we cannot separated from the social factors of who speaks to whom, in what situation, when, why, and where the conversation happens.

## 2. The Scope of Sociolinguistics

According to Fishman, Sociolinguistics has two scopes of study; they are micro-sociolinguistics and macro-sociolinguistics (1972: 242).

a. Micro-sociolinguistics, it concerns with the study of language in specific speech communities with the scope of discussion such as the behavior toward language, style of speech, domains of language use, register, speech act, etc. It means that micro-sociolinguistics covers the intra-group interaction or relatively small group of speakers.

b. Macro-sociolinguistics, it concerns with the study of language history and development in the scope of society in general. It stresses on the social

aspects. It means that macro-sociolinguistics covers the inter-group interaction or large group of speakers.

In this research, the researcher takes micro-sociolinguistics as the frame of the study since it focuses on the individual interaction, especially complaining acts employed by the characters in the movie entitled "Sex and the City".

**3. The Dimension of Sociolinguistics**

Holmes states that there are four social dimensions which are related to the social factors. He states that it is useful to take account of those four social dimensions (2001:376).

a. Solidarity/ Social Distance

This dimension takes account for pattern of linguistic interaction. How well the participants know each other is a relevant factor in linguistic choice. The linguistic choice can show group difference, existence, or solidarity between the group members. People use certain speech styles in their interactions with intimates or other persons having distant relationship.

The solidarity/social distance scale is as follows:

Intimate                                    Distant
        _____

High solidarity                        Low solidarity

b. Status/ Power

The dimension of status/power accounts for a variety of linguistic differences in the way people speak. The various ways in choosing words can

show someone's status in the community, whether he/she is superior, equal, or subordinate. The status/power scale points to the relevance or relative status in some linguistic choices.

The status/power scale is as follows:

| Superior | High status |
|---|---|
| Subordinate | Low status |

The status scale relates with participants relationship. The status or power dimension accounts for a variety of linguistics differences in the way people speak. The speaker speaks in such ways that signal their social status in community. The participants who have a different social status, a superior and a subordinate, will be different in their way of conversation from those participants who have the same status. The way people talk to others also reflects their relationship on this status and power dimension.

c. Formality

Formality dimension accounts for speech variation in different setting or contexts. The language used is influenced by the formality or informality of the setting. The formality scale is concerned in assessing the influence of the social setting or type of interaction on language choices. Official languages are the appropriate varieties for formal government interactions and state occasions. Vernaculars are the languages of informal interaction.

The formality scale is as follows:

| Formal | High formality |
|---|---|

Informal            Low formality

d. Function – Affective and Referential

The function of interaction is also an important influence on the linguistic form. The linguistic features in some interactions are strongly influenced by the kind of information they need to convey. The basic functions of language in all communities are referential and affective (or social) meaning. The referential function serves that language can convey objective information of a referential kind. The affective function refers to language as a means of expressing how someone is feeling. Basically, the more referentially oriented an interaction is, the less it tends to express the feelings of the speaker.

The referential and affective function scales are as follows:

Referential

High                            Low

Information    _____    Information

Content                        Content

Affective

Low                            High

Affective    _____    Affective
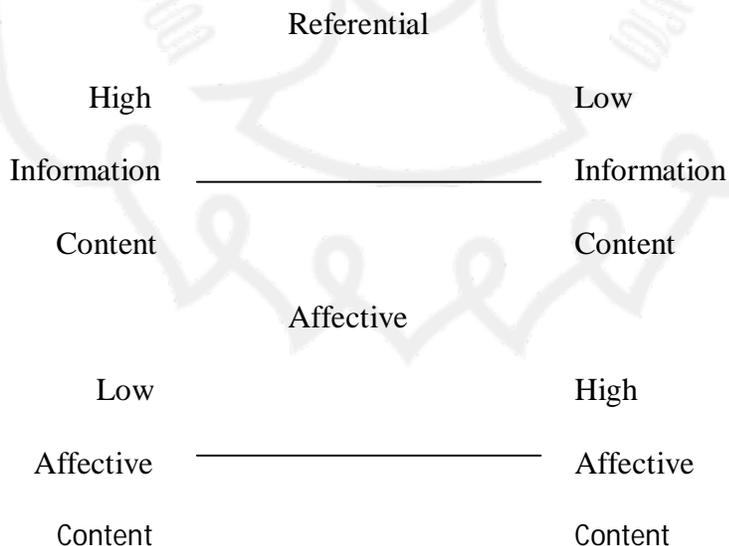
Content                        Content

Those four social dimensions above are useful in analyzing the sociolinguistics variation in many different types of speech communities and in different context.

### B.  Ethnography of Communication

The ethnography of communication studies the relationship between language and culture. Fasold (1996: 39) stated that the ethnography of speaking (It is known as ethnography of communication) is the approach to the sociolinguistics of language in which the use of language in general is related to social and cultural values.

The ethnography of communication is not simply a study of language structure or grammar. It concerns of how the speakers use utterances, whether to show deference, to get someone to do something, to display verbal skill or to give someone else information which is considered simply outside the concerns of linguistic theory.

Therefore, the ethnography of communication seeks to account not merely for what can be said but for when, where, by whom, to whom, in what manner, and in what particular circumstances. Since the ways or rules of speaking can vary from one culture to another. It is necessary to understand the fundamental concepts of the ethnography of communication.

### 1. Speech Community

Gumperz (in Chaika, 1994:309) defines that a speech community is a group of speakers who share a set of norms about the use of a language or languages.

Fishman (1972) defines that a speech community is one, all whose members share at least a single variety and the norms for its appropriate use. A speech community may be as small as single close interaction network, all of whose members regard each other in but a single capacity (p.22)

Furthermore, Hymes says that all members of a speech community share not only the same rules for speaking, but at least one linguistic variety as well.

From those definitions, it can be concluded that a speech community is a group of speakers who share at least a single speech variety and has the same rules for speaking. In addition, Saville-Troike argues that it is not necessary for each speaker to belong to only one speech community or even to two or more completely separate communities. People can be members of several speech communities at the same time if they alter their norms for speech behavior to conform to the appropriate speech community by adding, subtracting and substituting rules of communicative behavior (in Fasold, 1996:42). Basically, a speech community must at least share rules for speaking because members of a speech community may not use the rules of language the same way.

## 2. Speech Situations, Speech Events, and Speech Acts

There are three units of interaction within a speech community namely speech situation, speech event, and speech act. The speech acts are part of speech events which is in turn, part of speech situations.

Hymes (in Fasold, 1996:42) defines speech situations as situations associated with (or marked by the absence of) speech. Speech situations are not purely communicative. They may be composed by both communicative and other kinds of events. It means that speech situations may be in the form of nonverbal context. They are not themselves subject to rules of speaking, but can be referred to by rules of speaking as contexts.

Speech events are both communicative and governed by rules for the use speech. They are the largest units for which one can discover linguistic structure. A speech event takes place within a speech situation and is composed of one or more speech acts. It is also possible for a speech event to be the entire speech event which might be the only event in a speech situation.

The third units of interaction, speech acts, are the minimal component of speech events. A speech act focuses on how to do something by saying word. It means that the speaker actually does the action through the language and expects that the hearer will recognize his or her communicative intention. For example, a speech act of commands given by a leader to a student is part of the teaching-learning activity (a speech event) which takes place in a class (a speech situation).

## 3. Components of Speech

Related to the study of the ethnography of communication, according to Hymes (in Fasold, 1996:44), there are eight components of speech, abbreviated as SPEAKING, which reflect the relationship and the intentions of participants in communicative events. The explanation is as follows:

a. Situation (S)

Situation includes the setting and the scene. The setting refers to the concrete physical circumstances which speech takes place, including the time and place. Scene refers to the abstract psychological setting, or the cultural definition of the occasion.

b. Participants (P)

The participants include various combinations of speaker-listener, addresser-addressee, or sender-receiver. They generally fill certain social specified roles. It deals with who is speaking and who are they speaking to. For example, a telephone conversation involves a sender and a receiver.

c. Ends (E)

Goals are the purpose of the individual participants. For example, in bargaining event, the outcome is to be orderly exchange of something of value from one person to the other, but each of its participants has his or her own personal goals. The goal of the seller is to maximize the price while the buyer wants to minimize it.

d. Act Sequence (A)

Act sequence refers to message forms (how something is said) and message content (what is said). It deals with the precise words used, how they are used, and the relationship of what is said to the actual topic of conversation. Both message form and message content involve communicative skills that vary from one culture to another. Speakers have to know how to formulate speech events and speech acts in their culture appropriately, how to recognize what is being talked about, and how to manage changes in topic. For example, casual conversations may discuss about hobby (message content) in informal situations between intimate friends.

e.  Key (K)

Key refers to the tone, manner, or spirit in which a speech act is performed, whether it is serious, mocking, sarcastic, and so on. Key also refers to the feeling, atmosphere, and attitude. Furthermore, the key may be marked by nonverbal action such as certain kinds of behavior, gesture, or posture. The definition of aspects of key is as follows:

1) Tone        : It is the general spirit of the scene, such as angry, afraid, brave, etc.

2) Manner    : It refers to the participants' way of behaving toward others, whether it is polite, impolite, formal, informal, serious, mocking, etc.

3) Feeling : It refers to emotions indicating happiness, anxiety, shock, anger, etc.

4) Atmosphere : It refers to the feeling that affects the mind in a place or condition, such as good, evil, etc.

5) Attitude : It refers to the participants' ways of thinking and behaving toward a situation whether it is sympathetic, optimistic, pessimistic, etc.

f. Instrumentalities (I)

Instrumentalities refer to channel and form of speech. Channel means the way a message travels from one person to another whether by oral or written. Messages can also be transmitted by such means as telegraph, semaphore, smoke signals or drumming. The form of speech refers to language and their subdivisions, dialects, codes, varieties and register.

g. Norms (N)

Norms include norms of interaction and norms of interpretation. Norms of interaction refer to non-linguistic rules of when, how, and how often speech occurs in the community. Norms of interaction are determined by the culture of the community, and they are different in each community. Norms of interpretation implicate the belief system of a community. Interpretation involves trying to understand what is being conveyed beyond what is in the actual words used. Thus, in order to be competent in

communicating in a certain culture, one has to follow both norms of interaction and norms of interpretation.

h. Genre (G)

Genre refers to categories such as poems, myths, proverbs, joke, lecture, sermons, editorials, etc. Genres often coincide with speech event, but genres need to be distinguished from speech events since a speech genre can occur in more than one kind of speech event. A casual genre is not the absence of any genre, but a genre of its own. (Hymes in Fasold, 1996:44-45).

**C. Pragmatics**

Pragmatics according to Levinson (1983:9) is the study of the relation between language and context that are grammaticalized, or encoded in the structure of language. It is the study of the relation between language and context that are basic to an account of language understanding (ibid, 21). Meanwhile, Leech states that pragmatics is the study of utterance meaning in relation to speech situation (1983:6). From this definition, it can be said that language cannot be separated from the context of situation. Pragmatics is also a study about meaning of utterances in regarding to the situation.

In addition, Yule (1996:3) states that pragmatics is the study of contextual meaning. He also states that pragmatics involves the interpretation of what people means in a particular context and how the context influences what you said (1996:3).

Things that are involved in pragmatics according to him are people's intended meanings, purposes or goals, or assumptions that are said when they speak.

## D. Context

Context is an important aspect in interpreting the meaning of an utterance. According to Leech (1983:13) context deals with relevant aspect of physical or social setting of an utterance. It is the background knowledge which is shared by the speaker and the hearer in understanding their utterance. Therefore, context has many contributions in spoken and written language. It functions to help the speaker and the hearer deliver and understanding the meaning of utterance.

Meanwhile, Levinson points out the importance of context, which is included in the definition of pragmatics, as a study of the ability of language user to pair sentences with the context in which they would be appropriate (1983:24).

Malinowsky (in Halliday and Hasan, 1985) states that there are two notions of context. They are context of situation and context of culture that have an important role in the interpretation meaning of language. Context of situation is the situation when speech is uttered, including participant, time, place, and social environment. Context of culture is culture background or history of the participants. In studying language, we should know and understand the cultural background of language. It includes participants or people who are involved in speech, time, place, social environment, and political condition (Halliday and Hasan, 1985:6).

## E. Communicative Competence

According to Canale and Swain (1980) (in Schmidt, 1996:5) communicative competence was understood as the underlying systems of knowledge and skill required for communication. Communicative competence refers to both knowledge and skill in using this knowledge when interacting in actual communication. Knowledge refers to what one knows (consciously and unconsciously) about the language and about other aspects of communicative language use, while skill refers to how well one can perform this knowledge in actual communication.

According to Canale, there are at least 4 areas of knowledge and skill competence:

1. Grammatical Competence

   This type of competence remains concerned with mastery of language code (verbal or non- verbal) itself. It includes features and rules of the language such as vocabulary, word formation, sentence formation, pronunciation, spelling and linguistic semantics. This competence focuses directly on the knowledge and skill required to understand and express accurately the literal meaning of utterance.

2. Sociolinguistic Competence

   Sociolinguistic competence addresses the extent to which utterances are produced and understood appropriately in different sociolinguistic context depending on contextual factors such as status of participants, purposes of the interaction, and norms or conventions of interaction. Appropriateness of utterances refers to both appropriateness of meaning and

appropriateness of form. Appropriateness of meaning concerns the extent to which particular communicative functions (e.g. commanding, complaining, and inviting), attitudes (including politeness and formality) and ideas are judged to be proper in a given situation. Appropriateness of form concerns the extent to which a given meaning (including communicative functions, attitudes, and propositions/ ideas) is represented in a verbal and/ or non- verbal form that is proper in a given sociolinguistic context.

3.  Discourse Competence

    This type of competence concerns mastery of how to combine grammatical forms and meanings to achieve a unified spoken or written text in different genres. The unity of a text is achieved through cohesion in form and coherence in meaning. Cohesion deals with how utterances are linked structurally and facilitates interpretation of a text. For example, the use of cohesion devices such as pronouns, synonyms, ellipsis, conjunctions, and parallel structures serves to relate individual utterances and indicate how a genre of utterances is to be understood as a text. Coherence refers to the relationships among the different meanings in a text, where these meanings may be literal meanings, communicative functions, and attitudes. This is the example from Widdowson (1978) (in Schmidt, 1996).

    Speaker A: That's the telephone.

    Speaker B: I'm in the bath.

    Speaker A: OK.

There is no overt signal of cohesion among these utterances. They do form coherent discourse to the extent that A's first utterance functions as a request, that B's reply functions as an excuse for not complying with A's request, and that A's final remark is an acceptance of B's excuse.

4.  Strategic Competence

This component is composed of mastery of verbal and non- verbal communication strategies that may be called into action for two main reasons: (a) to compensate for breakdowns in communication due to limiting conditions in actual communication (e.g. momentary inability to recall an idea or grammatical form) or to insufficient competence in one or more of the other areas of communicative competence; and (b) to enhance the effectiveness of communication (e.g. deliberately slow and soft speech for rhetorical effect).

**F. Speech Acts**

In general, people perform action through utterances when they attempt to express themselves. Actions performed through utterances are generally called speech acts (Yule, 1996:47). The term of speech act covers "action" such as requesting, questioning, and performing (1996:100).

An English philosopher, John L. Austin notices the fact that when a speaker says something, he is doing something. The condition of doing something in saying something is what the expert calls as speech acts (in Levinson 1983:236).

Austin (in Thomas 1995: 49) proposed three kinds of acts:

a. Locutionary Act: the actual words uttered

b. Illocutionary Act: the force or intention behind the words

c. Perlocutionary Act: the effect of the illocutionary on the hearer

There is an example to give a clear understanding about the acts above:

"It's hot here." (in Thomas, 1995: 49)

The locutionary act is the utterance "It's hot here" itself, while the illocutionary act is the speaker intends to say "I want some fresh air!", and the perlocutionary act is that someone might opens the window.

## G. Classification of Speech Acts

While Searle (in Trosborg, 1995: 14-16) proposed five macro- classes of illocutionary act:

1. Representatives

The speaker's purpose in performing representatives is to commit him/ herself to the belief that the prepositional content of the utterances is true. In an attempt to describe the world, the speaker tries to make "the words match the world".

Example: The sun arises at the east.

2. Directives

In performing directives, the speaker tries to get the hearer to commit him/ herself to some future course of action (verbal or non- verbal), or usually directives are defined as all attempts by the speaker to get the hearer to do something e.g. request, command, advice, etc. As opposed to representatives, directives attempt to make "the world match the words"

Example: Bring me a cup of coffee.

3. Commisives

In commisives, the speaker commits his/ herself in varying degrees to some future course action. As was the case with directives, the direction of fit is "World to words". They are promises, offers, threats, etc.

Example: I'll give it to you tomorrow.

4. Expressives

The purpose of this class of illocutionary acts is to express the speaker's psychological state of mind about or attitude to some prior action or state of affairs. There is no direction of fit, as the intention is neither to describe the world nor to exert an influence on future events; rather, the truth of the prepositional content is taken for granted. They are thanking, complaint, apology, etc.

Example: Please forgive me?

5. Declarations

Declarations require extralinguistic institutions for their performance; it takes a priest to christen a baby, a dignitary to name a ship, a judge to sentence a defendant, etc. The direction of fit is both "words to world" and "world to words", as the actual expression of the declaration brings about a change in reality.

Example: I pronounce you a husband and wife. (a priest in church)

## H. Direct and Indirect Speech Act

a. Direct Speech Act

Direct speech act is performed when there is a direct relationship between the linguistic form of an utterance and its pragmatics function. Yule (1996: 54) states that there is an easily recognized relationship between the three structural forms (declaration, interrogation, and imperative) and the three general communicative functions (statement, question, command).

For example: a. The bag is under the tree. (declarative)

b. Can I go with you?　　(interrogative)

c. Do not enter this room.　(imperative)

b. Indirect Speech Act

Indirect speech act is performed when there is an indirect relationship between a structure and a function. For example a declarative used to make a statement is a direct speech act, but when a declarative used to make a request is an indirect speech act (Yule, 1996: 54- 55).

According to Fraser, indirect speech acts are those illocutionary acts which are not directly performed in the sense in which we have used the term, but which are intended to be inferred by the speaker on the basis of what has been said, the way in which it was said, and the context of speaking (in Schmidt, 1996: 46). In other words, the indirect speech act occurs when the speaker expresses his intention implicitly. The structural form of the utterance is different with the function.

For example: The door is open. The form is declarative but the function is a request to shut the door.

## I. The Act of Complaining

### 1.   The Definition of Complaint

According to Trosborg (1995: 311-312) a complaint is defined as an illocutionary act in which the speaker (the complainer) expresses 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 complainee) responsible, either directly or indirectly.

The speech act of complaint belongs to the category of expressive functions. This category includes moral judgements which express the speaker's approval as well as disapproval of the behaviour mentioned in the judgement. When complaining, the speaker passes a moral judgement on something which (he/ she believes) the complainee has already done or failed to do, or is in the process of doing (Trosborg, 1995:311). From those definitions, a complaint can be defined with the expression of disapproval, disappointment, or negative feeling of the speaker towards certain behaviour, action, or person and it contains moral judgement.

In Leech terminology, the complaint is a representative of the conflictive function, which includes acts of threatening, accusing, cursing, and reprimanding. These acts are by their nature designed to cause offence and they are therefore highly threatening to the social relationship between speaker and the hearer (in Trosborg, 1995:312).

Olshtain & Weinbach, 1993, stated that a complaint is defined as an expression of "displeasure or annoyance" in response to an action that is seen by the speaker as unfavourable (in www.jalt.org). While Kowalski, 1996: 179, stated that complaining can be described as "a behavioural expression of an unfavourable attitude toward an object, person, or situation" (in www.free-researchpapers.com). However, many complaints do not reflect people's true attitudes toward the object or person in question but rather involve attempts to elicit particular interpersonal reactions from other, such as sympathy from others or the avoidance of aversive events. Considering this, a more comprehensive definition of a complaint would be "an expression of

dissatisfaction, whether subjectively experience or not, for the purpose of venting emotions or achieving intrapsychic goals, interpersonal goals, or both" (Kowalski, 180 in www.free-researchpapers.com). From those definitions, it can be said that complaint is an expression of displeasure, discontent, or dissatisfaction as a reaction of an attitude, situation or object that is unfavourable.

A number of strategies are available to a complainer who wants to avoid a direct confrontation with the complainee. The degree of involvement of the complainer and the complainee specified in an act of moral censure is decisive in establishing a scale of directness levels of complaints. A speaker may use certain strategy for the complainee/ the hearer to avoid mentioning him/ her who is nevertheless indirectly held responsible. When complaining, it is important to supply supportive statements to justify the act of moral censure. If a complaint is convincingly supported, it is difficult to overturn or dispute it. In addition, disarming strategies can be used as a means of avoiding conflict. Another possibility is to replace conflicting functions by other types of communication. By formulating a complaint indirectly as a piece of information or a request for information, it is often possible to avoid that a direct confrontation arises from a direct accusation. (Trosborg, 1995: 313-314).

2.  Directness Levels of Complaints

Complaints can be expressed at varying levels of directness ranging from hints and mild disapprovals to severe challenges in which the complainee is explicitly declared incompetent and irresponsible as a social member (Trosborg, 1995: 314).

In a complaint, the utterance may only indirectly express the complainer's ill feelings toward the complainee, or these may be phrased in terms of a straightforward accusation or in terms of moral judgement. In the former case, the complainee has to perform an inference process to establish a link between what is said and what is really intended on the basis of the situational context. By choosing a particular level of directness, the complainer is able to decide on the conflict potential of the complaint (ibid, 314).

There are criteria used for establishing the scale of directness levels:

P:      Propositional content (complainable)

C:      Complainer

A:      Accused (complainee)

There are factors determining the directness level of complaints:

1. The complainable is or is not expressed directly in the propositional contant. (P describes/ does not describe the complainable)

2. The complainer's negative evaluation of the propositional content is implicitly or explicitly expressed. (P is bad- articulated or implied)

3. The agentive involvement of the complainee is implicitly or explicitly expressed. (A has done P- articulated or implied)

4. The complainer's negative evaluation of the complainee's behaviour is implicitly or explicitly expressed. (C evaluates A's action as bad- articulated or implied)

5. The complainer's negative evaluation of the complainee as a person is implicitly expressed. (C evaluates A as a bad person- articulated or implied)

### 3. Complaint Strategies

Anna Trosborg (1995: 316-319) set up certain complaint strategies: no explicit reproach, expression of annoyance or disapproval, accusation, and blame. Altogether, eight sub- categories are established, strategy 1 is the most indirect, and strategy 8 is the most direct. For exemplification, complaints are presented from conversations between speaker and hearer in the situation when the hearer turns on the radio loudly while his brother study. The speaker complains.

**1. No Explicit Reproach**

The complainer does not directly state that something is bad, the complainee does not know whether an offence is referred to or not. This strategy is a weak complaint strategy but it might be used successfully to prepare for more forceful strategies.

**Strategy 1: Hints**

Example:   It was quiet here before you turn on the radio.

**2. Expression of Annoyance or Disapproval**

A complainer can express his/ her annoyance, dislike, disapproval, etc. concerning a certain state of affairs he/ she considers bad for him/her. The complainer implies that he/ she holds the complainee responsible but avoids mentioning him/ her as the guilty person.

**Strategy 2: Annoyance**

Example:   What kind of sound is out there?

I am studying, and I can't concentrate.

**Strategy 3: Ill consequences**

Example:   Oh no! Now I can't concentrate on this paper.

3. **Accusations**

The complainer can ask the hearer questions about the situation or assert that he/ she was in some way connected with the offense and thereby tries to establish the hearer as a potential agent of the complainable (indirect accusation). Alternatively, the complainer can directly accuse the complainee of having commited the offense (direct accusation).

**Strategy 4: Indirect Accusation**

Example:   Is that you that turn the radio on loudly?

**Strategy 5: Direct accusation**

Example:   You have just turn on the radio loudly, right? I'm studying.

4. **Blaming**

An act of blame presupposes that the accused is guilty of the offense. The complainer passes a value judgment on the complainee. This is the most direct complaint strategy.

**Strategy 6: Modified Blame**

The complainer expresses modified disapproval of an action for which the accused is responsible.

Example:    You should be more empathizing to other people.

Honestly, you should pay attention to other's privacy.

**Strategy 7: Explicit Condemnation of the Accused's action**

The complainer explicitly states that an action held by the accused is bad.

Example:    That's too bad, bothering me when I am studying.

How could you do that stupid thing when I try to concentrate to read?

**Strategy 8: Explicit Condemnation of the Accused as a person**

The complainer explicitly states what is implicit at all others level, namely that he finds the accused as a non- responsible social member.

Example:    How dare you are, turn the radio loudly as though you're living alone?

Damn! I can't concentrate, turn the radio off!

4. Complaint perspective

The speaker/ hearer's perspective of a complaint presents a particular point of interest. A speaker may express his ill feelings towards the hearer. A speaker may also avoid mention the hearer as the guilty person. If this so, it may be an ambiguous complaint.

Reference to the complainer and the complainee can be expressed in various ways. Haverkate (1984: 56) (in Trosborg) draws an important distinction between focalizing and defocalizing expressions in a discussion of speaker and hearer- reference.

1. Focalizing reference to the complainer (Speaker- perspective- I)

Focalizing reference can be made either to the speaker or to the hearer for the purpose of expressing emphatic reference. Specific reference to the speaker typically involves the first- person singular pronoun I. When a speaker selects a focalizing reference to the complainer when expressing his/ her annoyance or moral judgement, he/ she identifies him/ herself as a people who takes personal responsibility for issuing the blame.

Example: I really don't like to see my room in a mess like this.

2. Defocalizing reference to the complainer (Speaker- perspective- we)

If a complainer wishes to minimize his/ her role of complainer, reference to the complainer can be defocalized. The first- person plural pronoun we is often employed when a speaker wants to involve his/ her hearer(s) and/ or other

persons as well by making them share the responsibility for issuing blame. Defocalizing reference to the complainer deals with three categories.

The first is **class- inclusive reference.** When employing this category, a speaker presents his/ her points of view, assumptions, beliefs, etc. This reference is an important tool for a complainer who wants to avoid attacking the complainee personally. He/ she is able to defocalize his/ her personal points of view by attributing them to a specified class rather than to him/ herself. The second category is **all- inclusive reference**. This category involves reference to the speaker, to the hearer, and to undefined set of other persons. In contrast to class- inclusive reference, it is not bound to any particular class of persons. The last category is **pseudo- inclusive reference**. This type of reference is frequently used by persons of superior social status who are exerting influence on subordinates, e.g. by parents talking to children, or by employers to employees, etc.

Example: Noone would approve of such behaviour.

3. Focalizing reference to the complainee (hearer- perspective- you)

The complainer explicitly makes the hearer as the agent of the complainable. Specific reference typically involves the second- person pronoun you and other common nouns.

Example: I hadn't expected you to behave like this.

4. Defocalizing reference to the complainee (hearer- perspective- it)

This category is concerned with implicit or non-specific reference to the agent of the complainable. This kind of reference is useful for the strategic purpose of suppressing information concerning the identity of the agent responsible. The categories involved are agentless passives, constructions with neutral agents (one, someone, they, people, etc.) and construction in which the undesired state of affairs has been made the focus of attention, e.g.

Example: Someone has taken my purse.

5.   Internal Modification

In addition, to classify complaint strategies according to directness level, it also useful to analyze the complainer's use of internal modification. A complaint may be softened or weakened by the inclusion of **downgraders**, or strengthened by the inclusion of **upgraders**.

**Downgraders** comprise: (1) *Downtoners* (just, simply, perhaps, maybe, possibly); (2) *Understaters*, those are modifiers that under- represent the state of affairs denoted in the complainable, e.g. a little bit, a second, not very much, etc. (3) *Hedges*, adverbials by means of which the complainee avoids a precise propositional specification, e.g. kind of, sort of, somehow, etc. (4) *Subjectivizers*, modifiers that characterize the proposition as the speaker's personal opinion, or indicate the speaker's attitude towards the proposition, e.g. I think, I suppose, I'm afraid, in my opinion, etc. (5) *Cajolers*, gambits functioning at the interpersonal level of discourse with the function of restoring harmony between two interlocutors, e.g. you know, you see, I mean,etc. (6) *Appealers*, discourse elements (including tags) intended to elicit a

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response from the complainer, appealing to his/ her understanding, etc. e.g. okay, right, don't you think?

*Upgraders.* Typical upgraders are intensifiers which modify part of a proposition, sentence modifiers, and lexical intensification. *Intensifiers* are adverbials or adjectives intensifying part of a proposition, e.g. such, so, very, quite, really, terribly, awfully, frightfully, absolutely, etc. *Commitment upgraders* are sentence modifiers expressing a special commitment towards the proposition, e.g. I'm sure, I'm certain, I'm positive, it's obvious, and the corresponding adverbials like surely, certainly, positively, obviously, unfortunately, etc. *Lexical intensification* is lexical choice that is used to reveal an attitude. In extreme cases swear words may be used (Trosborg, 1995:327-329).

## 6.  External Modification

Several conditions determine whether a complainer is successful I pinning the blame for something on someone else. Supportive strategies serve to justify the complainer's "right" to place the blame for something on the complainee. They function at the structural level of discourse (preparators), at the interpersonal level (disarmers), as well as at the content level. *Preparators* are important with regard to the successful organization of the conversation in which a complaint is issued. One does not just start accusing other person right away. Instead, it is important to "prepare" the speech act or warn the hearer that a complaint is forthcoming. Disarmers is a tool for the complainer to avoid producing an act that is too face- threatening to the complainee. A complainer must save the complainee's face and his/ her own face. Providing evidence is the third

strategy. A complainer must prove that A did P (P is bad), he/ she must be able to show that the complainee has in fact performed (or failed to perform) the deplorable action. The last strategy is Substantiation. It is important for a complainer to be able to provide substantiating moves in the form of facts or arguments to the effect that "P is bad", i.e. the complainer must "prove" that he/ she is justified in interpreting P as bad for him/ her, e.g (Trosborg, 1995: 329- 331).

**J. Response**

A response is verbal or non- verbal act of the hearer, which is performed because of the understanding by the hearer of the meaning and the force of the speaker's utterance. It counts as a perlocutionary effect of the speech act (Sbisa in Searle, 1969: 102).

J.L Austin in Searle (1969: 101) maintains that "an effect must be achieved on the audience if the illocutionary act is to be carried out" and he called such effect *uptake*, it means "the understanding of the meaning and the force of the locution". If the hearer's uptake is necessary for carrying out an illocutionary act, people should first know whether an uptake has been achieved. People can know it from a consideration of the response (verbal or non verbal) which follows the illocutionary act since each response makes manifest how the hearer has taken the speaker's illocutionary act (Sbisa in Searle 1969). Therefore, to give a definite illocutionary force to a certain speech act, the hearer's response should be taken into account.

Richards and Schmidt (1996: 129) presented complaint response in five types: (1) apology, (2) denial, (3) excuse, (4) justify, and (5) challenge.

Boxer (1989) identifies response of complaints and finds that there are six types of responses, they are: (1) zero response or change the topic, (2) a request for an elaboration of the complaint, (3) joking or teasing, (4) a contradiction or explanation, (5) advice or lecture, and (6) commiseration.

## K.   The Film Theory

The study of film cannot be taken apart from society. They have a tight relationship. A movie can be a reflection of society. It may interpret the condition of a society at one time. According to Allen and Gomery (1993: 154), movie reflects the desires, needs, fears, and aspirations of a society.  Allen and Gomery state that film makers are members of society and no less subject to social pressure and norms than anyone else and filmmaking occurs within some social context. Furthermore, in fictional films, characters are given attitudes, gestures, sentiments, motivations, and appearances based on social roles and on general notions (ibid: 158).

From the definitions above, it can be concluded that film is correlated with society. Both of them have a close relationship. Film can be the representation of a society which has certain social context. Moreover, it reflects the desires, and aspirations of a society. A movie Sex and the City for example, represents the life of American women in modern era. The characters and the events are not real, but the existence of American women with their life style, characteristics, and relationship is real. In short, this movie can be a representation of the life of American women in modern era with all of their problems and matters of life.

## L. The Synopsis of the Film Sex and the City

The movie "Sex and the City" is a romance comedy that was adapted from a book having the same title by a New York columnist, Candace Bushnell. The film is produced by Alliance films and directed by Michael Patrick King. The film is centered in New York City where there are four single women who have close relationship. They are looking for their happiness, love, sex, and fashion. The story begin with Carrie Bradshaw- a successful author who is trying to get into her own dream, to get married with her 10 years period boyfriend, Big. However, all the efforts and their plans were ruined right after the rehearsal party. Miranda, a perfectionist lawyer who was upset with her husband told something bad to Big that marriage can ruin everything. Thus, their marriage cancelled. The next is about the four women with their own life try to get the best on their relationship, carrier, and love stories. Finally Carrie can find her happiness after hiring an assistant, Louise. Louise made her believe to the power of love. Thus, at the end Carrie can married to her true love, Big.

**M. Review of Related Study**

The first study about complaint was done by Ardianna Nuraeni in 2005 which entitled "Strategies of Complaining among Characters in the Movie 10 Things I Hate about You". The aims of the study are to find out the kinds of complaining strategy used by the characters, the speaker's reason in using such strategy, and to identify the responses of the hearers towards the complaints.

The result of the study shows that there are seven types of complaining strategy which are used by the characters in the movie 10 Things I Hate about You. They

are Hint stategy (HINT), annoyance strategy (ANOY), direct accusation strategy (DACC), modified blame strategy (MBLA), explicit condemnation of the accused's action strategy (ECAA), and explicit condemnation of the accused as a person strategy (ECAP). The result of the study indicates that most of the characters in the movie use blaming strategy, that is the explicit condemnation of the accussed's action strategy (ECAA), while ill consequence strategy (ICON) does not appear in the movie.

In the research, there are some reasons why the speaker uses certain type of complaining strategy. The reasons are to break the relationship between the speaker and the hearer, to maintain the relationship between the speaker and the hearer, to repair the relationship between the speaker and the hearer, and to show the negative feeling only.

The second study about complaint was done by Widyasari in 2009 which entitled "Complaint Expression used by the Characters in the Film Entitled "Runaway Bride". The aims of the study are to describe the strategies of complaint found in the film, the functions of the complaining act uttered by the speakers, and the responses of the complainees in the film.

The result of the study shows that almost all of the main strategies of complaining are used by the characters in the movie "Runaway Bride". They are no explicit reproach, expression of disapproval, accusation, and blaming strategy. There are seven strategies that are used namely Hint (HINT), annoyance strategy (ANOY), direct accusation strategy (DACC), modified blame strategy (MBLA), explicit condemnation of the accused's action strategy (ECAA), and explicit condemnation of the accused as a

person strategy (ECAP). In the study, the strategy that is used the most is blaming strategy, that is the Explicit Condemnation of the accused'd Action strategy (ECAA). While the Ill Consequences strategy (ICON) does not emerge in the movie.

In the study, there are some reasons why the speaker uses certain type of complaining strategy in the movie. The reasons are to break the relationship or create social distance between the interlocutors, to repair the relationship and improve the situation, and to show the negative feeling or specific negative evaluation.

Therefore, in this research, entitled the "Analysis of Complaining Responses in the Film Sex and the City", the researcher aims to find out the kinds of complaining strategies used by the characters in the film, the types of responses employed by the hearers, and the reasons of the hearers in using such kinds of responses. The differences between this research and both of previous studies are on the analysis of responses and the source of data which comes from different film. The further analysis and discussion will be presented in the fourth chapter of this study.
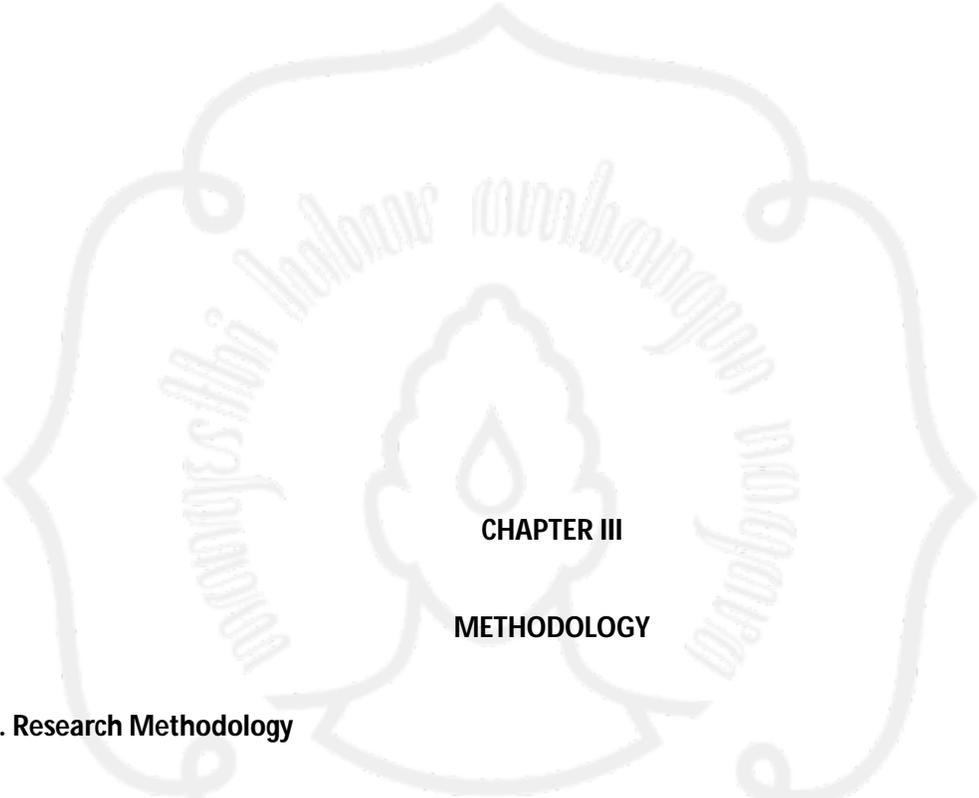
**CHAPTER III**

**METHODOLOGY**

## A. Research Methodology

The research is a descriptive qualitative research since it employs the analysis of descriptive and qualitative methods. The steps of the research were collecting data, analyzing the data, and drawing a conclusion. Meanwhile, qualitative research aims to describe a non- statistical or descriptive data. It refers to the research procedure, which brings about descriptive data both in written or spoken forms available to be examined (Bogdan and Taylor in Moleong 2007).

Here, the research focuses on the description of complaining responses employed by the characters in the film entitled Sex and the City. It was done by selecting, classifying, analyzing the data, and drawing the conclusion from the analysis.

**B. Data and Source of Data**

According to Arikunto (1993: 117), data are all the facts and numbers which can be made into materials to find information. Data themselves may be in the form of discourses, sentences, clauses, phrases or words which can be obtained from books, internet, film, etc. The data of this research were taken from the dialogues of the film which contain complaining expressions.

The source data refers to the object from which the data are obtained (Arikunto, 1993: 114). Thus, the source of data of this research is a film entitled "Sex and the City". The film is based on a novel with the same title "Sex and the City" by Candace Bushnell.

Here are some reasons why the researcher takes the film entitled "Sex and the City" as the source of data:

1. The film contains various complaint expressions in the dialogues which are expressed by the characters.

2. The film is an interesting film since it reflects the live of American modern woman and it contains many values of life.

**C. Sample and Sampling Technique**

Sample in qualitative research is totally different from quantitative research. In qualitative research, samples are not taken from population. This is because qualitative research intends not to make generalization, but to gain information which will support the theory (Moleong, 2007: 224). Sample is a part of representation of the data that being observed (Hadi, 1983: 117). Meanwhile, sampling technique is a technique that is used by the researcher to select samples out of the data (Hadi, 1983: 75).

According to Surakhmad (1994: 100), total sampling is a technique in which the whole data becomes the sample. Thus, the total sampling technique is used in this research. The researcher took all the dialogues containing utterances of complaint expressed by the characters in the film entitled Sex and the City as the sample of the research.

**D. Equipments of the Research**

According to Lincoln and Guba in Sutopo (2006:36), the most important equipment in qualitative research is the researcher himself, since human being are considered to have the ability of reaching and deciding the meaning of various interactions.

In this research, the researcher needs some supporting equipments to collect the data. The equipments are a set of computer, the script of the film, and the VCD of the film entitled Sex and the City.

## E. Technique of Collecting Data

There are some steps to collect data in this research:

1. Watching the film "Sex and the City" for several times.

2. Searching for the script of the film in the internet,

3. Comparing the script and the dialogue of the film.

4. Taking notes on all of the utterances which contain complaint expression in the dialogue.

5. Taking all of the utterances containing complaint expression as the data of the research.

6. Classifying the data based on the type of complaint strategy.

7. Giving the codes for each datum.

**F. Technique of Coding Data**

This technique is aimed to make the classification and analysis of the data easier. The researcher will mark the data by codes. Here is the coding of the data in this research:

1. The number of each data

2. The type of complaining strategy employed by the characters covers:

   - Hints strategy is abbreviated into HINT

   - Expression of annoyance is abbreviated into ANOY

   - Direct Accusation is abbreviated into DACC

   - Explicit Condemnation of the Accused's Action is abbreviated into ECAA

   - Explicit Condemnation of the Accused as a Person is abbreviated into ECAP

3. The title of the film Sex and the City is abbreviated into SATC.

   To make clearer of the coding, the example is as follows:

   (01 / DACC/ SATC)

This coding means the data is number 01. The character employs the direct accusation of complaining strategy (DACC), and the complaining act happens in the film Sex and the City (SATC).

**G. Technique of Analyzing Data**

1. Describing the context of situation in which the complaint occurs.

2. Classifying the complaint expression to its form based on Anna Trosborg's theory. The theory consists of four general types: No explicit reproach, expression of annoyance or disapproval, accusation, and blaming.

3. Finding the responses of the hearers towards the complaint headed to them based on Richard and Schmidt's type of response.

4. Analyzing the hearer's reasons in employing certain types of response or the functions of responses expressed by the hearers.

5. Drawing conclusion from the data analysis and giving suggestion.
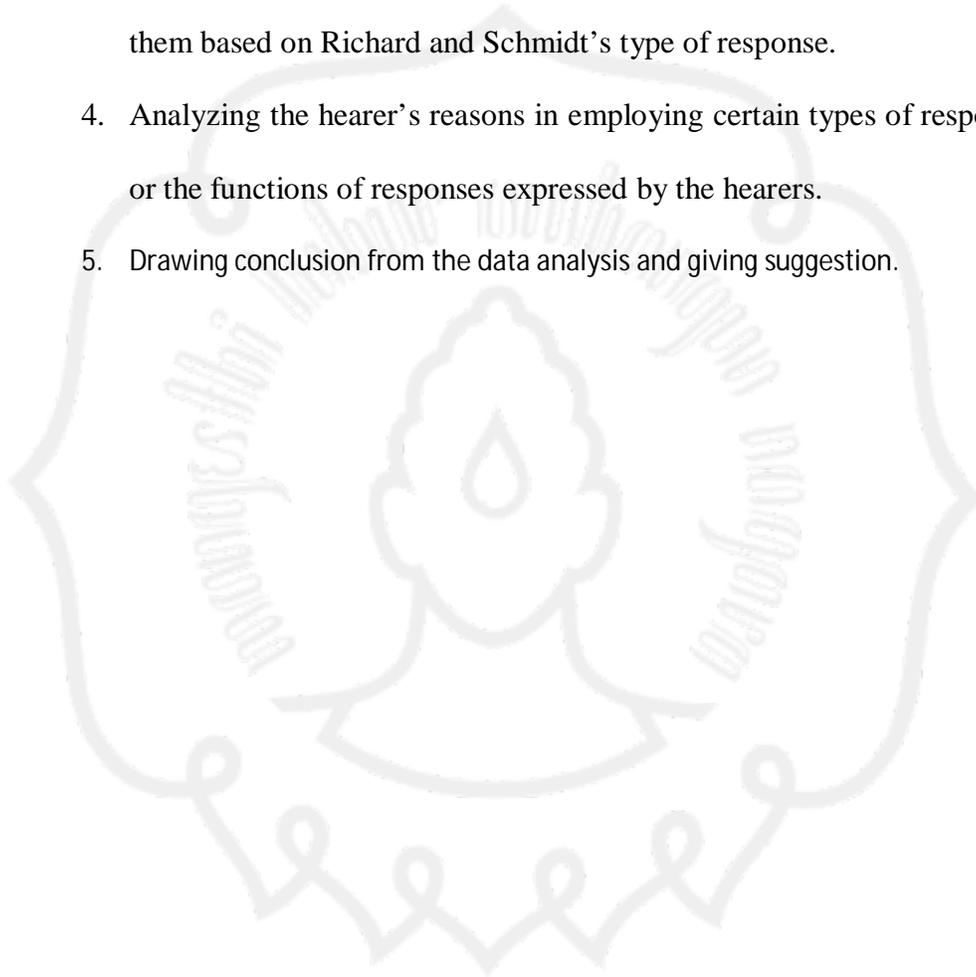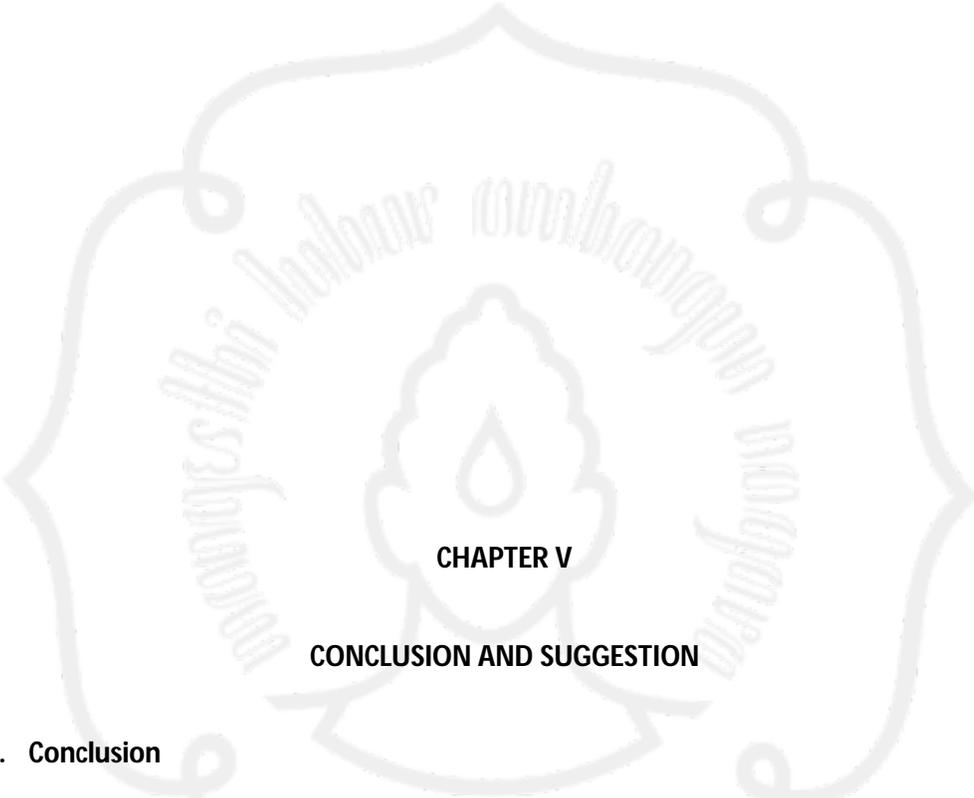
**CHAPTER V**

**CONCLUSION AND SUGGESTION**

**A. Conclusion**

The conclusion contains the results and the findings of the research in chapter IV. There are conclusions that can be drawn from the analysis of complaining strategies and the responses in the film entitled Sex and the City.

1. From the 24 data analyzed, there are 4 categories found:  No explicit reproach 1 data, Expression of disapproval or annoyance 5 data, Accusation 7 data, and blaming 11 data. The first category is Hint strategy only found in 1 data, namely in data 24. The second category is divided into 2 subcategories, which are Annoyance

and III consequences. The strategy which emerges only Annoyance strategy that is found in data 4, 5, 6, 8, and 14. The third category is divided into 2 subcategories, which are Indirect Accusation and Direct accusation. The strategy which is emerge only Direct accusation that is found in data 1, 2, 3, 15, 17, 21, and 22. The fourth category is divided into 3 subcategories, which are Modified blaming, Explicit condemnation of the accused's action, and Explicit condemnation of the accused as a person. The strategies which emerge are Explicit condemnation of the accused's action that is found in data 7, 10, 11, 16, 18, 19, 20, and 23, while Explicit condemnation of the accused as a person is found in data 9, 12, and 13.

2. From 24 data analyzed, there are 5 responses found. They are apology, denial, excuse, justification, and challenge. Apology is applied in the data 12, 13, and 14. Denial is only applied in the data 21. Excuse is applied in the data 2, 4, 6, 7, 8, 15, 16, and 20. Justification is applied in the data 1, 17, 18, and 24. Moreover, challenge is only applied in the data 10. There are also some data which do not have response because the writer does not present them in the dialogue.

3. The reasons why the hearers employ such kinds of responses depend on the context of situation. From the data analysis it can be described that the hearers have certain reasons in employing the response. The hearer employs apology response because he knows that he is guilty and feels regretful. Denial is employed because the hearer is sure that he is not guilty or not realizing his mistake. An excuse is employed because he does not want to confess directly what he has done and wants to defend him self. Justification is employed because the hearer does not want to avoid the complaint and intends to admit explicitly his mistake. While a

challenge is employed because the hearer is certainly sure that he is not guilty and confident to dispute it.

**B.  Suggestion**

There are several suggestions dealing with the conclusion of the analysis of complaining strategies.

1.  To other researchers, to conduct further research about the act of complaining since the findings of this research needs to be enriched.

2.  The researcher suggests the students of the English Department to conduct further research using another point of view or another source of data. Since most of the researchers use films as the source of data, hopefully there will be further research on complaining strategies by using the source of data from daily conversation.

3.  The researcher suggests that students should understand and study further about the act of complaining. It is important because the act of complaining can happen in our daily life even without being realized.

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