

Expressive Speech Act Strategies for Complaining in the Japanese Comedy Drama “Joshi Kosei No Mudazukai”

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Abstract. Drama is a work that describes human life through movement, narrative, and stories. In drama, there are conflicts and emotions between players that are shown to the wider community. Drama has three elements, one of which is dialogue or conversation between players. Dialogue in drama is a conversation between players in context with the expressions of the players to immerse the atmosphere and get carried away in the story. This is what causes the occurrence of expressive speech in every dialog in the drama. This research aims to describe the strategy of a complaining speech act. This research uses a descriptive qualitative method and the theory of a complaining speech act strategy by Anna Trosborg. The data source used is the context of speech from the Japanese comedy-drama titled "Joshi Kousei No Mudazukai" episodes 1-7 by Higurashi Ken. The results of this research concluded that in the drama "Joshi Kousei No Mudazukai" there are complaining speech act strategies in the form of hints, annoyance, ill consequence, indirect accusation, direct accusation, modified blame, blame of the accused action, and blame of the accused as a person.

Keywords: Speech act, speech act for complaining, Japanese drama.

RESEARCH BACKGROUND

Godzilla Vs. Kong The Official Movie Novelization is a novel adaptation or novelization of the movie entitled *Godzilla Vs. Kong*, which had its theatrical release on March 24, 2021 and directed by Adam Wingard. The novel itself is based on the screen play by Eric Pearson & Max Borenstein and story by Terry Rosio, Michael Dougherty, and Zach Shields. The novel is first published by Titan Books on April 6, 2021. The novelization follows the story on how two of the iconic monsters in the history, Godzilla and Kong, clash in an epic duel of the century to determine which one will emerge victorious. The novel adaptation also serves as an extended story of the film, giving a better understanding about the unanswered questions from the film and how the story reveals Dr. Nathan Lind's traumatic past and Madison Russell's troubles prior to the movie, as both of these characters follow the path forged by Kong and Godzilla respectively. The novelization is comprised of twentyone chapters and an additional epilogue. The novel features action, science fiction, and thriller genre within the content.

The novelization is written by John Gregory Keyes or better known as Greg Keyes, born in Meridian, Mississippi on April 11, 1963. He is highly regarded as a science fiction and fantasy author and writer in both original and adapted media novels such as *Star Wars*, *Avengers*, and *Monsterverse*. He is also the author of several famous novels that includes *The Age of Unreason*, *The Kingdoms of Thorn and Bone*, *The Basilisk Throne*, *Chosen of the Changeling*, *Footsteps in the Sky*, and many more.

As seen from the title of this study, the research subject that we will analyze is Kong. From our observation on the novel, Kong is described to be more of a hero within the narrative, seeking a new place to call home, which was destroyed by the perpetual storm. Another addition to support the title is the fact that Kong's physical and cognitive characteristics are fairly similar to humans, as readers can relate more to Kong rather than Godzilla. Therefore, the researchers wish to analyze a non-human main character who goes by as Kong through his heroic journey in finding a new home within the

novel. Even though he is a non-human character, Kong is able to convey or express his emotions like humans do and can perform basic sign language as a way of communication with one of the human characters in the novel, Jia. His character also fulfills a few of Maslow's hierarchy of needs, which makes Kong the perfect analysis material of our research paper.

REVIEW OF RELATED LITERATURE

According to Wijayanto (2013), as cited by (Ramdani 2018:70), oral expressions related to negative feelings about an issue that can be complained about are called complaints. A complaint is defined as an illocution act where the speaker (complainant) expresses disagreement, negative feelings, and so on, regarding the state of affairs described in the proposition (the matter being complained about) and provides a moral assessment of what they perceive has been done by the party being complained about. Trosborg (1995) divides complaining strategies into four main strategies with eight sub-strategies. The strategies are as follows The *No Explicit Reproach strategy* includes the sub-strategy of *Hints*. The *Expression of Annoyance or Disapproval strategy* includes the sub-strategies of *Annoyance* and *Ill Consequence*. The *Accusation strategy* includes the sub-strategies of *Indirect Accusation* and *Direct Accusation*. The *Blame strategy* includes the sub-strategies of *Modified Blame*, *Explicit Blame of the Accused's Action*, and *Explicit Blame of the Accused as a Person*. (Winoto, 2018:12)

The following research relates to expressive speech acts of complaining. Fahreza, in his study titled "Tindak Tutar Ekspresif Dengan Makna Mengeluh Dalam Drama 5ji Kara 9ji Made," identifies expressive speech acts with the meaning of complaining and describes the complaint strategies used in the Japanese drama "5ji Kara 9ji Made" using Anna Trosborg's theory of complaint speech acts. Another study by Kuraesin, titled "Expressive Speech Acts of Complaining in The Anime 'Tanaka Kun Wa Itsumo Kedaruge' (Pragmatics Study)," discusses expressive speech acts found in the Japanese animation. This study shows that there are 51 instances of speech acts, consisting of 22 direct speech acts and 29 indirect speech acts. The complaint strategies identified include 5 categories: Hint, Annoyance, Accusation, and Blaming. Another research by Winoto titled "Tindak Tutar Mengeluh Bahasa Jepang: Studi Kasus dalam Film Great Teacher Onizuka (2012)" found various forms and strategies of complaint speech acts in Japanese based on the drama "Great Teacher Onizuka." The data were categorized based on the gender of the protagonists, and this analysis was conducted using a pragmatic approach, utilizing Trosborg's theory as the theoretical framework and examining the influence of gender differences on the language style used in expressing complaints.

The difference between previous research and this study is that this study focuses on describing the complaint speech act strategies used by all characters in the drama "Joshi Kousei No Mudazukai" episodes 1-7. It uses Anna Trosborg's theory to categorize the expressive speech acts of complaining based on their categories.

RESEARCH METHOD

The method used in this research is descriptive qualitative. The units of data analyzed are the contexts of expressive speech acts of complaining. The data source is the Japanese comedy-drama titled "Joshi Kousei No Mudazukai," Episodes 1-7, created by Bino, with each episode lasting approximately 40

minutes. This drama is adapted from a comic of the same name. The researcher employs two techniques for data collection: observation and note-taking.

The observation technique involves watching the drama "Joshi Kosei No Mudazukai" Episodes 1-7 with Indonesian subtitles from the Bagikuy website to identify the types of expressive speech acts of complaining present in the drama. Then, the note-taking technique is used to categorize the data from each episode according to Anna Trosborg's theory

RESULTS AND DISCUSSION

1) *No Explicit reproach*

1.1

Hint

In the following conversation, gestures are used to avoid making the listener aware that the complaint is directed at them, as it is not explicitly stated in the conversation. This can be seen from the dialogue between Tanaka, nicknamed Baka, Kikuchi, nicknamed Wota, and Saginomiya, who has the nickname Robo. At that time, they were gathering at their regular café to study together. Kikuchi, after coming out of the toilet and feeling thirsty, immediately drank a beverage on the table, which turned out to be part of a prank by Tanaka. The drink had been mixed by Tanaka with chili, vegetables, and sour fruits, causing Kikuchi to lose consciousness. A few moments later, Kikuchi regained consciousness and was approached by Saginomiya, who immediately realized that the drink Kikuchi had consumed was a result of Tanaka's prank. However, Saginomiya did not state this directly but conveyed it through the following data.

- (1) Saginomiya Shiori (Robo): また人類は恐ろしい兵器を生み出してしまったので。
Mata jinrui wa osoroshī heiki o umidashite shimatta no de.
"Once again, humanity has created a dreadful weapon."

(46:25 Episode 1)

In the conversation data (1), Saginomiya states, *Mata jinrui wa osoroshī heiki o umidashite shimatta no de*. In this utterance, Saginomiya addresses Tanaka, who played a prank on Kikuchi, causing him to faint. Saginomiya also uses the word *umidasu*, which is a form of the verb to create or to produce, referring to the drink concocted by Tanaka. Then, Saginomiya adds the word *jinrui*, meaning humanity or human beings. Here, Saginomiya refers to Tanaka as humanity, and the word *osoroshi* means dreadful or terrifying. The word dreadful is used because the drink made by Tanaka can render someone unconscious. Saginomiya employs the *hint* strategy by not directly stating it but mentioning that Tanaka's actions are very dangerous for others.

2) *Expression of- disapproval*

2.1

Annoyance

The conversation between a girl named Tanaka, nicknamed Baka, and Saku, a girl nicknamed Rori, uses the complaint speech act strategy with the sub-strategy of annoyance. In this context, Rori expresses her irritation or annoyance by pointing directly to something considered inappropriate without mentioning that Tanaka is the one responsible for the complaint. When Tanaka was running

down the school hallway, she suddenly saw Saku and spontaneously called out Saku's name cheerfully, referring to her as 'Rōri.' Saku was given this nickname because she has a short, cute stature like an elementary school child and has a naive and innocent mindset. However, when Saku was called 'Rōri' by Tanaka in the hallway, she was visibly displeased. Saku expressed her complaint firmly and irritably, aiming to make Tanaka understand that Saku does not like being called by that nickname. This is evident in the following conversation.

(2) Tanaka nozomu (Baka): ローリー ローリー

Rōrī- rōrī.

Loli-loli

Momoi Saku (Loli): てめえ、ローリって呼ぶなって言っただろ。

Temē, rōri tte yobu natte ittaro.

"Damn it! I've told you not to call me Loli!"

Tanaka Nozomu (Baka): いいじゃん。素直にかわいいと思うからつけたんだぞ

Ījan.Sunao ni kawaiī to omoukara tsuketa nda zo

"Okay, fine, I named you that because you're cute."

(03:33 Episode 2)

In data (2), Saku utters the words 'Temē, rōri tte yobu natte ittaro.' This utterance is Saku's complaint because she feels uncomfortable with being called "Rori," as Saku perceives this term as a mockery spoken by Tanaka. Saku is very disturbed by this nickname. Tanaka calls Saku this way just to bother and mock her. The word 'Temē' is a rough and impolite term in Japanese, often used to express anger or displeasure towards someone. Saku uses 'Temē' to show that she is genuinely annoyed by Tanaka's actions. Next, Saku states, 'Rōrī tte yobu natte ittaro,' which she says firmly to remind Tanaka that she has already told her not to call her that way. Thus, Momoi Saku conveys her irritation and discomfort. In the conversation in Data (2), Saku uses harsh and assertive language to show her annoyance, aiming to communicate to Tanaka that she is very disturbed by Tanaka's actions. Data (2) demonstrates the annoyance strategy, where Saku expresses her frustration over Tanaka's mockery.

2.2

III

consequences

In this conversation, the speaker mentions the impact of the interlocutor's behavior that they find unpleasant. The context occurs between Mr. Sawatari, who is Tanaka's homeroom teacher and an alumni of Waseda University. Mr. Sawatari is often referred to as "Waseda" by students in his school. Tanaka is a high school student known for her eccentric behavior and indifference towards her academic grades. Mr. Sawatari is very frustrated with Tanaka's exam scores, which are very low in all subjects. None of Tanaka's exam scores are satisfactory. Therefore, Mr. Sawatari invites Tanaka to talk on the school rooftop and expresses his frustration as a teacher because none of Tanaka's subject exam scores are satisfactory, saying the following sentence."

(3) Sawatari Sensei: お前、私を励さすすか。田中、この二学期の期末の結果はなんだ

ストレスでいい加減来るぞ、鬨機に、もしこのステストレスの、私の猛が、死滅

したら、老細は降りるのか

Omae, watashi o Hagemu sasu ka. Tanaka, kono nigakki no kimatsu no kekka wa nanda. Sutoresu de ikagen kuru zo, tooki Ni. Moshi kono sutoresu de, watashi no mō tamashī ga shimetsu shitara, rō hoso wa oriru no ka.

"You, do you want to give me a headache? Tanaka, what do your grades mean for this semester? **It stresses me out to think about your grades! If I get stressed, the roots of my hair will die.**"

(36:45 Episode 7)

In data (3), Sawatari sensei utters, '*Sutoresu de ikagen kuru zo, tooki Ni,*' expressing frustration towards Tanaka. Sawatari sensei is very stressed about the situation. As Tanaka's homeroom teacher, Mr. Sawatari is responsible for Tanaka's grades, and this is the consequence he faces. Additionally, his statement aims to give a warning to pressure or motivate Tanaka to study. Then, Sawatari sensei continues his speech, '*Moshi kono sutoresu de, watashi no mō tamashī ga shimetsu shitara, rō hoso wa oriru no ka.*' The phrase *rō hoso* here implies that Mr. Sawatari is tired of guiding Tanaka due to her lack of improvement in grades. Moreover, the statement '*Moshi kono sutoresu de, watashi no mō tamashī ga shimetsu shitara*' indicates that Mr. Sawatari is serious and not joking about what he is saying to Tanaka.

In the conversation above, Mr. Sawatari expresses the consequences he faces as Tanaka's homeroom teacher. He also conveys his feelings as Tanaka's homeroom teacher. Data (3) employs the strategy of *Ill consequences* towards the repercussions faced by Mr. Sawatari as Tanaka's homeroom teacher. If Tanaka fails the End of Semester Exam, she will not advance to the next grade, thereby tarnishing Mr. Sawatari's reputation as a credible teacher.

3) Accusations

a. 3.1 Indirect accusation

- b.* In this conversation, Tanaka, nicknamed Baka, Kikuchi, a student known as Wota, and Saginomiya, a high-achieving student nicknamed Robo, are involved. Tanaka uses a questioning sentence about a situation close to the complaint indirectly by accusing Saginomiya of her suspicious behavior. The conversation takes place in the classroom when Saginomiya, who just arrived in class, is suddenly questioned by Kikuchi and Tanaka because yesterday after school, a teenage boy talked to Saginomiya. Tanaka and Kikuchi assume that Saginomiya received a love confession from the boy, but to their surprise, Saginomiya denies it and tells Tanaka and Kikuchi that the teenage boy was only interested in the book Saginomiya was reading. Tanaka then expresses her disbelief in this by uttering the sentence in the following data.

- (4) Tanaka Nozomu (Baka): 読んでた本を教えたい人間なんてどこにいいんだよ?
Yondeta hon o oshietai ningen nante doko ni ii nda yo ?
'Is there really someone who wants to know what book you're reading?'

(46: 28 Episode)

4)

In utterance data (4), Tanaka says, ‘Yondeta hon o oshietai ningen nante doko ni ii nda yo?’ Tanaka uses the word *nante* because she is surprised and incredulous that nowadays there are still teenage boys who want to know about the books someone is reading. The word *doko ni* means "where" and is used to ask about a specific location or place. The phrase *doko ni* also expresses surprise or disbelief. Additionally, the word *nda* is a combination of the sentence *noda* to emphasize and strengthen her question to Saginomiya. Tanaka ends her statement with 'yo' to firmly emphasize her question to Saginomiya, urging her to tell the truth about the boy.

The statement in data (4) falls under the strategy of Indirect accusation, demonstrated by Tanaka's *indirect accusation* towards Saginomiya. Tanaka indirectly accuses Saginomiya of being in a relationship with the boy, whereas in reality, the boy is just asking about the book Saginomiya is reading.

3.2

Direct

Accusation

In this conversation, Hisui, a woman nicknamed Majo, directly accuses Kohaku, another woman who is Hisui's twin, of her behavior that harms Hisui, as Hisui considers Kohaku guilty. Hisui directly accuses Kohaku of lying to her so that Hisui can meet Tanaka, Kikuchi, and Saginomiya at the café. Kohaku is concerned about her twin sister, Hisui, who rarely attends school, which could lead to Hisui being expelled. Therefore, Kohaku plans to arrange a meeting between Hisui and Kikuchi, Tanaka, and Saginomiya at a café they usually visit, and ultimately, Kohaku's plan succeeds in bringing Hisui to the café. However, Hisui feels deceived by her twin sister, Kohaku, who tells her that Kohaku found something that would make Hisui happy, but instead, Hisui is met by her friends. In this exchange, Hisui directly accuses Kohaku of deceiving her, believing that Kohaku's actions were aimed at benefiting Hisui, but instead, she feels betrayed by Kohaku's deception.

(5) Kujō Hisui (Majo): 琥珀, どういうこと?。移測歩行する土の子を見つけた
 て言うから急いで来たのに。 はめたわね ?

Kohaku, dou iu koto?. Isseki hokou suru tsuchi no ko o mitsuketa tte iu kara isoide kita noni. Hameta wa ne?.

‘Kohaku, what does this mean? I rushed here because you said you found a moving earth child. **Did you trick me?**’

(40:25 Episode3)

In utterance data (5), the phrase ‘*Hameta wa ne?*’ is used. This utterance employs a complaint strategy accompanied by a direct accusation against Kohaku by emphasizing a question to her. Kohaku had lied to Hisui by providing false information to get Hisui to come to the café to meet with her friends. The interjection or emotional particle *wa* is used to express surprise. This causes Hisui to be shocked and feel trapped by her twin sister, Kohaku, during the meeting with her friends at the café, showing Hisui's displeasure towards Kohaku for deceiving her.

4) *Blaming*

4.1 *Modified Blame*

The context of this conversation involves the complaint speech act strategy of Modified blame, uttered by Yamamoto, a woman with a style reminiscent of a middle school student, nicknamed Yamai by Tanaka. Yamamoto expresses her dislike of Tanaka's actions by suggesting or providing alternative actions desired by Yamamoto.

The incident occurs between Tanaka and Yamamoto when they are about to go to school. Instead of going to school, Yamamoto wants to take a photo in the photo booth with a giraffe picture, but her head gets stuck in the photo booth. Yamamoto doesn't know who to ask for help. Then Tanaka comes and sees Yamamoto's head stuck in the photo booth. Instead of helping, Tanaka mocks Yamamoto. After that, Tanaka's head suddenly gets stuck in the photo booth with a koala picture.

(6) Yamamoto Minami (Yamai): 見てない

mitenai.

‘Don't look.’

Tanaka Nozomu (Baka): おい、マジかよ、おい。早速どこ行けよ。

oi, majikayo, oi. Sassoku doko ike yo !.

‘Just go to school, seriously!’

Yamamoto Minami(Yamai): 忘れてたよ。お前がどうしようもないバカな人間ということ
を。

wasureteta yo. Omae ga dō shiyō mo nai bakana ningen to iu koto o.

‘I almost forgot, you're such a stupid human.’

(23:56 Episode 6)

In utterance data (6), Yamamoto says, ‘*Wasureteta yo. Omae ga dō shiyō mo nai bakana ningen to iu koto o.*’ This statement is directed towards Tanaka, who refuses to help Yamamoto at all. Yamamoto uses the phrase “*bakana ningen*” firmly to express her frustration towards Tanaka. Then, at the beginning of the sentence after ‘*wasureteta yo,*’ Yamamoto continues with ‘*Omae,*’ which is a sentence with harsh words. Yamamoto uses “*Omae*” to refer to Tanaka as the object. In this utterance, Yamamoto has seen that Tanaka is not someone who can compromise and take responsibility for her actions. Therefore, Yamamoto immediately expresses this sentence as an overall representation of Tanaka's character.

Data (6) illustrates Yamamoto using the Modified Blame strategy to blame Tanaka because Tanaka did not help her first and instead ended up getting stuck in the photo booth herself. As a result, there was no one to help Yamamoto get out of the photo booth other than Tanaka.

4.2 *Explicit blame (behavior)*

In this context, Kikuchi explicitly states that Tanaka's actions are bad and unpleasant, or that the actions Tanaka is accused of are Tanaka's responsibility. The conversation occurs between Tanaka and Kikuchi, who are arguing in class. The cause of the argument arises when Kikuchi is upset that Tanaka disclosed Kikuchi's dream of becoming a manga artist in front of Mr. Sawatari yesterday, causing Kikuchi to feel very embarrassed. However, Tanaka responds lightly to this complaint. Kikuchi feels that Tanaka cannot appreciate others and acts without considering their feelings.

(7) Kikuchi Akane (Wota): なんでお前はそう人の気持ちを考えられねえんだよ

Nande omae wa sou hito no kimochi o kangaeranēn da yo?.

'Why can't you respect others like that?'

Tanaka Nozomu (Baka): どういうとこだよ

Doiukotodayo

'what do you mean?'

Kikuchi Akane (Wota): 昨日だって人の夢勝手に言ったりしてさ。

Kinou

datte hito no yome katte ni ittari shite

"Yesterday, you casually talked about other people's dreams."

(19:55 Episode5)

Kikuchi asserts her words to Tanaka with emotion by saying, '*Nande omae wa sou hito no kimochi o kangaeranēn da yo.*' Kikuchi's utterance begins with '*Nande*' to inquire about the reasons and causes to Tanaka why he talked about his dream in front of everyone. Kikuchi uses '*Omae*' to emphasize to Tanaka that she is angry. Kikuchi utters '*kangaeranēn*,' a negative form of '*kangaeru*' which means to consider or contemplate his actions. Kikuchi adds '*da*' to her question to show that she is truly serious. Kikuchi adds the particle '*Yo*' to her utterance to add emphasis to her question. Kikuchi delivers the question with a peak emotional expression toward Tanaka, leading to a brief argument between the two. Data (7) illustrates the *Explicit Blame (Behavior)* strategy, a direct form uttered by Kikuchi to emphasize to Tanaka to consider and respect others more.

4.3

Explicit

blame

(person)

In this context, which occurs in the middle of the scene in episode six titled '*Shousetsu 'Robokko' Soushuuhen Douga*,' there is a mini-drama scene. It involves a female scientist named *Roboko* who pursues her dream as the lover of *Waseo*. *Waseo* invites *Roboko* to Tokyo to pursue his dream of becoming a scientist. The conversation takes place between a young lady addressed as *Ojo-Sama* and a young man named *Waseo*. The conflict arises when *Roboko* returns to her apartment in Tokyo. Upon arriving, *Roboko* is shocked to find *Ojo-Sama* and *Waseo* being affectionate in her room. *Roboko* feels hurt and very angry, then she angrily drives them both out while crying and screaming, as described in the following data.

(8) Roboko: うらぎり者を! お嬢も、和瀬くんも、うらぎり者や、大悪党や!

Uragirimono wo! Ojou mo, Wase-kun mo, uragirimono ya, daiakutou ya!

'Traitor! Ojo-sama and Waseo, all of you are traitors, 'Evil traitors'

(21:25 Episode 6)

In utterance data (8), the phrase '*Uragirimono wo! Ojou mo, Wase-kun mo, uragirimono ya, daiakutou ya!*' is spoken by Robokko to Waseo and Ojo-sama while crying and screaming because they have hurt Roboko's feelings. In this utterance, Robokko uses Explicit Blame directed explicitly at someone, which is aimed at Waseo. Robokko uses the word '*Uragirimono,*' meaning 'traitor,' to address Waseo, expressing her disappointment at him for betraying her feelings and not being responsible as her partner who invited her to Tokyo. In this context, Robokko not only blames Waseo but also blames Ojo-sama for engaging in infidelity without Robokko's knowledge, using the same utterance

CONCLUSION (HEADING 1 STYLE)

Based on the analysis above, it can be concluded that in the drama "Joshi Kosei No Mudazukai," four categories of expressive complaining speech acts were found, namely No Explicit Reproach Strategy, Expression of Annoyance or Disapproval Strategy, Accusation Strategy, and Blaming Strategy, along with eight subcategories of expressive complaining speech acts that correspond to Anna Torsborg's theory. These eight subcategories include Hint, Annoyance, Ill consequences, Indirect accusation, Direct accusation, Modified Blame, Explicit blame behavior, and Explicit blame person. The data indicate that complaining speech act strategies are used because the characters want to express spontaneity in their complaints directly to their interlocutors. The context of the utterances used focuses on expressing dissatisfaction and disappointment towards the interlocutor in social interactions, and there is an important role of context and interpersonal relationships in the complaining speech act strategies used by the characters in the drama. In most complaints, the utterances contain negatively connotated and harsh sentences to emphasize the speaker's complaints to the interlocutor, and there are also vocabulary items used to accentuate the utterances such as Mo, Yo, Nda, Nande, ii, to, iu, and rude words in Japanese such as Omae, kangaeranēn, Baka, Temē.

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