

**THE FACTORS THAT MIGHT UNDERLIE THE USE OF
"OFF-RECORD" STRATEGIES IN MINIMIZING FTA
OF COMPLAINTS IN WAUGH'S
*A HANDFUL OF DUST***

THESIS



Presented as One of the Requirements to Obtain the S-1 Degree at the
English Education Program of the Language and Arts Education
Department of the Faculty of Teacher Training and
Education of Jember University



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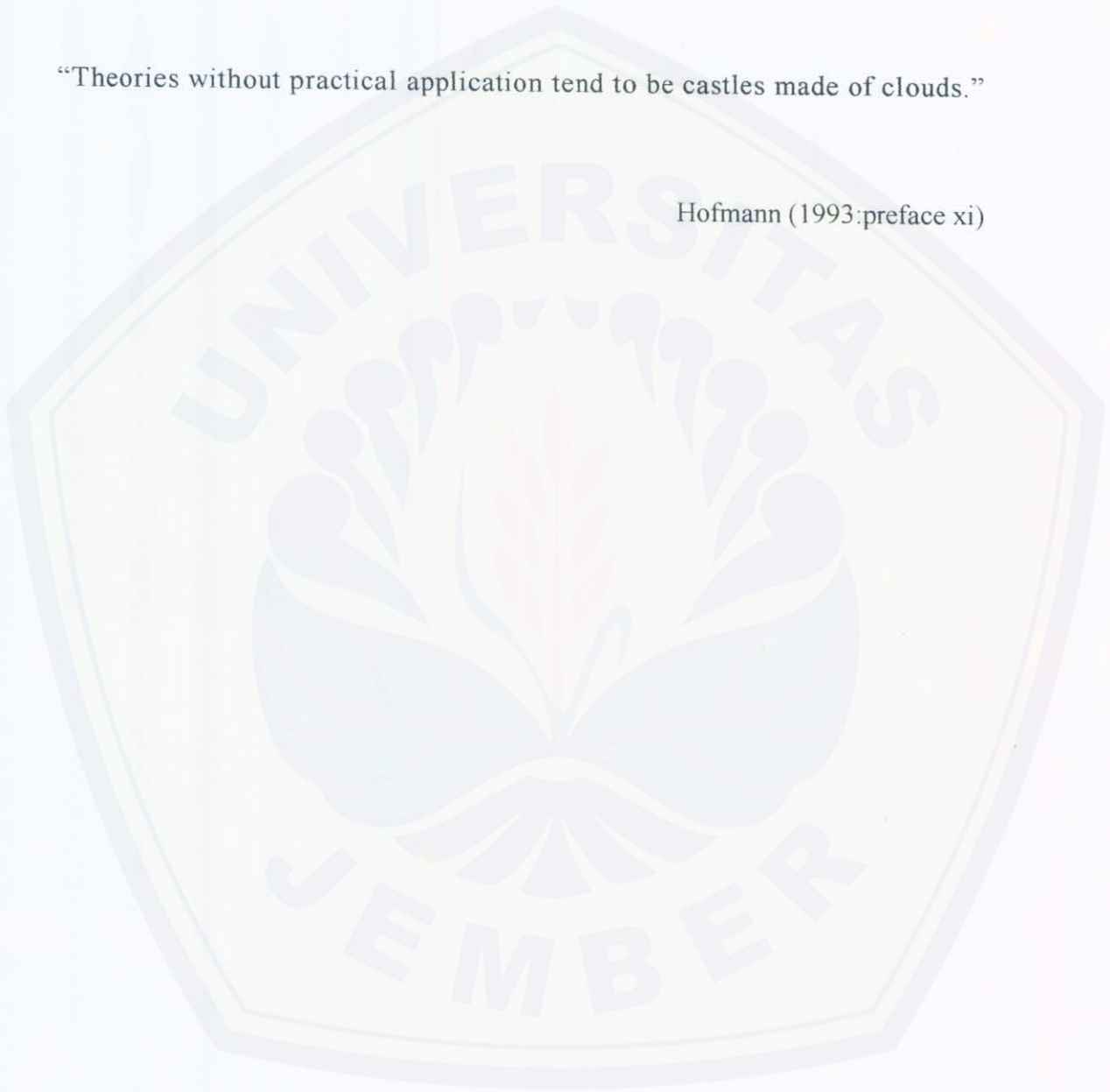
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**FACULTY OF TEACHER TRAINING AND EDUCATION
JEMBER UNIVERSITY
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MOTTO

“Theories without practical application tend to be castles made of clouds.”

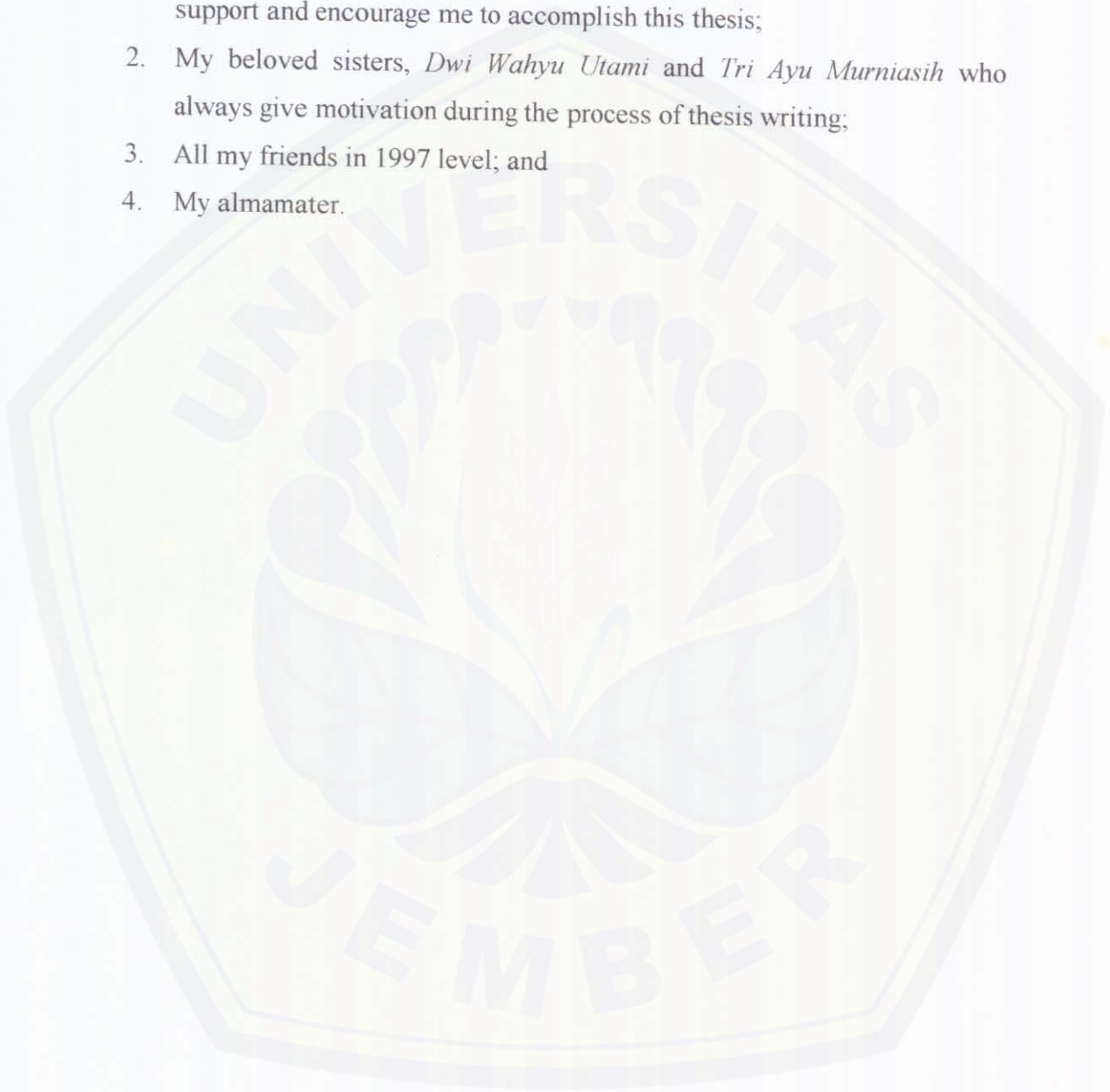
Hofmann (1993:preface xi)



DEDICATION

This thesis is dedicated to:

1. My beloved Parents, *Achmad Sugiyanto* and *Emi Suhartini* who always support and encourage me to accomplish this thesis;
2. My beloved sisters, *Dwi Wahyu Utami* and *Tri Ayu Murniasih* who always give motivation during the process of thesis writing;
3. All my friends in 1997 level; and
4. My almamater.



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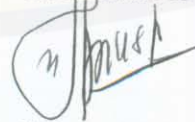
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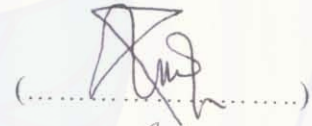
Secretary



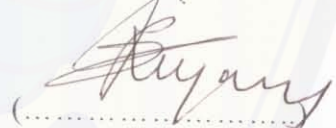
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Jember, June 2002

The Writer

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ABSTRACT

Dewi Rachmayanti, June 2002. The Factors that Might Underlie the Use of "Off-Record" Strategies in Minimizing FTA of Complaints in Waugh's *A Handful of Dust*.

Thesis, English Education Program, Language and Arts Department, Faculty of Teacher Training and Education, Jember University.

The Consultants: 1. Drs. Sugeng Ariyanto, MA.
2. Dra. Musli Ariani, M. App. Ling.

The strategic competence is important in the ways of how the students express the utterances politely. Politeness is needed to minimize face-threatening acts, such as complaints, since they have great potential for losing people's face and for disturbing the relationship between the complainer and the addressee in the face-to-face communication. In this case, Brown and Levinson (1978, cited in Hatch, 1991:141) suggested to use "off-record" strategies as one of ways to complain. To introduce the strategies to the students, language teachers need many suitable examples of complaints using "off-record" strategies to be applied in language classroom activities. Those examples should refer to the factors that might influence the use of "off-record" strategies in minimizing FTA of complaints. Therefore, the research problem was "What are the factors that might underlie the use of "off-record" strategies in minimizing FTA of complaints in *Waugh's A Handful of Dust*? The research objective was to find out those factors. The research design was descriptive heuristic with low control of variables, which means that there is no treatment in doing the research. Data collection method in this research was documentation. The main data were utterances elicited purposively from all chapters in *A Handful of Dust (1934)* by using document analysis. *A Handful of Dust* is a satire novel by Evelyn Waugh, which describes the empty morality and the changes of social values of the 1930s. The data were analyzed by applying descriptive qualitative method. In the seven chapters of the novel, there are forty-three utterances of "off-record" complaints underlain by the factor of occupation, intimacy, social class, age, and situational factor. From this research, one main point of the speakers utter "off-record" complaints in order to avoid threatening or losing people's face. Based on the reason, it is important for the students to be more familiar with the use of "off-record" strategies to improve their speaking.

The Key Words: The Factors, "Off-Record" Strategies, Face-Threatening Act of Complaints.



I. INTRODUCTION

1.1 The Background of the Research

In secondary schools, the purpose of Communicative Approach applied in English teaching-learning activities is to develop students' communicative competence (Depdikbud, 1999:2). Moreover according to Canale (1983:6-11), there are four components of communicative competence, that is grammatical, discourse, sociolinguistic, and strategic competence that should be acquired by language learners in developing their communicative competence. Of the four components, the strategic competence might not be optimally applied in the practice of the integrated language skills of listening, speaking, reading, and writing in secondary schools. This competence is very important in the ways of how the second language (L2) learners interact in face-to-face communication with the speakers of the target language (TL). As it is defined by Vandergrift (1997:495) that strategic competence is the verbal and nonverbal strategies used by L2 learners to avoid communication breakdown. For example, the way of how they should open and close a conversation; how they should use forms of address correctly (to whom, when, and in which situation); how they should give, interpret, and respond kinds of utterance properly such as greetings, compliments, apologies, invitations, complaints, and so on (Wolfson, 1981:61).

Besides, the strategic competence is also important in the ways of how the students express the utterances politely. In expressing them, politeness is needed, particularly, to minimize the acts which are regarded as face-threatening acts (FTAs), such as complaints. Brown and Levinson (1978, cited in Hatch, 1992:141) classify complaints as FTAs because they have strong potential for losing people's face and for disturbing the relationships between the complainer and the person who is responsible for the complaint (Hatch, 1992:141).

The students in secondary schools are commonly introduced to the forms of complaint using direct and clear statement, such as the following example:

(A complains to B who smokes in a room signed 'No Smoking.')

(a) "Excuse me, but we are not allowed to smoke here."

They probably are not familiar with other forms of complaint, such as the following utterance:

(b) *“Excuse me, but I think the warning is clearly stated here.”*

In the utterance (b), complaint statement is expressed implicitly. In this case, the utterance (b) uses the politeness strategy called “off record.” The strategy has been proposed by Brown and Levinson (1978) in their theory of Politeness as one of politeness strategies in expressing face-threatening acts (FTAs).

In general, the students in secondary schools might not be quite familiar with the complaints using “off-record” strategies, since the strategies have not been introduced in teaching-learning activities. That problem will not be a serious matter for language teachers by giving their students English reading materials taken from short stories or novels where “off-record” utterances are mostly found. Moreover, the use of short stories and novels might increase the students’ motivation in teaching-learning activities. In line with this, the result of Hirvela and Boyle’s (1988:180) survey in Hong Kong-China shows that the most enjoyable genres of literature to be read by students as non-native English speakers are short stories and novels. This implies that, it should not be hard to arouse the students’ interest in reading English novels. By reading novels, students might find many kinds of utterances using “off record” strategies. They might also get more models of complaint using “off record” strategies. As a result, students might develop their pragmatic awareness, particularly, in learning how to express complaints using “off record” strategies.

To introduce the strategies to the students, for the first step, language teachers need many samples of complaint using “off record” strategies which are suitable to be applied in language classroom activities. The language examples, of course, those, which represent every context or even all of the most common situations that the students will face in natural language settings. It is very important, since there might be some factors underlying the expression of “off-record” complaints. In Waugh’s *A Handful of Dust*, therefore, the factors that might underlie the use of “off-record” strategies in minimizing FTA of complaints become the main concern on this research.

1.2 Research Problem

The research problem is ‘What are the factors that might underlie the use of “off record” strategies in minimizing FTA of complaints in Waugh's *A Handful of Dust*?’

1.3 Research Objective

The research objective is to find out the factors that might underlie the use of “off record” strategies in minimizing FTA of complaints in Waugh's *A Handful of Dust*.

1.4 Operational Definition

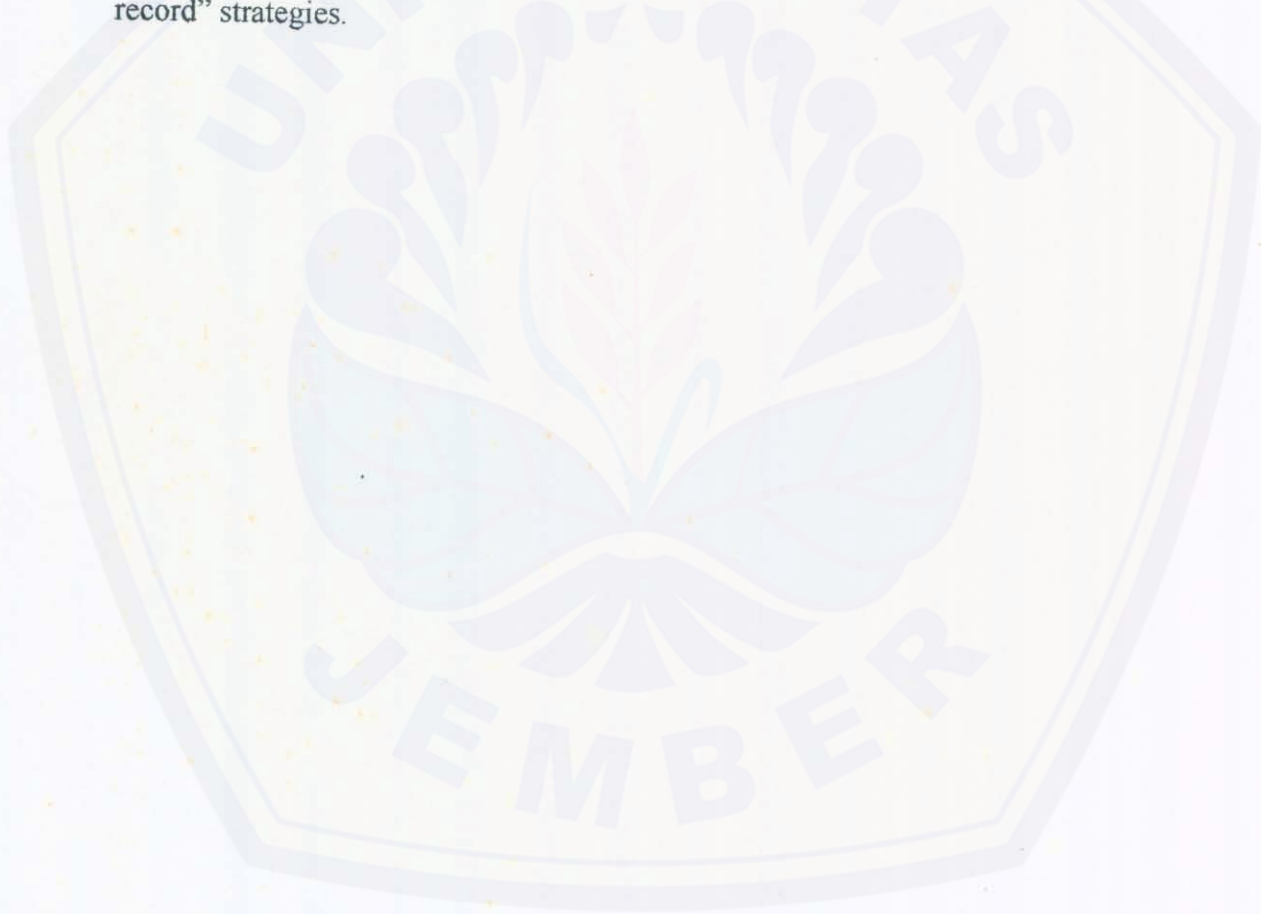
The essential terms will be defined in order to avoid misunderstanding between the researcher and the reader.

- a. Factors are the facts or the circumstances that might underlie the use of “off record” strategies in minimizing FTA of complaints in Waugh's *A Handful of Dust* such as status, social class, occupation, ethnic identity, friendship, situational factor, intimacy, age, etc. (Brown and Levinson, 1987:80).
- b. “Face” is someone’s expression that must be constantly attended in interactions with others, and sometimes it can be lost, embarrassed or humiliated.
- c. Face-threatening acts (FTAs) are kinds of utterances that have great potential and natural characteristics to threaten someone’s face, such as complaints, threats, bald requests, etc.
- d. Complaints using “off record” strategies are the expressions of disapproval expressed implicitly by using hints, under-overstatements, ironic statements, metaphors, etc. in order not to threaten someone’s face.

1.5 Research Significance

This research is expected to provide feedback to:

- a. English as a Foreign Language (EFL) teachers in secondary schools about encouraging the students to read novels in order to improve their speaking, particularly, in uttering complaints using “off record” strategies;
- b. language learners in secondary schools about the importance of reading novels to make them familiar with the forms of “off-record” utterance;
- c. curriculum developers about the importance of pragmatic aspect in English language teaching and learning; and
- d. other researchers about the development of the study of complaints using “off record” strategies.





II. LITERATURE REVIEW

Considering that face-threatening acts may often cause a breakdown in the relationships among people, Brown and Levinson (1978) offer the theory of politeness in order to minimize face-threatening acts. Because of the fact that complaints are face-threatening acts, therefore, this chapter presents the Brown and Levinson's (1978) politeness theory as the basic concept in conducting the research of complaints and several points. They are Brown and Levinson's theory of politeness in minimizing face-threatening acts (FTAs), Grice's concept of conversational implicature as a valuable tool in Brown and Levinson's analysis of "off-record" strategies, Brown and Levinson's "off-record" strategies, face-threatening act of complaints, the factors that might underlie the use of "off-record" strategies in minimizing face-threatening act of complaints, Waugh's writing style in *A Handful of Dust*, and Hymes's mnemonic of SPEAKING.

2.1 Brown and Levinson's Theory of Politeness in Minimizing Face-Threatening Acts (FTAs)

In face-to-face interaction, the messages of communication will be successfully transferred if the members of conversation (the speaker and the addressee) consider the polite ways of speaking. The politeness in speaking can be manageable by treating the "face" of each member of conversation properly. As noticed by Laver (in Coulmas, 1981:290) that Brown and Levinson (1978) propose the theory of politeness in considering that all competent adult members of conversational interaction have "face" to be maintained in communication. Based on the idea, therefore, a central concept in the work of theory of politeness is "face". The concept of "face" is distinguished into two components:

- | | |
|-----------------|--|
| negative face : | the want of every "competent adult member" that his actions be unimpeded by others. |
| positive face : | the want of every member that his wants be desirable to at least some others (Brown and Levinson in Goody, 1978:67). |

People will maintain their negative-face if they want their actions to be fulfilled by others, without being delayed/hindered or rejected such as in the acts of

requesting and suggesting. Meanwhile, people will use their positive-face if they want to be desired or liked by others such as in the acts of apologizing and disagreement.

According to Brown and Levinson (1987:59), all the members of conversation (the speaker and the addressee) have negative face and positive face. It may relate with human as social creature that they want to be respected and liked by others in the society. In some occasions, either speaker's or addressee's negative and positive face may have great risk for being embarrassed or humiliated, or 'losing face'. In line with this, Brown and Levinson (1987:60) notice that there are some acts, which have natural power to offend/annoy the speaker's and the addressee's negative face, positive face, or both negative and positive face, namely "face-threatening acts" (FTAs). More specific, Brown and Levinson (1987:65-68) categorize FTAs based on the speaker's and the addressee's negative and positive face as follows; orders, requests, and threats, for example, threaten the addressee's negative face; of criticism, disapproval, and disagreement, threaten the addressee's positive face; the expression of thanks or the acceptance of an offer, for example, impinge on the speaker's negative face; apologies and confessions reduce the positive face of the speaker.

Based on the consideration that some acts intrinsically threaten face, Brown and Levinson (1987) note several possible strategies in doing FTAs in their theory of politeness as shown in the schema below:

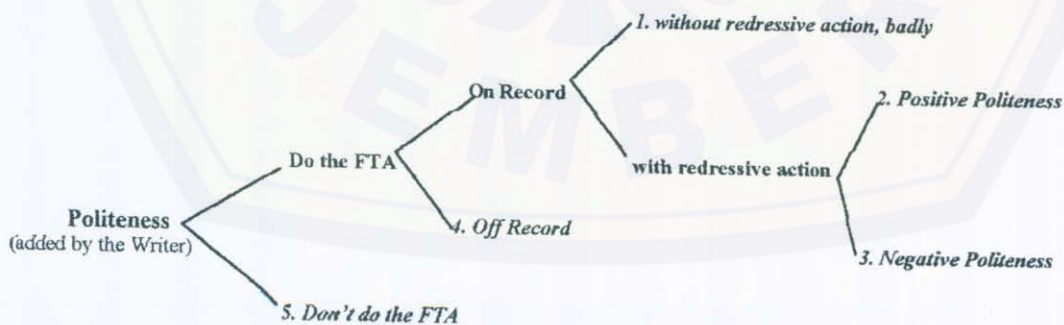


Fig. 1. Possible strategies for doing FTAs (Brown and Levinson, 1987:69)

More clearly, the strategies can be described as follows:

- 1) using “on record” without redressive action/baldly (the most direct and unambiguously ways with maximum efficiency). For example, “*Do sit down*”, “*Come in please*”, and “*Let’s go out*”. According to Hatch, (1991:62), baldly actions are offered in a conversation if both the speaker and the addressee maintain their face consciously without any fear of appearing rude. In other words, the potential face damage to the addressee’s face is very small.
- 2) using “on record” with positive politeness, which concerns the addressee’s positive face. In positive politeness, the speaker can minimize the face-threatening aspect of an act by offering the addressee solidarity. That is why positive politeness is also known as “**solidarity**” politeness. In other words, the speaker wants to make the addressee feels the same about the speaker’s wants or to look for the addressee’s agreement. For example, in the utterance “*You must be hungry, it’s a long time since breakfast ... How about some lunch?*” (Brown and Levinson, 1987).
- 3) using “on record” with negative politeness or “**deference**” politeness, which concerns the addressee’s negative face. In negative politeness, the speaker tends to make the addressee feels reluctant to refuse the speaker’s wants. For example, in the utterance “*I know you’re very busy, but...*” or “*I hate to trouble you, but...*” (Brown and Levinson, 1987).
- 4) using “off-record” strategies, which tend to be indirect and ambiguous. For example, in the utterance “*You’re a big help*” (Brown and Levinson, 1987). In the above example, the speaker uses ironic expression to complain to the addressee that he/she does not seem to help the speaker at all.
- 5) Do not use the face-threatening acts (FTAs) in conversation as the last choice if “off-record” strategies still maintain “face”. According to Brown and Levinson (1987:72), in this strategy, “the speaker avoids offending the addressee at all with particular FTA.”

From the list above, Brown and Levinson (1987:60) assume that “the more an act threaten the speaker’s or the addressee’s face, the more the speaker will want to choose a higher – numbered strategy.”

2.2 Grice’s Concept of Conversational Implicature as a Valuable Tool in Brown and Levinson’s Analysis of “Off-Record” Strategies

Brown and Levinson (1987) identify the last class of strategies for politeness called “*off record*” strategies. “Off record” strategies are meant to communicate the speaker’s intention to the addressee in indirect, unclear, and ambiguous ways in order to avoid responsibility for the potentially face-damaging interpretation. The strategies include metaphor, irony, rhetorical question, under- and overstatement, hint, and so on.

In classifying “off-record” strategies, Brown and Levinson use Grice’s concept of the **Conversational Implicature**, which means to express someone’s intention in the face-to-face communication indirectly and implicitly. Grice (1975) points out that the speakers invite conversational implicature in the conversation by violating **the maxims**. The maxims formulated by Grice come from a rough general principle, namely **Cooperative Principle**.

Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged (Grice in Cole and Morgan, 1975:45).

2.2.1 The Grice’s Maxims

From the Cooperative Principle, Grice (in Cole and Morgan, 1975:45-46) categories it further into more specific maxims in the following ways:

| | |
|----------|-------------------------------------|
| QUANTITY | : Be as informative as necessary |
| QUALITY | : Be truthful |
| RELATION | : Be relevant. |
| MANNER | : Be clear, concise and unambiguous |

From the first Grice’s maxim, Hatch (1991:62) points out “the quantity maxim relates to the amount of information given in talk.” Sometimes, in the conversation, people feel so bored to hear someone talks too much or feels so curious about so little information that makes them ask for more clarification, so

that the maxim of quantity is necessary to be applied in the conversation. However, it may threaten someone's feeling if the maxim of quantity is applied in expressing the utterance, which is considered as strong face-threatening acts such as in insulting, expressing disagreement, and so on. In line with this, the use of "off-record" strategies by violating the maxim of quantity is meant to minimize the face-threatening acts by avoiding baldly utterances. For example, it is more polite to say, "*Oh, it may need a touch of paint...*" (Brown and Levinson, 1987), instead of saying "*It's awful*".

In the second maxim, 'quality', proposed by Grice, the speakers are expected to be truthful in contributing the information or saying what the speakers believe to be true. Furthermore, Grice notes that the quality maxim is regarded as the most valuable maxim by the speakers because violating it equals to a moral offense (Green, 1989:89). However, in other cases, violating the quality maxim may be used to make the utterances more forceful to be expressed, for example is in *ironic expression*. The expression is uttered in the opposite ways such as in "*You're a big help*" (Brown and Levinson, 1987), which is actually the person addressed does not help the speaker at all.

Next, in the maxim of relation, the speakers should be relevant to the ongoing topic in a conversation. In other words, "communication messages must relate to what have gone before" (Hatch, 1991:31). Violating the maxim of relation in the use of "off-record" strategies may avoid the speakers from the losing of face, because the meaning of the expression is negotiable. For example, in the utterance "*There's a market tomorrow, isn't there?*" (Brown and Levinson, 1987), the speaker wants to ask the addressee indirectly to go to a market by giving an *association clues* to the addressee. It is meant to avoid the speaker from losing face if the addressee does not give positive response to the speaker's invitation.

Finally, Grice (in Cole and Morgan, 1975) notes that we should avoid obscurity and ambiguity in the maxim of manner. Moreover, our contribution in communicating the messages should be straight to the point and constructed in an orderly way. The use of "off-record" strategies by violating the maxim of manner

is meant to express the speaker's intention in ambiguous ways to avoid losing face or rudeness in expressing face-threatening acts.

2.2.2 The Relationship between FTAs and Politeness Theory

According to Brown and Levinson (1987, cited in Buck, 1997:84), the face-threatening acts are as the motivation for using politeness strategies. It is an attempt for the speakers to minimize the threat of the acts. FTAs might offend/annoy someone's face if those are expressed without trying to soften the acts (baldly). Therefore, the risk to cause overt loss of face must be minimized and managed by the use of appropriate polite behaviour (politeness) in expressing face-threatening acts (Laver in Coulmas, 1981:290).

The use of politeness strategies (strategy 1 – strategy 5) depends on the strong and the weaknesses of the acts threaten the addressee's or the hearer's face (Brown and Levinson, 1987:57). For instance, the speaker will tend to use bald action (strategy 1) if he/she utters the request to the addressee who has become the speaker's best friend as in "Give me a dime". Moreover, the speaker will use negative or positive politeness (strategy 2 and 3) if he/she makes a request that is bigger to the less familiar addressee as in "Could you pass the salt, please?". Finally, the speaker will tend to use "off-record" (strategy 4) if he/she makes the request that it is doubtful for the addressee to fulfil it as in "It's a bit stuffy in here" (the speaker asks/orders the hearer/addressee indirectly to open the window or turn on the Air Conditioner (AC) because the room is hot).

2.3 Brown and Levinson's "Off-Record" Strategies

Based on Grice's idea, Brown and Levinson (1978:214) formulate "off record" strategies along with the instances as follows:

(1) The use of "off record" strategies by inviting conversational implicatures and violating the Maxim of Relevance, Quantity, and Quality

(a) *Violate Relevance Maxim*

Strategy 1: Give hints (motives for doing the act based on the conditions for doing the act), for example: 'It's a bit stuffy in here...' (the speaker motivates the hearer/addressee to open the window or turn on the Air Conditioner (AC) because the room is hot).

Strategy 2: Give association clues, for example: ‘There’s a market tomorrow, isn’t there?’ (the speaker has a purpose to ask the hearer indirectly to join the speaker to go to market).

Strategy 3: Presuppose, for example: ‘That’s the fourth time this week I’ve done the dishes...’ (the hearer complains in doing the dishes).

(b) *Violate Quantity Maxim*

Strategy 4: Understate, for example: ‘Oh, it may need a touch of paint...’ (instead of saying ‘It’s awful’).

Strategy 5: Overstate, for example: ‘I think the whole of Sidney was trying to get across the bridge at once!’

Strategy 6: Use tautologies, for example: ‘Well, a man is a man, though...’

(c) *Violate Quality Maxim*

Strategy 7: Use contradictions, for example: ‘Am I upset? Well, yes and no...’

Strategy 8: Be ironic, for example: ‘You’re a big help.’

Strategy 9: Use metaphors, for example: ‘She’s been a real Joan of Arc about this...’ (avoid literal meaning that is considered too rude)

Strategy 10: Use rhetorical questions, for example: ‘Is the Pope Catholic’; ‘Well, what can I say?’

(2) *The use of “off record” strategies by violating the maxim of manner (be vague or ambiguous)*

Strategy 11: Be ambiguous, for example: ‘John’s a pretty sharp cookie...’

Strategy 12: Be vague, for example: ‘Looks like somebody didn’t do what they were supposed to do...’

Strategy 13: Generalize, for example: ‘The lawn has got to be mown, sooner or later...’

Strategy 14: Displace Hearer, for example: ‘Eddie, could you run to the stock-room and borrow a stapler for me?’ [Dave, sitting nearby, has a stapler.]

Strategy 15: Be incomplete, use ellipsis, for example, ‘Some people just...’

(Taken from Brown and Levinson, 1987:214)

2.4 Face Threatening Act of Complaints

Hatch (1992:140), states that “complaints are meant the contrast *what is* with *what ought to be*”. This means complaints can be avoided if everything run smoothly based on its rules and norms. Brown and Levinson (1987:66) categorize complaints as “face-threatening acts”- acts that have strong potential for damaging the addressee’s positive-face. This implies that the speaker does not care about the addressee’s wants and feelings. In other occasions, complaints may also offend the addressee’s negative-face by neglecting the addressee’s freedom of actions

(Brown and Levinson, 1987:67). Brown and Levinson (1978, cited in Hatch, 1991:141) suggest three kinds of reactions to complaints:

1. decide not to perform the complaint at all.
2. use bald “on record” strategies (e.g., direct, clear statements).
3. use “off record” strategies (e.g., hints, vagueness, rhetorical questions).

Viewing the first reaction of complaints that most of people avoid performing complaints, Hatch (1991:145) points out that “complaints are one event in which we are working against ritual constraints”. The constraints defined by Goffman (1976, cited in Hatch, 1991:47) as the ways of how to manage face-to-face communication appropriately in the social interaction. For example, the way of how to greet someone appropriately, how to join a conversation or share the turns of talking appropriately, and so on. In the case of complaints, it is difficult to complain to someone who is responsible for the complaints because they are assumed to have great potential for losing someone’s face that might disturb a certain relationships. In fact, we tend to make complaints and address them to people who are not responsible for the offense (known as ‘gripe’) (Hatch, 1992:142).

The next reaction to complaints is the use of bald “on record” strategies (direct complaint). By using “on record” strategies, the speaker might choose “on record” with positive politeness, which maintain and give positive face or “on record” with negative politeness, which maintain and give negative face. The difference between positive – politeness complaint and negative – politeness complaint can be noticed from the following examples shown by Nash (1983) in his study of complaints:

A friend of yours from out of town has been staying in your home for several weeks. The friend often comes home very late at night, disturbing you and your family. You want to make your friend aware of the fact that this is a problem:

- (a) *“We were wondering if ah... if it would... if you wouldn’t mind... and if you could manage to come home a little bit earlier.”*
- (b) *“At night... ah... it might be inconvenient... if something were to happen (to you) outside then it would really be a lot of trouble, in the middle of the night nobody would know.”*

(Taken from Nash, 1983, cited in Hatch, 1992:141-142)

From the examples above, Nash (1983) categorizes the utterance (a) as negative politeness complaint while the utterance (b) could be classified as positive politeness complaint. In the utterance (a), it seems that the speaker does not really concern the addressee's feeling although the utterance remains polite. On the other hand, the utterance (b) values the solidarity, so that the complaint seems to be in form of suggestion or advice.

The last, Brown and Levinson (1978, cited in Hatch, 1992:141) suggest to use "off record" as reaction to complaints. "Off record" strategies are meant to express the speaker's intention indirectly and ambiguously by using metaphor, irony, rhetorical questions, under-and overstatement, hints, and so on in order to minimize face-threatening acts (FTAs) (Brown and Levinson, 1987:69). People use "off record" strategies to avoid direct complaints.

2.5 The Factors that Might Underlie the Use of "Off Record" Strategies in Minimizing Face-Threatening Act of Complaints

Brown and Levinson (1987:80) include the social factors as one of independent variables to assess the seriousness of FTAs. They also claim that it is not the only relevant factors, but simply that it includes all factors such as status, social class, occupation, ethnic identity, friendship, situational factor, intimacy, age, etc. that have a principled effect on the assessments. In other words, the speakers might express strong FTAs, minimum FTAs, or even he/she does not express FTAs at all by concerning those factors. Therefore, they have possibility to be one of the factors that might underlie the use of "off-record" strategies in minimizing FTA of complaints.

2.6 Waugh's Writing Style in *A Handful of Dust*

According to Benton (1973:312) "Evelyn Waugh, English writer, is often regarded as the most brilliant satirical novelist of his day". It is because most of his novels are written in satire, which expose serious criticism of 20th-century life. In order to conceal his serious comment on the moral and social degradation of the post-world war I generation, Waugh was inspired to write his novels in

satirical style. For example, Waugh's novel, *A Handful of Dust* (1934), is a work of high comedy and social satire, which describes the empty morality and the changes of social values of the 1930s (Drabble, 1995:438).

The style of his satire in *A Handful of Dust* can be seen in the conversation below between Tony Last and the stationmaster while Tony is waiting for his wife, Brenda, comes from London by train :

The stationmaster : 'Her ladyship coming back to-day?'

Tony Last : 'I've been expecting her every day. You know what it is when ladies get to London?'

The stationmaster : 'Sam Brace's wife went to London and he couldn't get her back...'

(Taken from: Waugh, 1951:54)

From the conversation, it can be assumed that the stationmaster warns Tony Last with the satire statement to take care of his wife for going often to London. As the biggest town in England, London can make the country people are more or less affected with its wilderness.

The plot or the running of the story from the beginning until the end in *A Handful of Dust* is quite dynamic. It means that the events or the happenings in the story always change quickly. The story is begun from an affair between Tony Last's wife, Lady Brenda and a young man, John Beaver. After the death of their son, John Andrew, who is killed in a hunting accident, Brenda leaves Tony and asks for a divorce to get marry with John Beaver. Refusing to grant her a divorce, Tony decides to leave England for a long journey to Brazil with an explorer, Dr. Messinger. Unfortunately, his journey to Amazon becomes a disastrous expedition. Tony is rescued from the brink of death by a mad recluse, Mr. Todd who is very fond of Dickens. Mr. Todd keeps and forces Tony to become his "companion" and spend his life reading Dickens' works.

Moreover, in *A Handful of Dust*, the three main characters created by Waugh are Tony Last, Lady Brenda Last, and John Beaver. In general, the main characters are described as follows: Tony Last is a madly feudal husband of Lady Brenda and also a self-righteous and self-importance person; Lady Brenda Last is

Lord St Cloud's daughter who is very fair and underwater look; and John Beaver is an idle and heavy-footed person, and also a parasitic young man-about-town in his age of twenty-five years old.

2.7 Hymes's Mneumonic of SPEAKING

Hymes (cited in Trenholm, 1986:235) suggests that the speaker's intention can be observed by eight factors designated by the mneumonic SPEAKING. They are Situation, Participants, Ends, Act Sequence, Key, Instrument, Norms, and Genres, which are explained as follows:

1. **Situation**, the setting (time, place, physical circumstances) as well as the scene in which the behaviors being studied occur.
2. **Participants**, participants are not only the speaker and the hearer in the conversation but other individuals as well.
3. **Ends**, ends are outcomes and goals. The observer must determine what the speaker wishes to achieve and the outcomes likely to result from the particular speech acts.
4. **Act Sequence**, act sequence is the message content and form.
5. **Key**, key is the tone, manner or spirit of a particular speaking act.
6. **Instrument**, instrument is channel for speech forms. Channel is the medium of transmission (whether the message is spoken, written, or visually signaled, and if spoken, whether it is whispered, sung, chanted, etc.)
7. **Norms**, norms of interaction and interpretation. Norms of interaction tell participants how to act in relation to one another. Norms of interpretation indicate the value and belief systems of the community.
8. **Genres**, genres are categories "such as poem, myth, tale, proverb, riddle, curse, prayer, oration, lecture, commercial, form letter, etc.



III. RESEARCH METHODS

3.1 Research Design

The research design is descriptive heuristic with low control of variables, which means that the researcher takes the data from original source without giving a treatment (Seliger and Shohamy, 1989:29). Moreover, the research purpose is to describe or identify some factors that might underlie the use of Brown and Levinson's "off-record" strategies for minimizing FTA of complaints in Waugh's novel entitled *A Handful of Dust*. The research is descriptive because it describes the phenomenon of the use of "off-record" strategies in the existing data in the novel with the following procedures;

1. Collecting the data by eliciting all the utterances of "off-record" complaint throughout the chapters in the novel.
2. Classifying the data based on the factors that may underlie the use of complaints using "off-record" strategies.
3. Analyzing the collected data to find the relationship among the data and the factors that might underlie the use of "off-record" strategies in complaining.
4. Drawing conclusions.

3.2 Data Resource

The data resource is a novel entitled *A Handful of Dust*. It is the fourth novel by Evelyn Waugh, first published in 1934 and reprinted in Penguin Books in 1951. According to Drabble (1995:438), *A Handful of Dust* is a work of high comedy and social satire that describes the empty morality and the changes of social values of the 1930s.

A Handful of Dust consists of 7 chapters. The titles of each chapter are "Du Côté de Chez Beaver", "English Gothic", "Hard Cheese on Tony", "English Gothic-II", "In Search of a City", "Du Côté de Chez Todd", "English Gothic-III".

Waugh's *A Handful of Dust* was taken as the data resource with the following considerations. First, the story of *A Handful of Dust* is mostly written in the form of conversations or dialogues, so there are many utterances can be easily found. Second, the utterances are easy to be understood because the grammar is easy and it is still relevant with today's conversation. Next, *A Handful of Dust* presents the interaction among the characters in unequal social status, so that the social factors, which are believed to be the factors that might underlie the use of "off-record" strategies in minimizing FTA of complaints can be easily found. For example, the conversation between the ladyship, Lady Brenda and the nanny. Last, in *A Handful of Dust*, Waugh exposes the problems in human relationship. Waugh presents characters that have problems in understanding each other and connect with each other, so those arise characters' self conflicts and social conflicts among the characters. For example, the problem in the marriage of Lady Brenda and Tony Last, or an affair between Lady Brenda and John Beaver. Accordingly, in this novel, many utterances of complaints that use "off-record" strategies are likely to be found.

3.3 Type of Data

The main data in this research are in the form of utterances taken from Waugh's *A Handful of Dust*, not in the form of paragraphs.

3.4 Data Collection Method

Data collection method in this research is through documentation, because the main data were elicited from the novel of Waugh's *A Handful of Dust*. In this case, they were taken purposively by using document analysis from the seven chapters in order to identify the factor of occupation, intimacy, social class, age, and situational factors that might underlie the use of "off-record" strategies in minimizing FTA of complaints. In the process of eliciting, the data elicited should be recognized as "off-record" complaints based on the context or the conversation among the characters written in the novel. The utterances should be uttered in

face-to-face conversations or direct interaction by the complainer (or the speaker) to the addressee who is responsible for the complaint.

3.5 Data Analysis

The data obtained in this research were analyzed by descriptive qualitative method. It is to find out the factors that might underlie the use of "off-record" strategies in minimizing face-threatening act of complaints on the collected utterances. The "off-record" complaints were interpreted as well by finding every explicit and implicit clue that can be found in the novel.

The utterances of "off-record" complaints were analyzed by using the parameter of Brown and Levinson's "off-record" strategies (see Chapter II, 2.3 – page 10) and the Hymes's mnemonic SPEAKING. Then, the "off-record" complaints were analyzed whether the use of them are underlain by the factors of occupation, intimacy, social class, age, and situational factors. In the table of analysis, the label of *SITUATION* were changed with *SETTING* because the researcher only described the place while *SITUATION* describes the place and the whole condition in the story. The *ACT SEQUENCE* in the table of analysis describes the reason or the cause why the utterances of "off-record" complaints occur. Moreover, the explanation of other six labels can be seen in Chapter II, 2.7 – page 15. The analysis is drawn as the following example:

"Look sonny, it might not be advisable to just go pushing your little finger into this little pie" (Brown and Levinson, 1987:83).

From the sentence above, the conversation might occur between a mother and her son (*PARTICIPANTS*). The speaker uses "off-record" complaint because she has close relationship (intimate) with the addressee, or has known the addressee well. The *KEY* is the word "sonny". The *SITUATION* and *SETTING* might be at the breakfast, or dinnertime in the house or in the restaurant. The *END* is the speaker might want the addressee to eat the pie. The utterance is considered as an "off-record" complaint because the utterance expressed is different from its goal. The

ACT SEQUENCE, the utterance occurs because the addressee pushes his little finger into the pie. For the explanation of *INSTRUMENT* and *NORM*, the utterance of disapproval is expressed seriously, but it remains polite by saying “*it might not be advisable...*”



IV. RESEARCH RESULT, ANALYSIS, AND DISCUSSION

4.1 Research Data

There are 43 utterances of "off-record" complaints taken as the research data and they are elicited from the 43 different face-to-face conversations between the complainers and the addressees in *A Handful of Dust*. Indirect "off-record" complaints or gripes are not taken as the research data.

There are five (5) "off-record" complaints underlain by the factor of occupation (conversation 1 –5). Next, thirty-one (31) data are underlain by the factor of intimacy, which are divided into twenty (20) data of intimacy – special relation (conversation 6 – 25); four (4) data of intimacy – family or kin (conversation 26 – 29); four (4) data of intimacy – relative-in-law (conversation 30 – 33); and three (3) data of intimacy – friendship (conversation 34 – 36). Then, seven (7) data are underlain by the factor of social class (conversation 37 – 43). The conversation (41) is the only data underlain by the factor of age. Last, fourteen (14) data are underlain by situational factor (conversations 1, 2, 3, 5, 12, 20, 22, 23, 24, 25, 29, 39, 42, and 43).

These utterances are the product of two different interaction. One deals with the interaction between each of the main characters and other supporting characters in the conversations of Tony Last and the night club lady, Milly. While, the other refers to the interaction between one major character and the other major one, such as in the conversations of Tony Last and Brenda. However, there are some of the utterances elicited from the interaction between each of the supporting characters, for example in the conversation of the nanny and John Andrew.

4.2 Analysis

There are five (5) factors identified as the factors that might underlie the use of "off-record" complaints in *A Handful of Dust*. They are the factors of *occupation (professional position)*, *intimacy*, *social class (social position in a society)*, *age*, and *situational factor*.

There are some reasons why the researcher decides to identify the factors of occupation (professional position), intimacy, social class (social position in a society), age, and situational factor to be described whether they might underlie the use of "off-record" complaints in *A Handful of Dust*. First, several characters *A Handful of Dust* have different professional/job position, such as Macdougall as a barman, and Milly and Babs as the night club ladies. Second, in *A Handful of Dust*, there are kinds of human relationship among the characters, such as friendship, husband and wife, family, etc. Next, there is unequal social class among the characters in *A Handful of Dust*, such as a lady and the nanny. Then, there are some conversations between six-years old boy, John Andrew and other adult characters, which make the researcher is interested to identify the factor of age. Finally, the situational factor is predicted to give great influence for the speakers to utter "off-record" complaints in order to avoid threatening the addressees' face.

In the analysis, all statements of "off-record" complaints are written in bold and italic. All supporting clues can be seen in the Appendix 4. While, the abbreviation of characters' name is in Appendix 2. Moreover, for the analysis purpose, the data about the 43 utterances were then put in the table of mnemonic of SPEAKING (see Appendix 3) to determine why they belong to "off-record" strategies. The data of utterances are considered "off-record" complaints if they are different with their goals or intentions in the label of END without abandoning other seven labels.

1. The Factor of Professional Position (Occupation) Underlying the Use of "Off-Record" Complaint

Occupation could be one of the factors that affect the way the speaker utters something. Some types of work or position in working groups are regarded as having higher or lower social prestige and status than that of others (Leckie-Tarry, 1995:39-40). In this case, the factor of occupation might underlie the use of "off-record" complaints like the following italicized utterances:

- (1) The barman named Macdougal came with the drinks.
'Mr. Beaver, sir, there's ten shillings against you in my books for last month.'
'Ah, thank you, Macdougal, remind me some time, will you?'

(p. 12)

The conversation (1) is between a barman, Macdougal and the club member, John Beaver, in the Bratt's club. The bold and italics utterance is said by Macdougal. In the utterance, Macdougal reminds John Beaver about his debts. From the utterance, it informs that Beaver owes the club ten shillings last month. Macdougal uses "off-record" complaint to make his intention as ambiguous as possible because he is a barman who has a duty to welcome and give the best service to the guests or customers. A barman is a kind of job, which directly interacts with other people. The satisfaction of the customers depends on his service. It does not matter whether the customers are gentlemen or men of common people, but they can make the barman is retired from his job. The ambiguity can be seen in Macdougal's intention, that actually he might not only inform Beaver about his debts but also want him to pay them. The complaint is uttered seriously and expressed with high respect. It can be seen from the word "sir" mentioned by Macdougal to address John Beaver. In this case, Macdougal gives a hint in order to get his desired act. Furthermore, Macdougal uses the words "against" instead of "owe" to make the complaint more polite and ambiguous.

- (2) 'All right. ***Well, how about a little present? We're professional dancing partners, you know,***' said Babs.
'Oh yes, sorry, how much?'
'Oh, we leave that to the gentlemen.' (p. 74)

The conversation (2) is between the night club lady named Babs and Tony Last in the Old Hundredth club. People consider the night club lady as a woman of low repute (clue no. 1). The night club ladies earn the money from the tip given by the guests or customers. It is possible that their tip depend on their

service to the customers (clue no. 2). Moreover, the women who take this kind of job have to treat the customers well in order not to lose them (clue no. 3). In the conversation (2), Babs hints Tony Last to ask for a tip. After Jock and Tony Last are accompanied with Babs and Milly, Jock and Tony Last are going to go home without giving Babs and Milly a tip (clue no. 4). Tony Last's apology, *'Oh yes, sorry, how much?'* proves that Tony Last totally forgets to pay them a tip. Babs uses "off-record" complaint to make her intention uttered vaguely. Babs does not directly ask for a tip, but she uses "an offer utterance" – *'Well, how about a little present?...'* Moreover, Babs uses the word "a little present" instead of "a tip" to make her complaint more polite and ambiguous. From the utterance *'Well, how about a little present?...'*, there is another possibility of meaning that Babs wants to give Tony Last "a little present". However, it is continued with the utterance *'We're professional dancing partners, you know'*, which makes the intention is clearly understood that Babs asks for the tip. Another evidence that Babs asks for a tip can also be seen in clue no. 2.

- (3) 'No,' said Tony. 'I'm sorry but it would be quite impossible. We'll get a lovely present for you to take back to her.'

'All right ... One gentleman gave her a fairy-cycle for Christmas. She fell off and cut her knee ... When do we start?' (p. 132)

- (4) 'How are we going to sleep?' asked Milly.

'Oh, just as you like.'

'Just as you like.' (p. 137)

- (5) 'Cheer up,' said Milly. *'You have a tongue sandwich.* That'll make you talk.'

'Sorry, am I being a bore?' (p. 138)

The conversations (3), (4), and (5) are between the night club lady, Milly and Tony Last. Conversation (3) happens in the Old Hundredth club while Tony Last asks Milly to go with him to Brighton. In the utterance, Milly disagrees with Tony Last's decision to give Milly's daughter, Winnie, a lovely present instead of taking her to Brighton (clue no. 5). Milly does not tell directly about her

disagreement, but she explains why she does not want Tony to give Winnie a present. Milly uses "off-record" complaint nothing but the matter of her professional job as a night club lady who has to give the best service to the clients or customers. Moreover, Tony will pay Milly professionally to be a *lady* to be taken to Brighton to acquire evidence of adultery for his divorce from Brenda (clue no. 6). There is a possibility that Tony will not ask Milly as his partner anymore if she treats Tony badly (e.g. threatening Tony's feeling by speaking rudely). The conversations (4) and (5) happen at the hotel in Brighton. In the conversation (4), Milly expresses her "off-record" complaint by repeating Tony's answer, *'Oh, just as you like'*. By uttering the statement *'Just as you like'*, Milly wants Tony to answer her question attentively. Milly feels neglected by Tony with his cold and unfriendly answer. Milly cannot directly complain to Tony because she considers Tony "as the boss" at that time. There are several possibilities why Tony behaves in such a manner. First, Tony scarcely speak (clue no. 7) and sometimes he behaves in a monstrous way (clue no. 8). Second, Tony is still upset to realize that his beloved and trusted wife, Brenda, has an affair with Beaver (clue no. 9). Third, Tony does not give much respect to Milly because she is a woman of low repute (clue no. 1). In the conversation (5), Milly expresses her "off-record" complaint by using metaphor. By uttering the statement, Milly wants Tony to be cheerful at the dinner because she is getting bored with Tony's silent act. The statement *'You have a tongue sandwich'* means unwilling to speak. Another reason that Milly's statement is a complaint can be seen from Tony's reply *'Sorry, am I being a bore?'*. The reply means Tony realizes that he is not a cheerful companion to have a long chat with. The evidence that Milly is still reluctant to complain can be seen from Milly's statement *'I was only joking. You are a serious boy, aren't you?'*

2. The Factor of Intimacy Underlying the Use of "Off-Record" Complaint

The factor of intimacy could be the one of the factors that underlies the use of "off-record" complaints. As stated by Hatch (1992:142), that it is easier to complain to a stranger than to someone we have already known before or

someone we love very much. The factor of intimacy might underlie the use of "off-record" complaints because it is difficult to threaten the feeling of the closest persons or start a quarrel with them. In this part, the factor of intimacy is still divided into four kinds: special relations, family or kin, relative-in-law, and friendship.

a. Special Relation

Special relation means the relation between two person tighten up with special feeling or affection, for example husband and wife or a couple in love (Webster, 1981:2186, vol. III). In *A Handful of Dust*, a married couple is *Tony Last* and *Lady Brenda*. The conversations between Tony and Brenda that use "off-record" complaints are in the conversation (6) until conversation (19).

Brenda expresses "off-record" complaint to Tony because she always avoids having a quarrel with him to keep their marriage life runs well. The evidence is shown in the statement below:

What with Brenda's pretty ways and Tony's good sense, it was not surprising that their friends pointed to them as a pair who are pre-eminently successful in solving the problem of getting along well together (p. 25).

Brenda knows well about Tony's character that he is always madly feudal (clue 10) and pompous (self-importance) (clue no. 11). The evidence that Brenda is still reluctant to complain to Tony is shown in her statement '*... Only I'd die rather than say that to Tony. ...*' (p. 36)

Moreover, Tony expresses "off-record" complaint to Brenda because he loves Brenda very much (clue no. 12). His love to Brenda might make Tony does not want to threaten Brenda's feeling by speaking rudely. The conversations, which are affected by the factor of intimacy – special relation are shown as follows:

- (6) 'You go if you like. I can't possibly get away.'
'That's all right. I knew it would be "no" before I opened the letter.' (p.17)

The setting of the conversations (6) – (19) are in Tony's house, Hetton. In the conversation (6), it shows Brenda's disappointment about Tony's refusal to stay in Angela's house for New Year (clue no. 13). Tony refuses Angela's invitation because he has some other business plans. Later, he agrees to fulfil the invitation after he receives and reads the update news about his business plans (clue no. 14). There is a possibility that Brenda's statement is a persuasion. Brenda might persuade Tony indirectly to go with her to stay at Angela's house for the New Year. Brenda uses "off-record" complaint because of several reasons. First, Brenda has already known that Tony always hates staying away (clue no. 15 and no. 16). Second, Brenda avoids having a quarrel with Tony as in her statement below:

'Darling, don't be cross. I know we aren't going. I'm not making a thing about it. I just thought it might be fun to eat someone else's food for a bit' (p. 17)

- (7) 'I was thinking how delightful it is, that it's Saturday morning and we haven't got anyone coming for the weekend.'
'Oh, you thought that?'
'Don't you?' (p. 18)

In the conversation (7), Brenda's question shows her disappointment and disagreement about Tony's statement that he feels glad if there is no one staying at Hetton for the weekend. In order not to threaten Tony's feeling, Brenda indulges Tony with her statement *'And, please, I didn't mean it. I'm jolly glad too, that no one's coming' (p. 18)*. In fact, the statement above contrasts with Brenda's statement below:

'Well, it sometimes seems to me rather pointless keeping up the house this size if we don't now and then ask some other people to stay in it' (p. 18).

Moreover, Brenda's question is considered as a rhetorical question. The rhetorical question shows that Brenda likes to make a friendship while Tony does not (clue no. 17). Moreover, it shows that Brenda feels bored and lonely at Hetton (clue no.18).

- (8) '... What are your plans for the afternoon?'
'Nothing much. Carter's coming up at five to go over a few things. I may go to Pigstanton after luncheon. I think we've got a tenant for Lowater Farm but it's been empty some time and I ought to see how much needs doing to it.'
'I wouldn't say "no" to going in to the "movies".'
'All right. I can easily leave Lowater till Monday.' (p. 24)
- (9) 'Well, it jolly well serves you right. ***That's what comes of going up to London on business and leaving me alone here...*** Who is he anyway?'
'Just a young man. His mother keeps that shop.' (p. 25)

In the conversation (8), Brenda hints Tony to go to the movie at Pigstanton and cancels his plan to Lowater Farm. The utterance is a complaint that indirectly expresses about Brenda's objection to Tony for being so busy. The same intention is also shown in conversation (9). In conversation (9), Brenda complains to Tony who often goes to the club at London (clue no. 19), gets drunk (clue no. 20) and leaves Brenda alone at Hetton.

- (10) ***'You never told me who was behind your flat.*** I might not have been so amiable if I'd known.'
'No, darling, that's why.' (p. 63)

In the conversation (10), Tony feels disappointed because Brenda never tells that she takes a flat from Mrs. Beaver (clue no. 21). Brenda does not tell Tony a woman behind her flat because she knows that Tony will not be so agreeable. Moreover, Brenda probably avoids a quarrel with Tony. Tony knows from Beaver that Brenda takes a flat from Mrs. Beaver (clue no. 22) The matter of fact is Tony does not like Mrs. Beaver (clue no. 23).

- (11) Next morning, while they were having breakfast, she said to Tony, 'I've made a New Year resolution.'
 '*Anything to do with spending more time at home?*'
 'Oh no, *quite* the reverse. Listen, Tony, it's serious. I think I'll take a course of something.' (p. 63)

In the conversation (11), Tony complains to his wife, Brenda, because she often stays in her flat in London rather than stays with him at Hetton (clue no. 24, no. 25, no. 26). Moreover, Tony Last's complaint shows that he disagrees with Brenda's New Year resolution about taking a course (clue no. 27). Brenda makes a new resolution by taking course in London because she feels bored at Hetton (clue no. 28). Tony thinks that the course will make Brenda stays in London more often (clue no. 29).

- (12) 'My poor Brenda, it's an appalling room,' said Mrs. Beaver.
 'It's not one we use a great deal,' said Tony very coldly.
 'I should think not,' said the one they called Veronica.
 'I can't see much wrong with it,' said Polly, 'except it's a bit mouldy.'
 '*You see,*' Brenda explained, not looking at Tony. '*What I thought was that I must have one habitable room downstairs. At present, there's only the smoking-room and the library. The drawing-room is vast and quite out of the question. I thought what I needed was a small sitting-room more or less to myself. Don't you think it has possibilities?*'
 (p. 78-79)

In the conversation (12), actually, Brenda's statement is intended to her husband, Tony Last. Brenda thinks that every bit of the house of Hetton is ugly, but she cannot complain about that to Tony (clue no. 30). In saying her "off-record" complaint, Brenda displaces Tony as the addressee, so he is not the target of the FTA. However, the most important from Brenda's utterance is Brenda hints Tony to reconstruct the house and build one habitable room and a small sitting-room for her.

- (13) *'D'you really want Mrs. Beaver to do up the morning-room?'*
'Not if you don't, sweet.'
- (14) *'But can you imagine it – white chromium plating?'*
'Oh, that was just an idea.' (p. 79)

In the conversation (13), Tony's statement shows that he disagrees with Brenda's plan about reconstructing the morning room (clue no. 31). The phrase *'D'you really want...'* is not an offer or a choice question, but a hint statement for Brenda to cancel her plan. By saying that, Tony hopes, Brenda will understand Tony's disagreement without threatening Brenda's feeling. In conversation (14), Tony disagrees with Mrs. Beaver's idea about covering the wall of morning room with white chromium plating (clue no. 32).

- (15) *'By the way,'* said Brenda, *'what did you think about keeping on Grimshawe? – it seems rather a waste.'*
'You used always to say you couldn't get on without her.'
(p. 79)
- (16) 'Yes, but now I'm living at the flat everything's so simple.'
'Living? Darling, you talk as though you had settled there for good.' (p. 80)

In the conversation (15), Brenda's statement hints Tony to retire Grimshawe as a house-keeper because she rarely stays at Hetton lately as in her statement *'Yes, but now I'm living at the flat everything's so simple'* (p. 80). Moreover, it is to economize the money (clue no. 33). In the conversation (16), Tony disagrees if Brenda considers the flat as a settled place. It means that Brenda does not like to stay at Hetton. Tony should worry about that because Brenda has already left Hetton more often to stay at her flat in London (clue no. 24, no. 25, no. 26).

- (17) ***'You gave me a pretty long bout of Abdul Akbar.'***
 'I know. I'm sorry, darling, but Polly takes so long to get to bed ... Was it awful? I wish you liked her more.' (p. 89)

In the conversation (17), Tony's statement shows that he feels unhappy to be accompanied with Brenda's friend, Jenny Abdul Akbar because he does not like Jenny (clue no. 34). Tony never likes Brenda's friends or even has an affair with them because he loves Brenda very much (clue no.12 and no. 35). Brenda gives up Jenny to Tony because she wants Tony to love another woman aside from her (clue no. 36). Therefore, Brenda has a reason to leave Tony and continue her relationship with Beaver (clue no. 37). The ambiguity of Tony's statement is in the word "*bout*", which has denotative meaning of "a period of exercise, work or other activity"(Hornby, 1987:98).

- (18) 'Do change your mind.'
 'Oh no, that's quite out of the question. ***Don't make a thing about it Tony.***' (p. 93-94)

In the conversation (18), Brenda's utterance shows that she does not want to have a long debate or a quarrel with Tony. Brenda complains to Tony because he wants Brenda to cancel her plan to stay with Veronica next weekend (clue no. 38). The word "*a thing*" in Brenda's statement implies that she does not want to argue with Tony. The word "*a thing*" means a reverse.

- (19) 'You're going to Veronica's?'
 'Yes, don't you remember?'
 There were servants in the room so that they said nothing more until later, when they were alone in the library. Then,
'Are you really going away?'
 'Yes. I can't stay here. You understand that, don't you?'
 (p. 123)

The conversation (19) happens after the death of Tony and Brenda's son, John Andrew. In the conversation above, Tony's question is to persuade Brenda to

cancel her plan to go to Veronica's house (clue no. 39). Implicitly, Tony begs for Brenda's understanding to stay and accompany him at Hetton (clue no. 40).

Furthermore, in *A Handful of Dust*, there are also some "off-record" complaints in the conversations between *John Beaver* and *Lady Brenda*. In the story of the novel, Lady Brenda has an affair with John Beaver, so that their relationship can be categorized as special relation. The intimacy between Beaver and Brenda might affect the use of "off-record" complaints. Their intimacy is drawn below:

... *in the week that they had been apart, each had, in thought, grown more intimate ...* (p. 46)

Beaver uses "off-record" complaints in order to respect Brenda as his lover. While, Brenda might prefer to express "off-record" complaints, because she loves Beaver very much (clue no. 41). The simplest reason is Brenda does not want to lose Beaver, so that she ought to be nice to avoid threatening Beaver's feeling. The conversations between John Beaver and Lady Brenda that use "off-record" complaints are shown as follows:

(20) 'You mustn't ever ask questions like that. Will you try and remember?'

Then he was sulky. '*You talk to me as if I was an undergraduate having his first walk out.*' (p. 47)

The conversation (20), is in Espinosa's club. In the conversation (20), Beaver tells Brenda indirectly that her utterance has already hurt his feeling (clue no. 42). This conversation happens while they are having their first walk out. Although Beaver has been hurt by Brenda's utterances, as the gentleman, he has to treat a woman politely. In saying his complaint, Beaver uses metaphor statement in order to avoid threatening Brenda's feeling.

- (21) He was sitting some way from her and they did not speak to each other until everyone was going. 'I kept trying to get through to you this morning,' he said, 'but the line was always engaged.'

'Oh, come on,' said Brenda, *'I'll sock you a movie.'*

(p. 53)

The conversation (21) is in Margot's restaurant. In the conversation (21), Brenda's statement is ambiguous. There are two possibilities of reasons meant by Brenda in her utterance. First, Brenda complains to Beaver for breaking his promises about to ring her up in early morning (clue no. 43). However, Beaver does not ring Brenda up at the appointed time (clue no. 44). Beaver rings Brenda after one o'clock (clue no. 45). Second, Brenda's utterance is meant to complain about Beaver's attitude for telling her a lie about the engaged line. The truth is the line is only engaged for three times (clue no. 46).

- (22) '... So you really are going to America?'

'I must. Mother has taken the tickets.'

'Nothing I've said to-night makes any difference?'

- (23) 'Darling, don't go on. We've been through all that. You know it's the only thing that can happen. Why spoil the last week?'

'You have enjoyed the summer, haven't you?'

'Of course ... well, shall we go?'

'Yes. You needn't bother to see me home.'

- (24) 'Sure you don't mind? It is miles out of the way and it's late.'

'There's no knowing what I mind.'

- (25) 'Brenda, darling, for heaven's sake ... It isn't like you to go on like this.'

'I never was one for making myself expensive.'

(p. 190-191)

The setting of the conversations (22), (23), (24), and (25) are in Daisy's restaurant. All bold and italicized statements are said by Brenda as her complaints to Beaver about his plan to go to America. Beaver will go to America with his mother (clue no. 47). However, Brenda wants Beaver to cancel his trip to

America. Brenda realizes that Beaver's plan to go to America means the end of their love story (clue no. 48).

b. Family or Kin

In *A Handful of Dust*, the utterances of "off-record" complaints are taken from the conversations among the member of the nucleus family, such as the conversations between the parents and their children (father/mother and son/daughter), and the conversations between brother or sister. In *A Handful of Dust*, such conversations are shown in the following data:

- (26) Meanwhile Brenda stayed with Marjorie, on term which gradually became acrimonious. *'I'm sorry to be pompous,'* she said one morning, *'but I just don't want your Mr. Beaver hanging about the house all day and calling me Marjorie.'*
 'Oh well, the flat won't be long now.'
- (27) 'It's just that you don't like Mr. Beaver.'
 'It isn't only that. *I think it's hard cheese on Tony.'*
 'Oh, Tony's all right.'
- (28) 'There won't be a row.'
 'You never know. If there is, I don't want Allan to think I've been helping to arrange things.'
'I wasn't so disagreeable to you about Robin Beaseley.'
 'There was never much in that,' said Marjorie. (p. 56-57)

The conversations (26), (27), and (28) are between Brenda and her younger sister, Marjorie. In the conversation (26), Marjorie asks Brenda implicitly to move from Marjorie's house and find another place to stay with John Beaver. Marjorie expresses her "off-record" complaints by giving a hint. In the conversation (27), Marjorie's "off-record" complaint shows that she is not so agreeable about Brenda and John Beaver. Marjorie wants Brenda to stop her affair with Beaver. To avoid face-threaten, Marjorie expresses her objection to Brenda about John Beaver as ambiguously as possible by using metaphor statement. Marjorie uses "off-record" complaint because she complains to her own sister. It

means that Marjorie still respects Brenda as an elder sister. In the conversation (28), Brenda 's "off-record" complaint shows that she does not want Marjorie to bother her affair with John Beaver. Brenda wants Marjorie to stay off of Brenda business because Brenda never objects about the affair between Marjorie and Robin Beaseley in the past time. Brenda uses "off-record" complaint because Marjorie is the only family's member who becomes Brenda's best friend (clue no. 49). Therefore, Brenda does not want to break their close relationship by speaking rudely to her sister. The evidence that Brenda and Marjorie respect each other is they utter their complaints in normal tone (the novelist uses the word "said" not "yell" or "shout"). Meanwhile, there is a situational context "*on terms which gradually became acrimonious*", which means the situation of the arguments is bitter.

- (29) '... , 'I'm sorry if I'm late.'
'*If you're late* ...' said Mr. Last tolerantly. (p. 219)

The conversation (29) is between Tony Last's cousin, Mr. Richard Last and his daughter, Agnes in the dinning-room. The conversation happens while Mr. Last and family will have a breakfast in the morning room. As usual, Agnes comes late because she takes longer to get dress (clue no. 50). Mr. Richard Last complains to his daughter for being late by using ellipsis (incomplete sentence) in order to make it becomes vague and ambiguous. The word "tolerantly" means that Mr. Last is a patient father. By using ellipsis (incomplete sentence), Mr. Last's complaint will make Agnes be on time without threatening her feeling.

c. Relative – in – Law

According to Webster (1981:1916, vol. II), relative-in-law deals with the condition of belonging to the same family connected by marriage. In *A Handful of Dust*, the utterances of "off-record" complaints are taken from the conversations between Tony and his brother-in-law, Reggie. In this case, Reggie becomes Tony's elder brother-in-law because Tony gets married with Reggie's younger sister, Brenda. Both Tony and Reggie use "off-record" complaints in order to

respect each other. Tony respects Reggie as his elder brother-in-law, the same as Reggie respects Tony as his younger brother in law. Reggie and Tony mention each other with “my dear” such as in Reggie’s utterance ‘*My dear fellow, she doesn’t know what she wants*’ (p. 147) and in Tony’s utterance ‘*But, my dear Reggie, you know as well as I do that it’s out of the question*’ (p. 149). Therefore, the main purpose of Tony and Reggie minimize their complaints is to keep their relation runs well.

- (30) ‘I’ve told Allan. I don’t want her back.’
 ‘*Well, that’s vindictive.*’
 ‘No, I just couldn’t feel the same about her again.’
 (p. 147)

The conversation (30) is between Tony Last and his brother-in-law, Reggie. In the conversation (30), Reggie’s complaint is “off-record” because he presupposes Tony as unforgiving person without directly mentioning the word “you”, which is considered too rude. In his complaint, Reggie reminds Tony that his decision to divorce Brenda is not a good way out (clue no. 51). Reggie complains to Tony because Tony refuses Reggie’s idea about defending Tony’s marriage with Brenda (clue no. 52).

- (31) ‘... . For instance, you’d been drinking a lot – have some more burgundy, by the way.’
 ‘*Did Brenda say that?*’
- (32) ‘Yes. And then you’d been going round a bit with other girls yourself. There was some woman with a Moorish name you had to stay at Hetton while Brenda was there. ...’
 ‘*Did Brenda say that?*’
- (33) ‘Yes. Don’t think I’m trying to lecture you or anything, but all I feel is that you haven’t any right to be vindictive to Brenda, as things are.’
 ‘*She said I drank and was having an affair with the woman with a Moorish name?*’
 ‘Well, I don’t know she actually said that, but she said you’ve been getting tight lately and that you were certainly interested in that girl.’ (p. 147-148)

In the conversations (31), (32), (33), Tony's questions can be assumed as "off-record" complaints. Those questions imply that Tony objects to all Brenda's accusations. In addition, Tony implicitly informs Reggie that Brenda tells him a lie about Tony. The truth is Tony never gets drunk while Jenny Abdul Akbar (Brenda's friend from Morocco) visits Hetton and he never has an affair with Jenny. In contrast, Tony does not like Jenny Abdul Akbar (clue no.34).

d. Friendship

In *A Handful of Dust*, the utterances of "off-record" complaints are taken from the conversations between two persons who have already known each other. The conversations are shown as follows:

- (34) 'I hope you slept all right?'
'Beautifully,' said Beaver, though his wan expression did not confirm the word. (p. 30)

The conversation (34) is between John Beaver and Tony. It happens when John Beaver stays at Tony's castle, Hetton. In the conversation (34), Beaver uses irony statement to express his "off-record" complaint. From the conversation, actually John Beaver cannot sleep well, and his uncomfortable condition is shown on his face. Beaver cannot sleep well because the condition of the bed is very bad (clue no. 53). The purpose of Beaver's statement is to please Tony Last as a friend and a host.

- (35) 'Tell me more about your terrible life,' said Tony, leading her back to the central hall.
'You're shy of talking about yourself, aren't you, Teddy? It's a mistake, you know, to keeps things bottled up. I've been very unhappy too.'
Tony looked about him desperately in search of help; and help came. 'Oh, there you are,' said a firm, child's voice. ... (p. 92)

The conversation (35) is between Tony and Brenda's friend, Jenny. It happens in Tony Last's castle, Hetton. Jenny expresses her complaint to Tony

Last because she is the only one who dominates the conversation (clue no. 54). Moreover, Tony does not talk about intimate things about his problems with Brenda lately (the problem is Brenda often leaves Tony at Hetton and stays in London). Jenny uses "off-record" complaint because she does not want to threaten Tony's feeling as the host.

(36) 'You know, Mr. Todd, the time has come when I must be thinking about getting back to civilization. *I have already imposed myself on your hospitality far too long.*'

Mr. Todd bent over the plate, crunching mouthfuls of farine, but made no reply. (p. 211)

The conversation (36) is between Tony Last and Mr. Todd. Mr. Todd, an Amazon civilian is a new friend of Tony Last in Amazon territory. In the story, the character of Mr. Todd is an old mad man who lives alone and avoids meeting other people (recluse person). In addition, Mr. Todd is very fond of Dickens (clue no. 55). Unfortunately, Mr. Todd cannot read. Tony respects Mr. Todd very much because he has rescued Tony from the brink of death. However, Tony should repay the kindness of Mr. Todd by reading the works of Dickens. The bold and italicized statement in the conversation (36) shows Tony's complaint because it seems that lately, Mr. Todd wants to keep Tony as his captive to read Dickens every day (clue no. 56). In order to appreciate of Mr. Todd's kindness, Tony expresses "off-record" complaint by using presupposition. Tony presupposes that he has bothered Mr. Todd far too long, so he demands to be released and let him get back to normal life.

3. The Factor of Social Class Underlying the Use "Off-Record" Complaint

Social class deals with someone's position in the society. In this case, the highest or the lowest position is from hereditary of family. For example, a person of noble birth might be considered the highest class in the society (Encyclopedia, 1966:339, vol. 3). It is undeniable that social class becomes one of the reasons for people to differ the way of their speaking. It is how the speaker speaks to other people who have different social class with the addressee. In *A Handful of Dust*,

the conversations that use "off-record" complaints and reveal the difference of social class, are shown as follows:

(37) Brenda was doing her face.

'It's been the same ever since Ben Hacket started teaching him to ride, may lady, there's no doing anything with him.'

Brenda spat in the eye-black. 'But, nanny, what exactly did he say?'

'Oh, I couldn't repeat it, my lady.' (p. 21-22)

The conversation (37) is between Lady Brenda's son, a five-years old boy, John Andrew and his nanny. In the conversation (37), the nanny complains to Lady Brenda for being called "silly old tart" by John Andrew (clue no. 57). The nanny uses "off-record" complaint because her complaint is addressed to a lady, to whom she devotes her life. Lady Brenda is a daughter of Lord St. Cloud (p. 9). She is a noble woman because her father includes in the royal family. It can be seen from his title, "Lord". However, the nanny is just a common person who works at Hetton to take care of Lady Brenda's son, John Andrew. In England, the noble people from the royal family have the highest position of social class from that of others because they are the family of king and queen who leads the country. In minimizing her complaint, the nanny indirectly addresses her complaint to John Andrew by presupposing that it is a horse keeper, Ben Hacket who gives bad influence to John Andrew's behaviour (clue no. 58 and no. 59).

(38) 'I think he's a silliest man who's ever been here.'

'Comparisons are odious.' (p.28)

In the conversation (38), the nanny complains to John Andrew for insulting John Beaver as "a silliest man" (clue no. 60). The nanny expresses her "off-record" complaint by generalizing her statement. By saying, "*Comparisons are odious*", the nanny indirectly says that saying something bad about people is extremely unpleasant. In addition, as the nanny, she has a responsibility and an

obligation to teach John Andrew becomes a good and polite gentleman, so that she avoids direct complaint (clue no. 61 and no. 62).

- (39) The waiter said, 'What will you be taking for supper?'
'Why, we've only just had dinner.' (p. 72)

The conversation (39) is between the waiter of a night club and Tony Last. In the conversation (39), Tony complains to the waiter because the waiter offers him a supper while he has just had a dinner. Actually Tony is drunk and in a bad mood while the waiter offers him a supper. Tony is upset about Brenda because she forbids Tony and Jock to come to her flat at that night (clue no. 63). However, as a gentleman, he has to control his behaviour (clue no. 62). Tony's complaint can be assumed as an "off-record" complaint because his statement indirectly refuses the waiter's offer without hurting the waiter's feeling.

- (40) ..., Ben said, *'Whatever made you speak to your dad like that for? You've been going on about seeing the kennels since Christmas.'*
 'Not with him,' said John. (p. 78)

The conversation (40) is between John Andrew and the horse keeper, Ben Hacket. John Andrew is the son of Tony Last. Automatically, he is also a gentleman (clue no. 62). The conversation between them happens while John Andrew has refused his father's invitation to see the kennels (clue no. 64). Actually, John Andrew has been praying for the expedition for weeks past, but he is still angry with Tony Last for their quarrel a few days before (clue no. 65). Ben's statement is considered an "off-record" complaint because the statement indirectly shows disapproval by using rhetorical question.

- (41) 'If you come back in good time to-day your dad will be all the more willing to let you come out another day.'
'But there mayn't be another day. The world may come to an end. Please, Ben. Please, Mr. Menzies.' (p. 103)

The conversation (41) happens in the wood where Ben Hacket, John Andrew, and Mr. Jock Grant-Menzies go for hunting on horse riding. In the conversation (41), John Andrew complains because Ben Hacket and Mr. Grant-Menzies ask him to go home (clue no. 66). In fact, John Andrew is very fond of riding a horse, and the hunting becomes the first change for riding Thunderclap outside of Hetton. John Andrew uses an "off-record" complaint because as a gentleman, he ought to learn to be polite in speaking. As told by Tony Last to John Andrew that he should learn to speak politely, Tony's statement is shown as follows:

'... . And secondly, because you were using a word which people of your age and class do not use. Poor people use certain expressions which gentlemen do not. You are a gentleman. ...' (p. 23)

- (42) ***'I hope you don't imagine she's coming with us.'***
'Yes, that the idea,' said Milly. 'She won't be any trouble – she's got her puzzle.' (p. 133)

The conversation (42) is between the night club lady, Milly and Tony Last. In the conversation (42), Tony prohibits Milly to bring her daughter with them to Brighton (clue no. 5). However, Milly ignores Tony's prohibition by taking Winnie with her (clue no. 67). Tony uses an "off-record" complaint to persuade Milly in a polite way. As a gentleman, he knows the rule how to speak to a woman, although Milly is a woman of low repute.

- (43) ***'Let's have the window open,'*** said Brenda. ***'It's stuffy in here.'***
The waiter drew back the curtains, opened the windows.
(p. 190)

The utterance (43), is said by Brenda while she is at the night club with John Beaver. In the utterance (43), Brenda's statement means that she indirectly orders the waiter to open the window because the condition in the room is stuffy. Brenda has to behave politely to other people because it implies that she is a lady. Brenda complains ambiguously by displacing the addressee that is the waiter. It

can be seen from the word "Let's", which is not meant to mention Brenda and John Beaver, but it is indirectly pointed to the waiter near them.

4. The Factor of Age Underlying the Use of "Off-Record" Complaint

The difference of age could be one of the reasons why the speaker should speak politely to the addressee (Brown and Levinson, 1987:80). In general, the politeness of speaking is shown by the speaker who is younger than the addressee. It is meant to respect the addressee. An "off-record" complaint which is underlain by the factor of age is shown in the conversation (41). In the conversation (41), John Andrew tries to persuade Ben Hacket and Mr. Grant-Menzies not to leave the wood and stop the hunting. Moreover, there is a possibility that John Andrew uses "off-record" complaint by overstating his statement, because he is upset to be warned by his father to behave and speak politely.

5. Situational Factor Underlying the Use of "Off-Record" Complaint

The situation (setting – place) might also become the crucial factor for the speaker to use "off-record" complaint (Brown and Levinson, 1987:80). For example, the complainer uses "off-record" strategies while he/she complains to the addressee in the crowded place or in front of people who know the addressee well, such as friends, families, colleagues, etc. By considering it, automatically, the complainer avoids humiliating the addressee in front of other people. The use of "off-record" complaints underlain by the situational factor are in the conversations (1), (2), (3), (5), (12), (20), (22), (23), (24), (25), (29), (39), (42), and (43).

In the conversation (1), the barman, Macdougall utters an "off-record" complaint to avoid humiliating John Beaver in front of his friend, Jock-Grant Menzies while they are talking to each other in one table (clue no. 68). Then, in the conversation (2), Babs utters an "off-record" complaint to avoid humiliating Tony Last in front of his best friend, Jock and another night club lady, Milly (clue no. 69). Besides, the conversation (2), which is the same as the conversation (3) happens inside the Old Hundredth club where there are so many people are having

relaxation. In the conversation (5), Milly utters an "off-record" complaint to avoid humiliating Tony Last in front of the guests in the dining – room of the hotel where they gather to have dinner (clue no. 70). Meanwhile, in the conversation (12), Brenda utters an "off-record" complaint to avoid humiliating Tony Last in front of her friends, Polly, Veronica, and Mrs. Beaver. The conversation (20) happens in Espinosa's while Beaver and Brenda have dinner (clue no. 71). Beaver avoids humiliating Brenda in front of the guests in Espinosa's. It is the same as in the conversations (22) – (25), at the time Beaver and Brenda have a breakfast in Daisy's restaurant (clue no. 72). Brenda avoids threatening Beaver in front of other people. In the conversation (29), Mr. Richard Last utters an "off-record" complaint to avoid humiliating Agnes in front of her family in the dining room while they gather to have breakfast (clue no. 50). Next, in the conversation (39), Tony utters an "off-record" complaint to avoid humiliating the waiter in front of his friends, Jock, Babs, and Milly (clue no. 69). In the conversation (42), Tony utters an "off-record" complaint to avoid humiliating Milly in front of Jock and the two detectives hired by Tony to investigate the case of his adultery in Brighton for the divorce (clue no. 73). Besides, the conversation happens in the railway station, which is considered as a crowded place. Last, in the conversation (43), Brenda utters an "off-record" complaint to avoid humiliating the waiter in front of Beaver.

4.3 Summary of the Analysis

From the analysis, the data of utterances can be summarized as follows:

1. The use of "off-record" complaints in *A Handful of Dust* are underlain by the factor of occupation (professional position), intimacy, social class (social position in a society), age, and situational factor. The factors underlie each data of utterance are decided from the speaker and his/her status who utters the "off-record" complaint.
2. The use of "off-record" complaints can be underlain by more than one factor.
3. The strategy by giving hint and the strategy to be ambiguous and vague are in the conversations (1), (2), (3), (6), (8), (12), (13), (15), (18), (19), (22), (23),

(24), (25), (26), (30), (36), (40), (42), and (43); the strategy to overstate the utterance is in the conversation (41); the strategy to be ironic are in the conversations (9) and (34); the strategy to use metaphor statement are in the conversations (5), (17), (20), (21), (27), (35), and (41); the strategy to use rhetorical question are in the conversations (7) and (14); the strategy to generalize the FTA is in the conversation (38); the strategy to displace the hearer/addressee are in the conversations (12) and (43); and the strategy to use ellipsis is in the conversation (29).

4.4 Discussion

First, this part discusses how the data of "off-record" complaints can be classified into the factor of occupation, intimacy, social class, age, and the situational factor. The factors underlying the utterances are decided from the speaker and his/her status who utters the "off-record" complaint. Then, the speaker's status is compared with the addressee's whether they have different or equal status. In the conversation (1), the use of its "off-record" complaint is underlain by the factor of occupation (professional position). The researcher comes to the decision because the "off-record" complaint is uttered by Macdougall whose status is a barman in Bratt's club. Besides, the conversation takes place in the Bratt's while Macdougall is on his working hours to serve one of the club members, John Beaver.

The use of "off-record" complaints in the conversations (2), (3), (4) and (5) are also underlain by the factor of occupation because they are uttered by Babs and Milly whose status is the night club ladies in the Old Hundredth's. The conversations (2) and (3) take place in the Old Hundredth's while Babs and Milly are on their working hours to serve the club guests, Tony and Jock. The conversations (4) and (5) take place in the hotel of Brighton while Milly is on her duty as a "lady" for acquiring evidence of adultery for Tony's divorce from Brenda. In this case, Tony's status in the conversations (4) and (5) is as Milly's "boss".

All of the "off-record" complaints in the conversations (1) – (5) are uttered by the speakers while they do or perform their jobs professionally.

The use of "off-record" complaints in the conversations (6) – (36) are underlain by the factor of intimacy, which is divided into special relation, family or kin, relative-in-law, and friendship. The intimacy becomes the factor underlies the use of "off-record" complaints because all the speakers and the addressees in the conversations (6) – (36) have known each other and they have close relationship. All the speakers and the addressees in those conversations, except in the conversation (29), have the equal status and position in the family.

The equal status as husband and wife is between Tony and Brenda in the conversations (6) – (19). The equal status as an adultery couple is between Brenda and Beaver in the conversations (20) – (25). The equal status as sisters is between Brenda and Marjorie in the conversations (26) – (28). The equal status as brothers is between Tony and Reggie in the conversations (30) – (33). The equal status as friends is between Tony and Beaver in the conversation (34), Tony and Jenny in the conversation (35), Tony and Mr. Todd in the conversation (36).

The conversation (29) is between Mr. Richard Last and Agnes. They have different status in the family as a father and a daughter. A father has a great power than a daughter. Although Mr. Richard Last and Agnes have different status in the family, they have strong relationship in the family as father and daughter.

In the conversations (37) – (43), the use of "off-record" complaints are underlain by the factor of social class. The researcher comes to the decision because all of the speakers who utter the "off-record" complaints in those conversations have different social class from the addressees. The speakers use the "off-record" complaints because they give much respect to the addressees.

In the conversation (37), the nanny utters the "off-record" complaint to her lady, Brenda. Next, in the conversation (38), the nanny utters the "off-record" complaint to her young gentleman, John Andrew, Brenda's son. In the conversation (39), a gentleman, Tony Last utters the "off-record" complaint to the waiter. Then, in the conversation (40), a horse keeper, Ben Hacket utters the "off-record" complaint to the young gentleman, John Andrew. In the conversation (41),

a young gentleman, John Andrew utters the "off-record" complaint to the horse keeper, Ben Hacket. In the conversation (42), the gentleman, Tony Last utters the "off-record" complaint to the night club lady (a woman of low repute), Milly. Last, in the conversation (43) Lady Brenda utters the "off-record" complaint to the waiter.

Second, it also discusses the reason why the use of "off-record" complaints in the data can be underlain by more than one factor. There are some data of "off-record" complaints that can be underlain by more than one factor. The use of "off-record" complaints in the conversations (1), (2), (3), (4) and (5) can be underlain by the factor of social class.

In the conversation (1), Macdougall and Beaver have different social class outside Bratt's. In the Bratt's, Macdougall as a barman and Beaver as a member of the club, while outside Bratt's, Macdougall's status in the society might be lower than Beaver's. The evidence is Macdougall mentions Beaver's name with the noble title "sir". In the conversations(2) – (5), Babs, Milly, and Tony have different social class outside the Old Hundredth's. In the Old Hundredth's, Babs and Milly work professionally as a night club ladies and Tony as a guest. Outside the Old Hundredth's, Babs and Milly are called as "the women of low repute" because of their job while Tony is a gentleman respected in the society. The evidence that Babs realizes the difference between her social class and Tony's can be seen in the conversation (2). Babs uses the word "gentlemen" instead of "you" to mention Tony and Jock.

The use of "off-record" complaints in the conversations (20), (26), (27), (31), (32), (33), (34), (36), and (41) can be underlain by the factor of age. The speakers might utter the "off-record" complaints because they are younger than the addressees. In the conversation (20), John Beaver as the speaker is younger than Brenda as the addressee. John Beaver is twenty-five years old (clue no. 74) while Brenda is a year older than Beaver (clue no. 75). In the conversations (26) and (27), Marjorie as the speaker is Brenda's younger sister (clue no. 49). As a younger sister, Marjorie uses "off-record" complaints to respect her elder sister, Brenda. In the conversations (31) – (33), Tony as the speaker is younger than

Reggie as the addressee. Reggie is thirty-four years old. Reggie is Brenda's elder brother, so that Tony has to respect him as his elder brother-in-law (clue no. 76). In the conversation (34), Beaver as the speaker is younger than Tony Last as the addressee. As Brenda's husband, Tony might be as old as Brenda or older than his wife a few years. In the conversation (36), Tony as the speaker is younger than Mr. Todd as the addressee because in the story, Mr. Todd is described as an old man (clue no. 77). In the conversation (41), a six years old child, John Andrew as the speaker shows his respect to Ben Hacket and Mr. Jock Grant Menzies as the addressees by uttering his complaint indirectly using "off-record" strategy.

The use of "off-record" complaint in the conversation (37) can be underlain by the factor of occupation. It is because the complaint is uttered to the hostess, Lady Brenda, by a woman who works as the nanny in the Lasts' family. Lady Brenda and the nanny have different status and position in the Lasts' family. Lady Brenda is as Mr. Tony Last's wife and she is a hostess, while the nanny is as John Andrew's caretaker and she is one of the workers in the Lasts' family.

The use of "off-record" complaints in the conversations (38), (40), (41), and (42) can be underlain by the factor of intimacy. It might have a possibility, because the speakers and the addressees have known each other for a long time. In the conversation (38), the nanny as the caretaker complains to the young gentleman, John Andrew. As John Andrew's caretaker, the nanny uses an "off-record" complaint because she loves John Andrew, so that she does not want to hurt John Andrew's feeling (clue no. 78). The conversations (40) and (41) are between a horse keeper, Ben Hacket and the young gentleman, John Andrew. Ben and John Andrew have close relationship. John Andrew considers Ben as his best friend. He loves Ben Hacket very much and so does Ben (clue no. 79). There is a possibility that both Ben and John Andrew use "off-record" complaints in order not to hurt the feeling of someone they love. The conversation (42) is between a gentleman, Tony Last and the night club lady, Milly. In the conversation (42), Tony complains to Milly by using "off-record" strategy because he has already known Milly well. Before they are in the conversation (42), they have met each other twice in the Old Hundredth's and Milly has become one of Tony's friends.

The data are categorized as strong FTAs if they have great potential to threaten the addressee's face and they are categorized as minimum FTAs if the utterances have little potential to threaten the addressee's face. The data can be categorized as strong or minimum FTAs if the utterances of "off-record" complaints have other intentions as requests, orders, advice, etc. The data are considered strong FTAs have other intentions as disagreement, in the conversations (3), (11), (13), (14), (16), (19), (22), (27), (39), and (40); as protests, in the conversations (4), (7), (9), (10), (17), (18), (20), (21), (23), (24), (25), (28), (31), (32), (33), and (37); as insults, in the conversations (5), (6), (31), and (34); and as prohibition, in the conversation (26). The data are considered minimum FTAs have other intentions as advice, in the conversations (29) and (38); as orders, in the conversations (1), (12), (15), (35), and (43); and as requests, in the conversations (2), (8), (36), (41), and (42).

Finally, considering all of the factors that might underlie the use of "off-record" complaints in the forty-three data, the speakers' expressions are intended to minimize the FTA of complaints.



V. CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

Based on the analysis and the discussion on Chapter IV, some main points can be drawn as follows:

1. The factor of occupation underlies the use of "off-record" complaints. The speakers complain to the addressees while the speakers are on their working hours or on the duty to serve the addressees professionally. In *A Handful of Dust*, the kinds of occupation that serve other people are the barman and the night club lady.
2. The factor of intimacy underlies the use of "off-record" complaints. The speakers complain to the addressees that have close relationship with the speakers. The kinds of relationships found in *A Handful of Dust* are special relation such as husband and wife, Tony and Brenda; a couple in love, Brenda and Beaver; family or kin such as father and daughter, Mr. Richard Last and Agnes; an elder and younger sister, Brenda and Marjorie; relative-in-law such as Tony Last and his brother-in-law, Reggie; friendship such as Tony and Beaver, Tony and Jenny and Tony and Mr. Todd.
3. The factor of social class underlies the use of "off-record" complaints. The speakers complain to the addressees that have different (lower and higher) social class than the addressees. The speakers that have lower social class utter "off-record" complaints in order to respect the addressees. While the speakers that have higher social class utter "off-record" complaints in order to behave as the gentleman or the lady.
4. The factor of age underlies the use of "off-record" complaints. The speakers complain by using "off-record" strategies in order to give much respect to the addressees, which are older than the speakers.
5. Situational factor underlies the use of "off-record" complaints. The speakers complain by using "off-record" strategies in order to avoid humiliating the addressees in front of other people.

6. In *A Handful of Dust*, kinds of strategies used in “off-record” utterances of complaints are the strategy to use hints, the strategy to presuppose the hearer or the addressee, the strategy to overstate the utterance, the strategy to be ironic in uttering speech act, the strategy to use metaphor statement, the strategy to use rhetorical question, the strategy to be ambiguous and vague, the strategy to generalize the FTA, the strategy to displace the hearer or the addressee, and the strategy to use ellipsis.
7. It might have a possibility that the use of "off-record" complaints underlain by more than one factor. However, in this research, the data are classified based on the dominant factors that underlies the use of "off-record" complaints.
8. Considering all of the factors that might underlie the use of "off-record" complaints, one main purpose of the speakers utter the expressions are to avoid threatening other people's face that directly relates to their feeling.

5.2 Suggestions

1. English as a Foreign Language (EFL) teachers should introduce "off-record" strategies to improve students' skill of speaking by giving many examples of "off-record" complaints that can be taken from the novels, which are suitable to be applied in language classroom activities.
2. Language learners in secondary schools should improve their strategies in using spoken English and enlarge the models of "off-record" utterance by reading novels.

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RESEARCH MATRIX

| TITLE | PROBLEM | VARIABLE | INDICATORS | DATA RESOURCE | RESEARCH METHODS |
|---|---|--|--|--|--|
| <p>The factors that might underlie the use of “off-record” strategies in minimizing FTA of complaints in Waugh’s <i>A Handful of Dust</i></p> | <p>What are the factors that might underlie the use of “off-record” strategies in minimizing FTA of complaints in Waugh’s <i>A Handful of Dust</i>?</p> | <p>The Factors: Social Factors</p> | <ol style="list-style-type: none"> 1. Occupation 2. Intimacy 3. Social class 4. Age 5. Situational factor | <p>Document : The utterances of “off-record” complaints in Waugh’s novel entitled <i>A Handful of Dust</i></p> | <ol style="list-style-type: none"> 1. Research design: Descriptive: Case study 2. Data Collection: Document analysis 3. Data analysis: a. Descriptive qualitative |

Appendix 2

THE INITIAL OF WAUGH'S CHARACTERS

THE MAIN CHARACTERS

- Br : Brenda Last
JB : John Beaver, Tony's new friend and Brenda's lover/boy friend
Tn : Tony Last, Brenda's husband

THE SUPPORTING CHARACTERS

- Ag : Agnes, Mr. Richard Last's daughter
Bb : Babs, Milly's friend in Old Hundredth
Bn : Ben Hacket, the horse keeper in the Lasts' family
Ds : Daisy, Brenda's friend in London
JA : John Andrew, Tony and Brenda's son
Jc : Jock Grant-Menzies, Tony's best friend
Jn : Jenny Abdul Akbar, Brenda's new friend from Morocco
Mb : Mrs. Beaver, John Beaver's mother
Md : Macdougall, the barman in Bratt's
Mj : Marjorie, Brenda's younger sister
Ml : Milly, the night club lady in Old Hundredth
Mt : Mr. Todd, Tony's new friend in Amazon civilization
Pl : Polly Cockpurse, Brenda's best friend in London
Nn : The nanny, John Andrew's caretaker
Rc : Mr. Richard Last, Tony Last's cousin
Rg : Reggie, Brenda's elder brother
Vr : Veronica, Brenda's best friend in London
Wn : Winnie, Milly's daughter
Wt : The waiter

THE TABLE OF HYMES'S MNEUMONIC "SPEAKING" ANALYSIS

*) The label of FACTOR added by the Writer

(Conversation 1)

- a. The barman named Macdougall came with the drinks.
- b. Md: 'Mr. Beaver, sir, there's ten shillings against you in my books for last month.'
- c. JB: 'Ah, thank you, Macdougall, remind me some time, will you?'
- d. Md: 'Very good, sir.' (p. 12)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|------------------|---|---|---|---|---|----------------|--------------|----------------------------|
| Point (b) | The Bratt's club | The barman, Macdougall and the club's member, John Beaver | Macdougall orders Beaver to pay his debts | Beaver owes the club ten shillings for last month | The utterance is serious, but it is expressed with high respect by calling Beaver "sir" | Formal English - uttered normally by using hint (indirect suggestion) | Polite Request | Conversation | Occupation and Situational |

(Conversation 2)

- a. The waiter brought ginger ale and four glasses. Two young ladies came and sat with them. They were called Milly and Babs. (p. 71)
-
- b. Bb: Tony danced with Babs. She said, 'Are you fond of dancing?'
- c. Tn: 'No, are you?'
- d. Bb: 'So-so.'
- e. Tn: 'Well, let's sit down.' (p. 71)
-
- f. Bb: 'All right. Well, how about a little present? We're professional dancing partners, you know,' said Babs.
- g. Tn: 'Oh yes, sorry, how much?' (p. 74)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|------------------------|--|--------------------------------------|---|--|---|----------------|--------------|----------------------------|
| Point (f) | The Old Hundredth club | The lady's club, Babs and a guest, Tony Last | Babs asks for a tip (see clue no. 2) | Tony and Jock are accompanied with Babs and Milly (see point a). Tony dances with Babs and Jock dances with Milly (see point b) | - The utterance is serious, but it is expressed ambiguously 'a little present' means a tip | less formal of English - uttered normally by using hint (indirect suggestion) | Polite Request | Conversation | Occupation and Situational |

(Conversation 3)

- a. MI : 'You wouldn't mind if I brought my little girl with us? She wouldn't be any trouble.'
- b. Tn : 'Yes.'
- c. MI : 'You mean you wouldn't mind?'
- d. Tn : 'I mean I should mind.'
- e. MI : 'Oh ... You wouldn't think I had a little girl of eight, would you?'
- f. Tn : 'No.'
- g. MI : 'She's called Winnie. I was only sixteen when I had her. I was the youngest of the family and our stepfather wouldn't leave any of us girls alone. That's why I have to work. She lives with a lady at Finchley. Twenty-eight bob a week it costs me, not counting her clothes. She does like the seaside.'
- h. Tn : 'No,' said Tony. 'I'm sorry but it would be quite impossible. We'll get a lovely present for you to take back to her.'
- i. MI : 'All right ... One gentleman gave her a fairy-cycle for Christmas. She fell off and cut her knee ... When do we start?
- j. Tn : 'Would you like to go by train or car?'
- k. MI : 'Oh, train. Winnie's sick if she goes in a car.'
- l. Tn : 'Winnie's not coming.'
- m. MI : 'No, but let's go by train anyway.' (p. 131-132)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|------------------------|---|--|---|--|---|---------------------|--------------|----------------------------|
| Point (i) | The Old Hundredth club | The lady's club, Milly and a guest, Tony Last | Milly wants Tony to allow her to take Winnie with them to Brighton | <ul style="list-style-type: none"> - Tony minds if Milly takes her daughter to go with them to Brighton (see points a-d) - Milly's daughter likes the seaside (see point g) - Tony will get a lovely present for Winnie instead of getting her to Brighton (point h) | <ul style="list-style-type: none"> - The utterance is expressed ambiguously - The word 'All right' does not mean that Milly agrees with Tony's idea about giving a lovely present (see points i - m) | Informal English-uttered normally by using hint (indirect suggestion) | Polite disagreement | Conversation | Occupation and Situational |

(Conversation 4)

- a. MI : 'How are we going to sleep?' asked Milly.
- b. Tn : 'Oh, just as you like.'
- c. MI : '**Just as you like.**'
- d. Tn : 'Well, perhaps Winnie would be happier with you ... she'll have to go into the other room to-morrow morning when they bring in breakfast, of course.' (p. 137)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|--------------------------|---------------------|--|---|--|---|-----------------|--------------|------------|
| Point (c) | At the hotel in Brighton | Milly and Tony Last | Milly wants Tony Last to answer her question attentively (see point d) | Tony does not answer Milly question attentively (see points a and b). | The utterance is satire or a mock attack expressed implicitly by repeating the first utterance | Informal English-uttered normally by using repetition statement | Polite allusion | Conversation | Occupation |

(Conversation 5)

- a. MI : 'Cheer up,' said Milly. '**You have a tongue sandwich.** That'll make you talk.'
- b. Tn : 'Sorry, am I being a bore?'
- c. MI : 'I was only joking. You are a serious boy, aren't you?' (p. 138)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|--------------------------------------|---------------------|---|---|---|---|-----------------------------|--------------|----------------------------|
| Point (a) | Dinner room of the hotel at Brighton | Milly and Tony Last | Milly wants Tony to be cheerful (see point b) | Tony bores Milly with his silent act (see point b). | The utterance is a mock attack to make Tony is willing to speak | Informal English-uttered normally by using metaphor statement | An amusing utterance (joke) | Conversation | Occupation and Situational |

(Conversation 6)

- ... And Angela says, will we stay for the New Year?
 a. Br : 'That's easy. Not on her life, we won't'
 b. Tn : 'I guessed not... though it sounds an amusing party.'
 c. Br : 'You go if you like. I can't possibly get away.'
 d. Tn : '**That's all right. I knew it would be "no" before I opened the letter.**' (p. 17)
 e. Br :

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|-------------------------------------|---|--|--|---|-------------------|--------------|-----------------------------|
| Point (e) | At Hetton Abbey, Tony's house | Tony Last and his wife, Lady Brenda | Brenda wants Tony to go with her to stay at Angela's house for the New Year | Tony refuses to go with Brenda to Angela's house for the New Year (see points b and d) | - - The utterance is expressed satirically The sentence 'I knew it would be "no" before I opened the letter' means Brenda knows that Tony always hates staying away (see clues no. 15 and 16) | Informal English-uttered normally by using hint (indirect suggestion) | Polite Persuasion | Conversation | Intimacy (special relation) |

(Conversation 7)

- a. Tn : 'I was thinking how delightful it is, that it's Saturday morning and we haven't got anyone coming for the week-end.'
 b. Br : '**Oh, you thought that?**'
 c. Tn : 'Don't you?'
 d. Br : 'Well, it sometimes seems to me rather pointless keeping up the house this size if we don't now and then ask some other people to stay in it.'
 e. Tn : '**Pointless?** I can't think what you mean. I don't keep up this house to be a hostel for a lot of bores to come and gossip in.' (p. 18)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|-------------------------------------|--|---|---|--|-----------------|--------------|-----------------------------|
| Point (b) | At Hetton Abbey, Tony's house | Tony Last and his wife, Lady Brenda | Brenda wants Tony to realize that it is nice to have someone staying for the weekend at Hetton (see point d) | - Tony feels glad if there is no one staying at Hetton for the weekend (see point a) | - Point d is the clear explanation of Brenda's complaint in point b Brenda likes to make a friendship (see clue no. 17) | Informal English-uttered normally by using rhetorical question | Polite Question | Conversation | Intimacy (special relation) |

(Conversation 8)

- ... What are your plans for the afternoon?
 a. Br : ... Carter's coming up at five to go over a few things. I may go to Pigstanton after luncheon. I think we've got a tenant for Lowwater Farm but it's been empty some time and I ought to see how much needs doing to it.
 b. Tn :
 c. Br : **'I wouldn't say "no" to going in to the "movies".'**
 d. Tn : 'All right. I can easily leave Lowwater till Monday.'
 e. Br : 'And we might go to Woolworth's afterwards, eh?'
 f. What with Brenda's pretty ways and Tony's good sense, it was not surprising that their friends pointed to them as a pair who are pre-eminently successful in solving the problem of getting along well together. (p. 24-25)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|-------------------------------------|---|---|--|---|----------------|--------------|-----------------------------|
| Point (c) | At Hetton Abbey, Tony's house | Tony Last and his wife, Lady Brenda | Brenda wants Tony to go to the movie at Pigstanton and cancels his plan to Lowwater Farm. | - Tony has some plans of business, one of them is go to Pigstanton where it is the place of the Picture-drome (see point b and clue no. 80) - Tony agrees to take Brenda to the movies and cancels his plan to Lowwater Farm (see point d) | Brenda asks Tony to take her to the movie with a pretty ways (see point f) | Informal English-uttered normally by using hint (indirect suggestion) | Polite Request | Conversation | Intimacy (special relation) |

(Conversation 9)

- a. Br : 'What's he coming here for? Did you ask him to stay?'
 b. Tn : 'I suppose I did in a vague kind of way. I went to Bratt's one evening and he was the only chap there so we had some drinks and he said something about wanting to see the house...'
 c. Br : 'I suppose you were tight.'
 d. Tn : 'Not really, but I never thought he'd hold it against me.'
 e. Br : ***Well, it jolly well serves you right. That's what comes of going up to London on business and leaving me alone here... Who is he anyway?*** (p. 25)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|-------------------------------------|---|--|--|--|---------------------------|--------------|-----------------------------|
| Point (e) | At Hetton Abbey, Tony's house | Tony Last and his wife, Lady Brenda | Brenda wants Tony to stop drinking and takes Brenda with him if he goes to London | Tony is always drunk if he goes to Bratt's club (see points b and c) | - The utterance is expressed satirically - The underlined words in point (e) contrasts with the underlined words in point (b) | Informal English-uttered normally by using irony statement | Polite Insult and Request | Conversation | Intimacy (special relation) |

(Conversation 10)

- a. Tony was greatly surprised and taxed Brenda with this.
- b. Tn : 'You never told me who was behind your flat. I might not have been so amiable if I'd known.'
- c. Br : 'No, darling, that's why.' (p. 62-63)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|----------------|-------------------------------------|---|--|---|-------------------------------------|---------------------|--------------|-----------------------------|
| Point (b) | Angela's house | Tony Last and his wife, Lady Brenda | Tony wants to show Brenda that he feels disappointed about her because she does not tell him that she buy a flat from Mrs. Beaver | Brenda does not tell Tony that she buy a flat from Mrs. Beaver (see clue no. 21) Tony knows about Brenda's flat from Beaver (see clue no. 22) | The utterance is expressed seriously and implicitly because Tony does not like Mrs. Beaver (see underlined sentence in point b and see point c) | Informal English (uttered normally) | Polite Disagreement | Conversation | Intimacy (special relation) |

(Conversation 11)

- a. Br : Next morning, while they were having breakfast, she said to Tony, 'I've made a New Year resolution.'
- b. Tn : 'Anything to do with spending more time at home?'
- c. Br : 'Oh no, quite the reverse. Listen, Tony, it's serious. I think I'll take a course of something.' (p. 63)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|--------------|-------------------------------------|--|---|---|---|----------------|--------------|-----------------------------|
| Point (b) | Tony's house | Tony Last and his wife, Lady Brenda | Tony wants Brenda to spend more time at home and cancels her 'New Year resolution' | Brenda often leaves Hetton and stays in London (see clues no. 24, 25, 26) | The utterance is expressed satirically The underlined statement in point (c) shows that point (b) is Tony's disagreement about Brenda's plan | Informal English-uttered normally by using satirical question | Polite Reverse | Conversation | Intimacy (special relation) |

(Conversation 12)

a. Mb: 'My poor Brenda, it's an appalling room,' said Mrs. Beaver.

b. Tn: 'It's not one we use a great deal,' said Tony very coldly.

c. Pl: 'I can't see much wrong with it,' said Polly, 'except it's a bit mouldy.'

d. Br: 'You see,' Brenda explained, not looking at Tony. **'What I thought was that I must have one habitable room downstairs. At present there's only the smoking-room and the library. The drawing-room is vast and quite out of the question. I thought what I needed was a small sitting-room more or less to myself. Don't you think it has possibilities?'** (p.78-79)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|--------------|---|--|---|---|---|----------------|--------------|---|
| Point (d) | Tony's house | Brenda complains to Tony indirectly in front of her friends | Brenda hints Tony to reconstruct the house and build one habitable room and a small sitting room | Brenda does not like the house, but she cannot complain to Tony (see clue no. 30) | - The utterance is expressed seriously and implicitly - The word 'You see' in point (d) is pointed to Tony | Informal English-uttered normally by displacing the addressee | Polite Request | Conversation | Intimacy (special relation) and Situational |

(Conversation 13 and 14)

a. Tn: **'D'you really want Mrs. Beaver to do up the morning-room?'**

b. Br: 'Not if you don't, sweet.'

c. Tn: **'But can you imagine it - white chromium plating?'**

d. Br: 'Oh, that was just an idea.' (p. 79)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|-------------------------------------|---|--|--|---|-------------------------------|--------------|-----------------------------|
| Point (a) | At Hetton Abbey, Tony's house | Tony Last and his wife, Lady Brenda | Tony wants Brenda to cancel her plan about reconstructing the morning room Tony does not want to cover the walls of the morning room with white chromium plating | Brenda wants to reconstruct the morning room (see clue no.31) Mrs. Beaver gives an idea to cover the walls with white chromium plating (see clue no.32) | 'D'you really want...' is not an offer or a choice question, but a hint statement for Brenda to cancel her plan (see point b) Brenda's answer 'Oh, that was just an idea.' Shows that point (c) is a disapproval | Informal English-uttered normally by using hint (indirect suggestion) Informal English-uttered normally by using rhetorical question | Polite Request of disapproval | Conversation | Intimacy (special relation) |
| Point (c) | | | | | | | | Conversation | |

(Conversation 15 and 16)

a. Br : 'By the way,' said Brenda, 'what did you think about keeping on Grimshawe? – it seems rather a waste.'

b. Tn : 'You used always to say you couldn't get on without her.'

c. Br : 'Yes, but now I'm living at the flat everything's so simple.'

d. Tn : 'Living? Darling, you talk as though you had settled there for good.'

e. Tn : 'Brenda, how long are you going on with this course of economics?'

f. Br : 'Me? I don't know.'

g. Tn : 'But you must have some idea?' (p. 79-80)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|--------------------------------|---|---|---|---|--------------------|--------------|-----------------------------|
| Point (a) | | | Brenda wants Tony to retire Grimshawe to economize the money | Brenda does not need Grimshawe anymore because she rarely stays at Hetton | The word 'keeping on' in point (a) has an implicit meaning of 'retiring'. It can be seen in the next utterance - <i>it seems rather a waste.</i> | Informal English-uttered normally by using hint (indirect suggestion) | Polite Request | Conversation | |
| Point (d) | At Hetton Abbey, Tony's house | Tony Last and his wife, Brenda | Tony does not want Brenda to stay in her flat more often rather than at Hetton (see points e and g) | Brenda likes to stay in her flat rather than at Hetton (see point c) | - The utterance is expressed satirically - Tony's utterance in point d is considered as a complaint. It is shown with the repetition of the word 'Living' from Brenda's statement in point c | Informal English (uttered normally) | Polite Disapproval | Conversation | Intimacy (special relation) |

(Conversation 17)

- a. Tn : 'Tired?'
 b. Br : 'Mmm. Little bit.'
 c. Tn : '**You gave me a pretty long bout of Abdul Akbar.**'
 d. Br : 'I know. I'm sorry, darling, but Polly takes so long to get to bed ... Was it awful? I wish you liked her more.'
 e. Tn : 'She's awful.' (p. 89-90)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|--------------------------------|---|--|---|---|-----------------------------|--------------|-----------------------------|
| Point (c) | At Hetton Abbey, Tony's house | Tony Last and his wife, Brenda | Tony does not want to be accompanied by Jenny Abdul Akbar | <ul style="list-style-type: none"> - Tony does not like Jenny (see point e) - Brenda and Polly leave - Tony and Jenny at dinner (see point d and clue no. 81) | Brenda's apologize in point (d) means that Tony's utterance in point (c) is a dissatisfaction | Informal English-uttered normally by using metaphor statement | An amusing utterance (joke) | Conversation | Intimacy (special relation) |

(Conversation 18)

- a. Tn : 'Do change your mind.'
 b. Br : 'Oh no, that's quite out of the question. **Don't make a thing about it Tony.**' (p. 93-94)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|--------------------------------|--|--|------------------------------------|---|-----------------|--------------|-----------------------------|
| Point (b) | At Hetton Abbey, Tony's house | Tony Last and his wife, Brenda | Brenda does not want to have a long debate or a quarrel with Tony about her plan to stay with Veronica | Tony wants Brenda to cancel her plan to stay with Veronica next weekend and stay at Hetton more longer (see clues no. 16 and 38) | The word 'a thing' means a reverse | Informal English-uttered normally by using hint (indirect suggestion) | Serious Request | Conversation | Intimacy (special relation) |

(Conversation 19)

- 'I shan't be here. I'm going to Veronica's.'
 a. Br :
 'You're going to Veronica's?'
 b. Tn :
 'Yes, don't you remember?'
 c. Br :
 'Are you really going away?'
 d. Tn :
 'Yes. I can't stay here. You understand that, don't you?'
 e. Br :
 'Yes, of course. I was thinking we might both go away, abroad somewhere.' (p. 123)
 f. Tn :

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|--------------------------------|---|---|--|---|-------------|--------------|-----------------------------|
| Point (d) | At Hetton Abbey, Tony's house | Tony Last and his wife, Brenda | Tony wants Brenda to go with him abroad somewhere (see point f) | Brenda does not change her plan to stay at Veronica's house (see points a, and c) | Tony repeats his question to persuade Brenda to cancel her plan (see points b and d) | Informal English-uttered normally by using hint (indirect suggestion) | Questioning | Conversation | Intimacy (special relation) |

(Conversation 20)

- He changed it and said, 'Did you mind when I tried to kiss you just now?'
 a. JB :
 'Me? No, not particularly.'
 b. Br :
 'Then why you wouldn't you let me?'
 c. JB :
 'Oh dear, you've got a lot to learn.'
 d. Br :
 'How d'you mean?'
 e. JB :
 'You mustn't ever ask questions like that. Will you try and remember?'
 f. Br :
 Then he was sulky. 'You talk to me as if I was an undergraduate having his first walk out.' (p. 47)
 g. JB :

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-----------------|------------------------|---|--|---|---|------------------|--------------|---|
| Point (g) | Espinosa's Club | Brenda and John Beaver | John Beaver does not want Brenda to puzzle him with her attitude (see points a, b, c) | Brenda's utterance in point d and f have already hurt Beaver's feeling | The sentence 'Then he was sulky' shows that Beaver is angry | Informal English-uttered normally by using metaphor statement | Polite Complaint | Conversation | Intimacy (special relation) and Situational |

(Conversation 21) 'I kept trying to get through to you this morning,' Beaver said, 'but the line was always engaged.'

- a. JB : He was sitting some way from her and they did not speak to each other until everyone was going. 'Oh come on,' said Brenda, 'I'll sock you a movie.' (p. 53)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|---------------------|------------------------|---|--|--|---|-----------------------------------|--------------|-----------------------------|
| Point (b) | Margot's Restaurant | Brenda and John Beaver | Brenda wants to be honest to her about the engaged line | <ul style="list-style-type: none"> - Beaver promises Brenda to ring her up (see clue no.43) - The phone only ring for three times at that day (see clue no. 46) - Beaver breaks his promise (see clue no.44) - Brenda waits for Beaver's phone call (see clue no.45) | <ul style="list-style-type: none"> - The utterance is a mock attack - The phrase 'Oh come on' means Brenda knows that Beaver lies about the engaged line | Informal English-uttered normally by using metaphor statement | An amusing statement of complaint | Conversation | Intimacy (special relation) |

(Conversation 22, 23, 24, and 25)

- a. Br : '... So you really are going to America?'
- b. JB : 'I must. Mother has taken the tickets.'
- c. Br : '**Nothing I've said tonight makes any difference?**'
- d. JB : 'Darling, don't go on. We've been through all that. You know it's the only thing that *can* happen. Why spoil the last week?'
- e. Br : '**You have enjoyed the summer, haven't you?**'
- f. JB : 'Of course ... well, shall we go?'
- g. Br : 'Yes. You needn't bother to see me home.'
- h. JB : 'Sure you don't mind? It is miles out of the way and it's late.'
- i. Br : '**There's no knowing what I mind.**'
- j. JB : 'Brenda, darling, for heaven's sake ... It isn't like you to go on like this.'
- k. Br : '**I never was one for making myself expensive.**' (p. 190-191)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|--------------------------|------------------|------------------------|---|--|--|--|---|--------------|---|
| Point (c), (e), (i), (k) | Daisy Restaurant | Brenda and John Beaver | Brenda wants John Beaver to cancel his going to America | Beaver will go to America with his mother (see points a and b) | Beaver's statement in points (d) and (i) shows that Brenda's complaints are very serious | Informal English - uttered normally by using vague statement | Serious utterance of complaint uttered in vague way | Conversation | Intimacy (special relation) and Situational |

(Conversation 26, 27, and 28)

a. Mj :
 Meanwhile Brenda stayed with Marjorie, on terms which gradually became acrimonious. 'I'm sorry to be pompous,' she said one morning, 'but I just don't want your Mr. Beaver hanging about the house all day and calling me Marjorie.'
 b. Br :
 'Oh well, the flat won't be long now.'
 c. Mj :
 'And I shall go on saying that I think you're making a ridiculous mistake.'
 d. Br :
 'It's just that you don't like Mr. Beaver.'
 e. Mj :
 'It isn't only that. I think it's hard cheese on Tony.'
 f. Br :
 'Oh, Tony's all right.'
 g. Mj :
 'And if there's a row -'
 h. Br :
 'There won't be a row.'
 i. Mj :
 'You never know. If there is, I don't want Allan to think I've been helping to arrange things.'
 j. Br :
 'I wasn't so disagreeable to you about Robin Beaseley.'
 k. Mj :
 'There was never much in that,' said Marjorie. (p. 56-57)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|----------------------------------|---------------------------------|--|---|--|---|---|--------------|--------------------------|
| Point (a) | Portman Square, Marjorie's House | Brenda and her sister, Marjorie | Marjorie wants Brenda to move from her house and find another place to stay with John Beaver (see point b) | Marjorie disagrees if Brenda and John Beaver stay at her house (see point a). | The statement 'on terms which gradually became acrimonious' (see point a), which means the arguments are very serious. | Formal English of disapproval-uttered normally (do not yell or shout) by using hint (indirect suggestion) | Serious statement of warning or disapproval | Conversation | Intimacy (family or kin) |
| | | | Marjorie wants Brenda to stop her affair with John Beaver | Marjorie disagrees if Brenda has an affair with John Beaver (see point c) | | Informal English - uttered normally by using metaphor statement | | | |
| Point (e) | Portman Square, Marjorie's House | Brenda and her sister, Marjorie | Brenda wants Marjorie to stay away from her business | Brenda does not like Marjorie's suggestion (see points c, e, and g) | | Formal English of disapproval (uttered normally) | | | |
| Point (f) | | | | | | | | | |

(Conversation 29)
 a. Ag : Agnes came next; she was a neat, circumspsect child of twelve, with large grave eyes behind her goggles. She kissed her father and mother and said, 'I'm sorry if I'm late.'
 b. Rc : 'If you're late ...' said Mr. Last tolerantly. (p. 219)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-----------------|---|---|--|---|--|-------------------------------|--------------|--|
| Point (b) | At Hetton Abbey | Tony's cousin, Mr. Richard Last and his daughter, Agnes | Mr. Richard Last wants Agnes to come on time for breakfast and try to dress quickly next time (see clue no. 50) | Agnes often comes late (see clue no. 50) | The word 'tolerantly' shows that Mr. Last is a patient father | Informal English - uttered in pretty way by using ellipsis (incomplete sentence) | Tolerant statement of warning | Conversation | Intimacy (family or kin) and Situational |

(Conversation 30)

a. Rg : 'Well, I can assure you I didn't like him. Now you're just I see it, and I call it vindictive. Of course, at the moment Brenda's got the idea that she's in love with him. But it won't last. It couldn't with a chap like Beaver. She'll want to come back in a year, just you see. Allan says the same.'
 b. Tn : 'I've told Allan. I don't want her back.'
 c. Rg : '**Well, that's vindictive.**'
 d. Tn : 'No, I just couldn't feel the same about her again.'
 e. Rg : 'Well, why feel *the same*? One has to change as one gets older. ...' (p. 146-147)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|-----------------------------------|---|--|--|---|---------------|--------------|----------------------------|
| Point (c) | At Hetton Abbey, Tony's house | Tony and Brenda's brother, Reggie | Reggie wants Tony to forgive Brenda and avoid the divorce | Reggie persuades Tony to defend his marriage, but Tony refuses it (see points a and b) | Reggie avoids saying the word 'you' in point (c) to minimize FTA | Informal English - uttered normally by using ambiguous presupposition | Polite Insult | Conversation | Intimacy (relative in-law) |

(Conversation 31, 32, and 33)
 a. Rg : 'Well, that's all very well, but you seem rather to be taking the line of the injured husband – saying you can't feel the same again, and all that. I mean to say, it takes two to make a quarrel and I gather things had been going wrong for some time. For instance, you'd been drinking a lot – have some more burgundy, by the way.'

b. Tn : '**Did Brenda say that?**'
 c. Rg : 'Yes. And then you'd been going round a bit with other girls yourself. There was some woman with a Moorish name you had to stay at Hetton while Brenda was there. Well, that's a bit thick, you know. I'm all for people going their own way, but if they do they can't blame others, if you see what I mean.'

d. Tn : '**Did Brenda say that?**'
 e. Rg : 'Yes. Don't think I'm trying to lecture you or anything, but all I feel is that you haven't any right to be vindictive to Brenda, as things are.'
 f. Tn : '**She said I drank and was having an affair with the woman with a Moorish name?**'
 g. Rg : 'Well, I don't know she actually said that, but she said you've been getting tight lately and that you were certainly interested in that girl.'
 (p. 147-148)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-------------------------|-------------------------------|-----------------------------------|--|---|--|---|---|--------------|-------------------------|
| Point (b), (d), and (f) | At Hetton Abbey, Tony's house | Tony and Brenda's brother, Reggie | Tony wants Reggie to know that Brenda tells him a lie about Tony (see point g) | Reggie believes Brenda's information about Tony that he always wastes much money to drink Burgundy (red wine from France), and has an affair with Jenny Abdul Akbar, Brenda's friend from Morocco | The statement in point i: 'Well, I don't know she actually said that, but she said...,' means that Reggie does not exactly what has happened between Tony and Brenda | Informal English-uttered normally by using question statement | Polite question to get assurance or certainty | Conversation | Intimacy (relative-law) |

(Conversation 34)

a. Tn : 'I hope you slept all right?'

b. JB : '**Beautifully**,' said Beaver, though his wan expression did not confirm the word.

c. Tn : 'I'm so glad. I always sleep well here my self. I say, I don't like the look of that train guide. I hope you weren't thinking of leaving us yet?'

d. JB : 'Alas, I've got to get up to-night, I'm afraid.' (p. 30-31)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|----------------------|---|--|--|--|---|--------------|-----------------------|
| Point (b) | At Hetton Abbey, Tony's house | Tony and John Beaver | John Beaver tries to behave politely and respect the host, Tony | The condition of the bed is bad (see clue no.53) | The statement 'though his wan expression did not confirm the word' explains that Beaver does not sleep all right | Informal English-uttered normally by using irony statement | Polite statement to cover the truly condition | Conversation | Intimacy (friendship) |

(Conversation 35)

a. Tn : 'Tell me more about your terrible life,' said Tony, leading her back to the central hall.

b. Jn : 'You're shy of talking about yourself, aren't you, Teddy? **It's a mistake, you know, to keeps things bottled up.** I've been very unhappy too.'

c. Tony looked about him desperately in search of help; and help came. 'Oh, there you are,' said a firm, child's voice. 'Come on. We're going down to the woods now. We must hurry, otherwise it will dark.'

d. Jn : 'Oh, Johnny-boy, must I really? I was talking to daddy.' (p. 91-92)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|----------------------------|---|---|---|---|----------------------------|--------------|-----------------------|
| Point (b) | At Hetton Abbey, Tony's house | Tony and Jenny Abdul Akbar | Jenny wants Tony to talk about his personal or intimate things (see clue no.82) | Tony lets Jenny dominate the conversation (see point c) | The utterance 'I've been very unhappy too,' in point (d) means Jenny complains that their topic of conversation is boring | Informal English-uttered normally by using metaphor statement | Polite and vague complaint | Conversation | Intimacy (friendship) |

(Conversation 36)
 a. By the time that they were in the second volume, however, the novelty of the old man's delight had begun to wane, and Tony was feeling strong enough to be restless. He touched more than once on the subject of his departure, asking about canoe and rains and the possibility of finding guides. But Mr. Todd seemed obtuse and paid no attention to these hints. (p. 211)

b. For the first time Tony noticed something slightly menacing in his host's manner. That evening at supper, a brief meal of farine and dried beef, eaten just before sundown, Tony renewed the subject.

c. Tn : 'You know, Mr. Todd, the time has come when I must be thinking about getting back to civilization. **I have already imposed myself on your hospitality far too long.**' (p. 211)

d. Mr. Todd bent over the plate, crunching mouthfuls of farine, but made no reply. (p. 211)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|---------------------|-------------------|---|--|---|--|-----------------------------|--------------|-----------------------|
| Point (c) | At Mr. Todd's house | Tony and Mr. Todd | Tony wants Mr. Todd to release and let him go | - Mr. Todd keeps Tony as his "prisoner" to read Dickens (see clues no. 55 and no. 56) - Mr. Todd never pays an attention to Tony's hints about getting back to civilization (see point a) | - The underlined sentence in point (b) explains why Tony ought to be careful in uttering his desire - The word "menacing" means the situation is dangerous | Formal English - uttered normally by using hint (indirect suggestion and presupposition) | Polite statement of request | Conversation | Intimacy (friendship) |

(Conversation 37)

a. Nn : Brenda was doing her face. '**It's been the same ever since Ben Hacket started teaching him to ride, may lady, there's no doing anything with him.**'

b. Br : Brenda spat in the eye-black. 'But, nanny, what exactly did he say?'

c. Nn : 'Oh, I couldn't repeat it, my lady.'

d. Br : 'Nonsense, you must tell me. Otherwise I shall be thinking it something far worse than it was.' (p. 21-22)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|-----------------------|---|---|--|--|-------------------------------|--------------|--------------|
| Point (a) | At Hetton Abbey, Tony's house | Lady Brenda and nanny | The nanny wants Lady Brenda knows that Ben Hacket gives bad influence to John Andrew's ways of speaking | - John Andrew calls his nanny 'a silly old tart' (see clue no. 57) - John imitates the word 'a tart' from Ben Hacket (see clue no. 58) | - To minimize complaint, nanny blames Ben about John Andrew's bad attitude - Although nanny tells nothing about John Andrew's bad attitude, Brenda knows John Andrew has done something awful (see point d) | Formal English- uttered normally by presupposing | Polite statement of complaint | Conversation | Social Class |

(Conversation 38) Later, in the nursery, while he was having his supper, John said: 'I think Mr. Beaver's a very silly man, don't you?'

- a. JA : 'I'm sure I don't know,' said nanny.
 b. Nn : 'I think he's a silliest man who's ever been here.'
 c. JA : '*Comparisons are odious.*'
 d. Nn : 'There just isn't anything nice about him. He's got a silly voice and a silly face-threatening acts, silly eyes and silly nose,' John's voice fell into a liturgical sing-song, 'silly feet and silly toes, silly head and silly clothes ...'
 e. JA : 'Now you eat up your supper,' said nanny. (p. 28)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|--|---------------------------|--|--|---|---|-------------------|--------------|--------------|
| Point (d) | At Hetton Abbey, Tony's house - at the nursery, John Andrew's room | The nanny and John Andrew | The nanny does not want John Andrew to talk something bad about other people. Furthermore, the nanny tells John Andrew that it is not nice to compare other people, because it may cause hateful | John Andrew says that John Beaver is 'a silly man' (see point a) | - The nanny does not explain clearly why it is odious to compare other people - The word 'odious' is the formal form of 'extremely displeased' | Formal English-uttered normally by generating the statement | Polite Suggestion | Conversation | Social Class |

(Conversation 39)

- a. Tn : '... Shall we come round and see you?'
 b. Br : 'No, not now, darling, I'm terribly tired and just going to bed.'
 c. Wt : The waiter said to Tony, 'What will you be taking for supper?'
 d. Tn : '*Why, we've only just had dinner.*'
 e. Wt : 'How about a nice haddock?'
 f. Tn : 'I tell you what I must do is to telephone. Where is it?' (p. 72)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|---|---------------------|--|---|--|-------------------------------------|---|--------------|------------------------------|
| Point (d) | The Old Hundredth Club (the conversation happens in front of Jock, Babs, and Milly) | Tony and the waiter | Tony refuses a supper offered by the waiter dinner | - Tony is upset about Brenda because she forbids him to come to the flat - The waiter offers Tony a supper | Tony refuses a supper because he just has had dinner (see point d) | Informal English (uttered normally) | The statement is rude, but it is uttered in vague way | Conversation | Social Class and Situational |

(Conversation 40) When Tony Last had left Ben and John Andrew, Ben said, 'Whatever made you speak to your dad like that for? You've been going on about seeing the kennels since Christmas.'

- a. Bn : 'Not with him,' said John.
 b. JA : 'You ungrateful little bastard, that's a lousy way to speak of your dad.'
 c. Bn : 'And you ought not to say bastard or lousy in front of me, nanny says not.' (p. 77-78)
 d. JA :

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------------------|-----------------------------|--|---|---|---|------------------------------|--------------|--------------|
| Point (a) | At Hetton Abbey, Tony's house | John Andrew and Ben Hackett | Ben wants John Andrew to go with his father to see the kennels | John Andrew refuses Tony's invitation after they had quarrel (see clues no.65 and no.64). | - Ben knows that John Andrew really wants to see the kennels a few weeks before (see clue no.64) - Ben's statement in point (i) is a persuasive utterance, it is known from John Andrew's statement in point (j) | Informal English-uttered normally by using hint (indirect suggestion) | Serious persuasive statement | Conversation | Social Class |

(Conversation 41)

- a. Bn : 'Yes, come along, Master John. You're had enough for to-day.'
 b. JA : 'But I haven't had any.'
 c. Jc : 'If you come back in good time to-day your dad will be all the more willing to let you come out another day.'
 d. JA : '**But there mayn't be another day. The world may come to an end. Please, Ben. Please, Mr. Menzies.**'
 e. Bn : 'It's a shame they shouldn't have found. He's been looking forward to it.'
 f. Jc : 'Still, I think Mr. Last would want him to go back,' said Jock. (p. 103)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------|--|---|---|--|---|---|--------------|----------------------|
| Point (d) | In the wood | John Andrew, Ben, and Jock Grant-Menzies | John Andrew wants Ben and Mr. Jock continue the hunting | Ben and Mr. Menzies persuades John Andrew to go back to Hetton (see points a and c) | The word 'there mayn't be another day' and 'the world may come to an end' (see point d) is metaphor statement. | Informal English-uttered normally by using metaphor statement | Overstatement of disapproval or refusal | Conversation | Social Class and Age |

(Conversation 42)
 a. MI : 'Sorry if I'm late,' she said. 'Winnie here couldn't find her shoes. I brought her along too. I knew you wouldn't mind really. She travels on a half ticket.'

b. Tn : '**I hope you don't imagine she's coming with us.**'

c. MI : 'Yes, that the idea,' said Milly. 'She won't be any trouble – she's got her puzzle.' (p. 133)
 d. Tn : Tony bent down to speak to the little girl. 'Listen,' he said. 'You don't want to come to a nasty big hotel. You go with this kind gentleman here. He'll take you to a shop and let you choose the biggest doll you can find and then he'll drive you back in his motor to your home. You'll like that, won't you?'

e. Wn : 'No,' said Winnie. 'I want to go to the seaside. I won't go with that man. I don't want a doll. I want to go to the seaside with my mummy.' (p. 133)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|------------------------|-----------------------------|--|--|---|---|--------------------|--------------|------------------------------|
| Point (b) | At the railway station | Tony Last, Milly and Winnie | Tony prohibits Milly to bring her daughter with them to Brighton | - Milly ignores Tony's prohibition not to bring Winnie with her (see point a) - Point d is the message content of point b | The utterance is serious, where point (d) shows clearly about Tony's disapproval in point (b) | Formal English-uttered normally by using hint (indirect suggestion) | Polite Disapproval | Conversation | Social Class and Situational |

(Conversation 43)

a. Dawn broke in London, clear and sweet, dove grey and honey, with promise of good weather; the lamps in the streets paled and disappeared, the empty streets ran with water, and the rising sun caught it as it bubbled round the hydrants; the men in overalls swung the nozzles of their hoses from side to side and the water jetted and cascaded in a sparkle of light.

b. Br : '**Let's have the window open,**' said Brenda. '**It's stuffy in here.**'

c. The waiter drew back the curtains, opened the windows.

d. Br : 'It's quite light,' she added.' (p. 190)

| DATA | SETTING | PARTICIPANTS | END | ACT SEQUENCE | KEY | INSTRUMENT | NORM | GENRE | FACTOR |
|-----------|-------------------|-----------------------------|---|--|---|--|----------------|--------------|------------------------------|
| Point (b) | In the restaurant | Lady Brenda and John Beaver | Brenda orders the waiter to open the window (see point c) | - Brenda feels that the condition in the room is stuffy (see point b) - Point c is the message content of point b | The word 'Let's' is not meant to mention Brenda and John Beaver, but it is indirectly pointed to the waiter | Informal English - uttered normally by using hint (indirect suggestion) and displacing the addressee or the hearer | Polite Request | Conversation | Social Class and Situational |

SUPPORTING CLUES

| NO. | |
|-----|--|
| 1. | <p>Rg : Sure enough they were all there. Reggie St Cloud was chairman. He said, 'I strongly object to Milly being on the committee. <u>She is a woman of low repute.</u>' (p. 201)</p> |
| 2. | <p>Bb : Tony gave them a pound. '<u>You might make it a bit more,</u>' said Babs. '<u>We've sat with you two hours.</u>' (p. 74)</p> |
| 3. | <p>MI : Jock gave another pound. '<u>Come and see us again one evening when you're got more time,</u>' said Milly. (p. 74)</p> |
| 4. | <p>Jc : They danced once or twice. Then Jock said, 'D'you think we ought to ring up Brenda again?' Tn : 'Perhaps we ought. She sounded annoyed with us.' Jc : '<u>Let's go now and ring her up on the way out.</u>' Bb : 'Aren't you coming home with us?' said Babs. Tn : 'Not tonight, I'm afraid.' (p. 73)</p> |
| 5. | <p>MI : 'You wouldn't mind if I brought my little girl with us? She wouldn't be any trouble.' Tn : 'Yes.' MI : 'You mean you wouldn't mind?' Tn : 'I mean I should mind.' MI : 'Oh ... You wouldn't think I had a little girl of eight, would you?' Tn : 'No.' MI : 'She's called Winnie. I was only sixteen when I had her. I was the youngest of the family and our stepfather wouldn't leave any of us girls alone. That's why I have to work. She lives with a lady at Finchley. Twenty-eight bob a week it costs me, not counting her clothes. She does like the seaside.' (p. 131)</p> |
| 6. | <p>Tn : While they were dancing <u>Tony came straight to business.</u> 'I suppose you wouldn't care to come away for the weekend?' he asked. MI : 'Shouldn't mind,' said Milly. 'Where?' Tn : 'I thought of Brighton.' MI : 'Oh ... <u>Is it for a divorce?</u>' Tn : 'Yes.' (p. 131)</p> |

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| 7. | JB : | 'They weren't expecting me. It was awful at first but got better. They were just as you said. She's very charming. <u>He scarcely spoke.</u> ' (p. 38) |
| 8. | Jc : | 'I do hope so. I'm very fond of Tony, you know, <u>in spite of the monstrous way he behaved.</u> ' (p. 172) |
| 9. | | <i>Brenda's letter for Tony</i> ... <u>I'm in love with John Beaver and I want to have a divorce and marry him.</u> (p. 125) |
| 10. | Mj : | 'What's the news at Hetton?' |
| | Br : | 'All the same. <u>Tony madly feudal.</u> John Andrew cursing like a stable boy.' (p. 39) |
| 11. | Tn : | ' <u>I say, am I being pompous again?</u> She turned sideways so that her nose and one eye emerged. |
| | Br : | 'Oh no, darling, not <i>pompous</i> . You wouldn't know how.' |
| | Tn : | 'Sorry.' (p. 18) |
| 12. | | But it was several days before Tony fully realized what it meant. <u>He had got into a habit of loving and trusting Brenda.</u> (p. 125) |
| 13. | Br : | '... And Angela says, will we stay for the New Year?' |
| | Tn : | ' <u>That's easy. Not on her life, we won't.</u> ' |
| | Br : | 'I guessed not... though it sounds an amusing party.' |
| | Tn : | ' <u>You go if you like. I can't possibly get away.</u> ' (p. 17) |
| 14. | | Then Brenda's maid brought in the other tray. He had it put by the window seat, and <u>began opening his letters.</u> He looked out of the window. Only four of the six church towers were visible that morning. |
| | Tn : | Presently he said, 'As a matter of fact I probably <u>can manage to get away that weekend.</u> ' (p. 17) |
| 15. | | Tony had become fretful about his visit to Angela's. <u>He always hated staying away.</u> (p. 62) |

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| 16. | Br : Another five days; then Brenda came to Hetton again. 'I shan't be here next week-end,' she said, 'I'm going to stay with Veronica.' Tn : 'Am I asked?' Br : 'Well, you were, of course, but I refused for you. <u>You know you always hate staying away.</u> ' (p. 93) |
| 17. | Tn : 'So I saw. Well, I'll look after him this afternoon and he's going this evening.' Br : 'Is he? I'll be quite sorry. You know that's a difference between us, that when someone's awful you just run away and hide, while I actually enjoy it – making up to them and showing off to myself how well I can do it.' (p. 35) |
| 18. | Br : 'It is very sad because it's such fun for us having them and we never make any new friends living down here.' (p. 34) |
| 19. | Br : '... <u>You're always going to the club</u> , and that costs more, ...' (p. 56) |
| 20. | Tn : 'I suppose I did in a vague kind of way. I went to Bratt's one evening and he was the only chap there so <u>we had some drinks</u> and he said something about wanting to see the house...' Br : 'I suppose you were fight.' (p. 25) |
| 21. | Br : 'Exactly. Now I mean just a bedroom and a bath and a telephone. You see the difference? <u>Now a woman I know</u> –' Tn : ' <u>Who?</u> ' Br : ' <u>Just a woman</u> – ...' (p. 55) |
| 22. | Tn : Tony supposed Beaver must be fairly lonely and took pains to be agreeable to him. He said, 'All kinds of changes since we saw you last. Brenda's taken a flat in London.' JB : ' <u>Yes, I know.</u> ' Tn : ' <u>How?</u> ' JB : ' <u>Well, my mother let it to her, you know.</u> ' (p. 62) |
| 23. | Tn : Tony was greatly surprised and taxed Brenda with this. Tn : ' <u>You never told me who was behind your flat.</u> I might not have been so amiable if I'd known.' Br : 'No, darling, that's why.' (p. 63) |
| 24. | Brenda's stay at Hetton lasted <u>only for three nights</u> . Then she returned to London, saying that she had to see about the flat. (p. 56) |

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| 25. | Brenda rang up Tony every morning and evening. Sometimes John Andrew spoke to her, too, as shrill as Polly Cockcourse; quite unable to hear her replies. <u>She went to Hetton for the weekend, and then back to London.</u> (p. 58) |
| 26. | Br : 'Don't come, darling. I'll make it all right with them.' Tn : 'No, I'll come. <u>I haven't seen so much of you in the last three weeks.</u> ' (p. 62) |
| 27. | Br : Next morning, while they were having breakfast, she said to Tony, 'I've made a New Year resolution.' Tn : ' <u>Anything to do with spending more time at home?</u> ' Br : 'Oh no, <i>quite</i> the reverse. Listen, Tony, it's serious. <u>I think I'll take a course of something.</u> ' (p. 63) |
| 28. | Tn : 'Extraordinary idea of hers, taking up economics. I never thought it would last, but she seems really keen on it ... I suppose it's a good plan. <u>You know there wasn't really much for her to do all the time at Hetton. Of course she'd rather die than admit it, but I believe she got a bit bored there sometimes. I've been thinking it over and that's the conclusion I came to. Brenda must have been bored ... Daresay she'll get bored with economics some time ... Anyway, she seems cheerful enough now. We've had parties every week-end lately ... I wish you'd come down sometimes, Jock. I don't seem to get on with Brenda's new friends.</u> ' (p. 65) |
| 29. | Br : 'There are all sorts of lectures in London, to do with the University, where girls go. Don't you think it's rather a good idea?' (p. 63) |
| 30. | Br : 'Me? I <i>detest</i> it... at least I don't mean that really, but I do wish sometimes that it wasn't <i>all</i> , every bit of it, so appallingly ugly. <u>Only I'd die rather than say that to Tony. We could never live anywhere else, of course. He's crazy about the place... it's funny.</u> (p. 36) |
| 31. | Br : 'You see,' Brenda explained, not looking at Tony. 'What I thought was that I must have one habitable room downstairs. At present there's only the smoking-room and the library. The drawing-room is vast and quite out of the question. <u>I thought what I needed was a small sitting-room more or less to myself. Don't you think it has possibilities?</u> ' (p. 78-79) |
| 32. | Mb : 'I know exactly what Brenda wants,' said Mrs. Beaver more moderately. ' <u>I don't think it will be impossible. I must think about it. As Veronica says, the structure does rather limit one ... you know, I think the only thing to do would be to disregard the altogether and find some treatment so definite that it <i>carried</i> the room, if you see what I mean ... supposing we covered the walls with white chromium plating and had natural sheepskin carpet ... I wonder if that would be running you in for more than you meant to spend?</u> ' (p. 79) |

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| 39. | <p>Br : 'I shan't be here. I'm going to Veronica's.'</p> <p>Tn : '<u>You're going to Veronica's?</u>'</p> <p>Br : '<u>Yes, don't you remember?</u>' (p. 123)</p> |
| 40. | <p>Tn : '<i>Are you really going away?</i>'</p> <p>Br : 'Yes. I can't stay here. You understand that, don't you?'</p> <p>Tn : '<u>Yes, of course. I was thinking we might both go away, abroad somewhere.</u>' (p. 123)</p> |
| 41. | <p>Br : Beaver was staying at Veronica's. Brenda said to him, 'Until Wednesday, when I thought something had happened to you, I had no idea that I loved you.'</p> <p>JB : 'Well you've said it often enough.' (p. 125)</p> |
| 42. | <p>JB : He changed it and said, 'Did you mind when I tried to kiss you just now?'</p> <p>Br : 'Me? No, not particularly.'</p> <p>JB : 'Then why you wouldn't you let me?'</p> <p>Br : '<u>Oh dear, you've got a lot to learn.</u>'</p> <p>JB : 'How d'you mean?'</p> <p>Br : '<u>You mustn't ever ask questions like that. Will you try and remember?</u>'</p> <p>JB : Then he was sulky. '<i>You talk to me as if I was an undergraduate having his first walk out.</i>' (p. 47)</p> |
| 43. | <p>Br : 'And you'll ring me in the morning?'</p> <p>JB : 'Yes.'</p> <p>Br : 'Early, before you've made any plans.'</p> <p>JB : 'Yes.' (p. 50)</p> |
| 44. | <p>Mb : 'She was looking lovely. I am so glad you've made friends with her. <u>When are you going to see her again?</u>'</p> <p>JB : '<u>I said I'd ring up.</u>'</p> <p>Mb : '<u>Well, why don't you?</u>'</p> <p>JB : '<u>Oh, mumsy, what's the use? I can't afford to start taking about women like Brenda Last.</u>' (p. 52)</p> |
| 45. | <p>Br : '<u>By one o'clock, when they came back from taking Djinn to the park, <u>Beaver had not rung up.</u></u>' So that's that,' said Brenda, 'I daresay I'm glad really.' (p. 53)</p> |

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| 46. | <p>Br : 'I shouldn't know.' The telephone rang. 'Perhaps that's him.' <u>But it was not.</u> The telephone rang. Br : 'Perhaps <i>that's</i> him.' (<u>But a familiar voice rang out from the instrument so that Brenda could hear it, 'Good morning, darling, what's the dirt today?'</u> Br : 'How I wish there was anything to tell! The cub hasn't even rung me up ... Well, I'll leave him in peace. If he doesn't do anything about me, I'll go down to Hetton this afternoon. Perhaps that's him.' <u>But it was only Allan ...</u> (p. 51-52)</p> |
| 47. | <p>Mb : 'John, I think it's time you had a holiday.' JB : 'A holiday what from, mumsy?' Mb : 'A change ... <u>I'm going to California in July.</u> To the Fischbaums - Mrs. Arnold Fischbaums, not the one who lives in Paris. I think it would do you good to come with me.' JB : 'Yes, mumsy.' (p.182)</p> |
| 48. | <p><u>It was August and she was entirely alone.</u> Beaver was that day landing in New York. (He had cabled her from mid-ocean that the crossing was excellent.) <u>It was for her the last of Beaver.</u> (p. 200)</p> |
| 49. | <p><u>She usually spent the day with her younger sister, Marjorie</u> who was married to the prospective Conservative candidate for a South London constituency of strong Labour sympathies. (p. 38)</p> |
| 50. | <p>The family all appeared downstairs by half-past eight, <u>except Agnes, who took longer to dress and was usually some minutes late;</u> Teddy and Molly had been out for an hour, she among the rabbits, he to the silver foxes. Teddy was twenty-two and lived at home. Peter was still at Oxford. <u>They breakfast together in the morning room.</u> (p. 218)</p> |
| 51. | <p>Rg : 'Well, I can assure you I didn't like him. Now you're just I see it, and I call it vindictive. Of course, at the moment Brenda's got the idea that she's in love with him. But it won't last. It couldn't with a chap like Beaver. <u>She'll want to come back in a year, just you see.</u> Allan says the same.' (p. 147)</p> |

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| 52. | Tn : Rg : Tn : Rg : | <p>'I've told Allan. I don't want her back.' '<u>Well, that's vindictive.</u>' 'No, I just couldn't feel the same about her again.' 'Well, why feel <i>the same</i>? One has to change as one gets older.' (p. 147)</p> |
| 53. | | <p>Farther down the passage Beaver examined his room, with the care of an experienced quest. There was no reading lamp. The inkpot was dry. The fire had been lit but had gone out. The bathroom, he had already discovered, was a great distance away, up a flight of turret steps. <u>He did not at all like the look or feel of the bed; the springs were broken in the centre and it creaked ominously when he lay down to try it.</u> (p. 28)</p> |
| 54. | Tn : Jn : | <p>'Tell me more about your terrible life,' said Tony, leading her back to the central hall. 'You're shy of talking about yourself, aren't you, Teddy? <u>It's a mistake, you know, to keeps things bottled up.</u> I've been very unhappy too.' (p. 92)</p> |
| 55. | Mt : Tn : Mt : | <p>'... I have all Dicken's book here except those that the ants devoured. It takes a long time to read them all - more than two years.' 'Well,' said Tony lightly, <u>'they will well last out my visit.'</u> 'Oh, I hope not. <u>It is delightful to start again.</u> Each time I think I find more to enjoy and admire.' (p. 209)</p> |
| 56. | Tn : | <p>'Mr. Todd,' said Tony, 'I must speak frankly. You saved my life, and when I get back to civilization I will reward you to the best of my ability. I will give you anything within reason. <u>But at present you are keeping me here against my will. I demand to be released.</u>' (p. 213)</p> |
| 57. | Nn : JA : Nn : Delighted by the effect of this sally, John broke away from her hand and danced in front of her, saying, 'Silly old tart, silly old tart all the way to the side entrance. When they entered the porch his nurse silently took off his leggings; he was sobered a little by her grimness. (p. 21) | <p>'On your not asking a lot of silly questions.' 'Silly old tart.' '<u>John! How dare you? What do you mean?</u>'</p> |
| 58. | JA : | <p>'I should have thought it was very nice to be called a tart,' John argued, 'and <u>anyway it's a word Ben often uses about people.</u>' (p. 22)</p> |

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| 59. | JA : Br : | <p>'Ben says so. Besides, you've only got to look at his dung.' 'Oh dear,' said Brenda, 'what would nanny say if she heard you talking like that?' (p. 28)</p> |
| 60. | JA : Nn : JA : Nn : JA : Nn : | <p>Later, in the nursery, while he was having his supper, John said: 'I think Mr. Beaver's a very silly man, don't you?' 'I'm sure I don't know,' said nanny. 'I think he's a silliest man who's ever been here.' 'Comparisons are odious.' 'There just isn't anything nice about him. He's got a silly voice and a silly face-threatening acts, silly eyes and silly nose.' John's voice fell into a liturgical sing-song, 'silly feet and silly toes, silly head and silly clothes ...' 'Now you eat up your supper,' said nanny. (p. 28)</p> |
| 61. | Bn : JA : Bn : JA : | <p>When Tony Last had left Ben and John Andrew, Ben said, '<i>Whatever made you speak to your dad like that for? You've been going on about seeing the kennels since Christmas.</i>' 'Not with him,' said John. 'You ungrateful little bastard, that's a lousy way to speak of your dad.' 'And you ought not to say bastard or lousy in front of me, nanny says not.' (p. 77-78)</p> |
| 62. | Tn : | <p>'Be quiet. And secondly, because you were using a word which people of your age and class do not use. Poor people use certain expressions which gentlemen do not. You are a gentleman. When you grow up all this house and lots of other things besides will belong to you. You must learn to speak like someone who is going to have these things and to be considerate to people less fortunate than you, particularly women. Do you understand?' (p. 23)</p> |
| 63. | Tn : Br : Tn : Br : Tn : Br : | <p>'We'll come and see you.' 'Tony, are you a tiny bit tight?' 'Stinking Jock and I'll come and see you.' 'Tony, you're not to. D' you hear? I can't have you making a brawl. The flats are getting a bad name anyhow.' 'Their name'll be mud when Jock and I come.' 'Tony, listen, will you please not come, not tonight. Be a good boy and stay at the club. Will you please not?' (p. 67)</p> |

64. Tn : 'I've got to go over to Little Bayton this afternoon. Would you like to come too and perhaps we could see the kennels?
 John had for weeks past been praying for this expedition.
 JA : 'No, thank you,' he said. 'I want to finish a picture I'm painting.'
 Tn : 'You can do that any time.'
 JA : 'I want to do it this afternoon.' (p. 78)

65. Tony found very little to occupy his time on Friday. His letters were all finished by ten o'clock. He went down to the farm but they had no business for him there. The duties which before had seemed so multifarious, now took up a very small part of his day; he had not realized how many hours he used to waste with Brenda. he watched John riding in the paddock. The boy clearly bore him ill will for their quarrel on Wednesday; when he applauded a jump, ...
 JA : John said 'She usually does better than this.' Later, 'When's mummy coming down?' (p. 77-78)

66. Jc : 'What did Mr. Last say?'
 Bn : 'He said he could go as far as the covert. He didn't say which, sir.'
 Jc : 'I'm afraid it sounds as if he ought to go.'
 JA : 'Oh, Mr. Menzies!'
 Bn : 'Yes, come along, Master John. You're had enough for to-day.' (p. 103)

67. She emerged from the gloom with a porter in front carrying her suitcase and a child dragging back on her arm behind her.
 MI : 'Sorry if I'm late,' she said. 'Winnie here couldn't find her shoes. I brought her along too. I knew you wouldn't mind really. She travels on a half ticket.' (p. 133)

68. Jc : But Jock stopped to talk to Beaver. 'Well, old boy,' he said. 'What are you drinking?' (p. 11)

69. The waiter brought ginger ale and four glasses. Two young ladies came and sat with them. They were called Milly and Babs. (p. 71)

70. He smile at Milly from the doorway.
 Tn : 'Charming,' he said, 'perfectly charming. Shall we go down to dinner?'
 Their rooms were on the first floor. Step by step, with her hand on his arm, they descended the staircase into the bright hall below. (p. 138)

71. They stayed at Espinosa's until it was time to go to the party, dancing once or twice, but most of time sitting at the table, talking. (p. 47)

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| 72. | <u>They had come on after the party, for breakfast at a club Daisy had opened. Beaver paid for the kippers and tea.</u> (p. 190) |
| 73. | The station lamps were alight prematurely. Tony came next, with Jock at his side, loyally there to see him off. They bought the tickets and waited. The detectives, sticklers for professional etiquette, made an attempt at self-effacement, studying the posters on the walls and peering from behind a pillar. (p.133) |
| 74. | <u>He was twenty-five years old. From leaving Oxford until the beginning of the slump...</u> (p. 8) |
| 75. | Br : 'Yes it is. <u>I'm a year older than you and an old married woman and quite rich, so, please, I'm going to pay.</u> ' (p. 46) |
| 76. | <u>He was eight years older than Brenda; very occasionally a fugitive, indefinable likeness was detectable between him and Marjorie, but both in character and appearance he was as different from Brenda as it was possible to imagine.</u> (p. 145) |
| 77. | <u>The old man sat astride his hammock opposite Tony, fixing him throughout with his eyes, and following the words, soundlessly, with his lips.</u> (p. 210) |
| 78. | Thunderclap jumped; John rose from the saddle and landed on his back in the grass. Nn : <u>Nanny rose in alarm. 'Oh, what's happened, Mr. Hackett, is he hurt?'</u> (p. 20) |
| 79. | JA : ' <u>I like Ben more than anyone in the world. And I should think he's cleverer too.</u> Tn : ' <u>Now, you know you don't like him more than your mother.</u> JA : ' <u>Yes I do. Far more.</u> ' (p. 22) |
| 80. | <u>Afterwards they drove into Pigstanton to the Picture-drome, where there was a film Beaver had seen some months before.</u> (p 29) |
| 81. | Pl : <u>Soon after dinner Polly said she was tired and asked Brenda to come with her while she undressed, 'Leave the young couple to it,' she whispered outside the door.</u> (p. 89) |
| 82. | Tn : ' <u>Brenda tells me you've taken one of the flats in the same house as hers. They must be very convenient.</u> Jn : ' <u>How English you are, Teddy - so shy of talking about personal things, intimate things ... I like you for that, you know. I love everything that's solid and homely and good after ... after all I've been through.</u> ' (p. 85) |



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