A STUDY OF SPEECH ACT OF COMPLAINT IN SYNGE'S ONE- ACT PLAY "RIDERS TO THE SEA"

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ABSTRACT

People use various kinds of speech acts to suit the situation or circumstances in which they are. One of these speech acts is complaining. Complaint is one of the functions of expressive speech act. Making a complaint means expressing displeasure, annoyance, or disapproval of something towards other people or situations that may affect the speaker improperly. This paper has aimed at identifying the use of complaint speech act in the one- act play "Riders to the Sea" by the Irish playwright John Millington Synge. The data of this research were collected via utterances that contain expressions of complaints spoken by the characters of the play; collected data were analyzed qualitatively according to a model of analysis proposed by Trosborg. This method of analysis focuses on describing and interpreting a particular phenomenon. The results of the study showed that the characters of the play "Riders to the Sea" used expressive and declarative speech acts to express their complaints. It was also found that the speakers in this play tended to use direct and indirect speech act to complain.

Keywords: complaint, disapproval, expressive, "Riders to the Sea", speech act

الخلاصة :

يستخدم الناس أنواعًا مختلفة من أفعال الكلام لتناسب الموقف أو الظروف التي هم فيها. إحدى أفعال الكلام هذه هي الشكوى. الشكوى هي إحدى وظائف فعل الكلام التعبيري. تقديم شكوى يعني التعبير عن عدم الرضا أو الانزعاج أو عدم الموافقة على شيء ما تجاه الأشخاص الآخرين أو المواقف التي قد تؤثر على المتحدث بشكل غير لائق. هدفت هذه الورقة إلى تحديد استخدام فعل خطاب الشكوى في مسرحية ذات الفصل واحد "Riders to the Sea" للكاتب المسرحي الأيرلندي

جون ميلينجتون سينج. تم جمع بيانات هذا البحث من خلال العبارات التي تحتوي على تعابير الشكاوى المنطوقة من قبل شخصيات المسرحية. تم تحليل البيانات التي تم جمعها نوعياً وفقاً لنموذج التحليل الذي اقترحه Trosoborg. تركز طريقة التحليل هذه على وصف وتفسير ظاهرة معينة. وأظهرت نتائج الدراسة أن شخصيات مسرحية "Riders to the Sea" استخدمت أفعال الكلام التعبيري والتصريحي للتعبير عن شكواهم. كما وجد أيضاً أن المتحدثين في هذه المسرحية يميلون إلى استخدام فعل الكلام المباشر وغير المباشر للشكوى.

الكلمات المفتاحية: الشكوى ، الرفض ، معبرة ، الراكبون إلى البحر ، ، فعل الكلام

1. Introduction

This paper is an attempt to show the speech act of complaint used by the characters of in the play *Riders to the Sea*. According to Hornby (1995:1142), speech can be defined as a way of speaking. Speech act is an utterance that functions as a unit in communication (Richards, et.al, 1985:265). There are different kinds of speech acts; they are request, orders, commands, complaints, and promise. Searle (1971: 16) stated that the reason for focusing on the study of the speech act is that because all linguistic communication contains linguistic acts.

The act of complaining takes place at homes and institutional settings in many forms every day. However, it is an under-represented speech act compared with the wealth of studies on other speech acts such as requesting, apologizing, refusing and responding to compliments. Complaint speech acts are performed through utterances to deliver information or meaning of the complaint. According to Thomas (1995:2), the utterances in terms of meaning can be divided into two types: they are, the abstract meaning (conceptual meaning) and the utterance meaning (. intended meaning). In other words, complaint is neither a conceptual meaning nor an utterance meaning, rather it is a particular meaning used in its specific context of situation.

As Moon (2010:1) stated that complaint speech act is highly dependent on the situation, where speakers should know how to accomplish the speech act taking into consideration aspects such as the listener, the relationship with the

speaker, the topic, the purpose of the speech, and the appropriate linguistic forms of speech act.

2. Literature Review

2.2 Speech Act Theory

The philosopher Austin (1962) was the first to introduce the concept of "act of speech" and suggests that people not only produce words to communicate information, rather they produce utterances to do things or to make others do things for them. For example, they refuse, apologize, request, promise, complain, etc. It can also be defined as a basic unit of communication that forms part of linguistic competence. According to Austin, saying something means to do an action.

Searle (1976:23) categorizes speech acts into five basic classifications:

- A. The representative speech acts: describe states or events in the world, such as assertion, claim, and report. These acts of speech oblige the speaker to the truth of the proposal expressed.
- B. The directive speech acts: They try to get the listener to do something; the speaker wants the world to change to fit his words. The different types of directive speech acts are: requesting, ordering, asking, advising and begging.
- C. The commissive speech acts: They oblige the speaker to do something but in the future. They involve the speaker's intention to match the world with his words. The different types are: promising, planning, betting, vowing, opposing, etc.
- D. The declarative speech acts: They change the states of affairs in the world.
- E. The expressive speech acts: They express the feelings of the speakers and attitudes about situations. The different types of this kind of speech act are: apologizing, thanking, welcoming, congratulating and complaining.

Speech act is a minimal unit that has a function in communication. It is an act of the speaker when making utterances such as apology, complaint, request and complement, etc. The theory of speech act was first introduced by Austin (1962) and then developed by Searle (1975).

2.1 The Speech Act of Complaint

2.1.1 Definition of the Speech Act of Complaint

A complaint is an expression of a psychological state of dissatisfaction, grieving or displeasure with something. As Tank (2002: 1) noted that in a complaint speech act, the speaker reacts to a state of displeasure or annoyance caused by an act that has affected him in an undesirable way. It is generally believed that the speech act of complaint threatens the listener's face. Therefore, it should be done carefully by the speaker so as not to offend the face or feelings of the listener otherwise it may harm their relations (Moon, 2001). Searle (1976) classified a complaint speech act within the expressive speech act group dealing with the psychological state of annoyance.

According to Brown and Levinson (1987), expressive expressions threaten the positive face of the listener in his appreciation and respect because the speaker holds the listener responsible for the offense. Additionally, it may threaten the hearer's negative –face, which often occurs when a complaint is accompanied by a claim for compensation.

For Trosborg (1995: 312), complaints that are perceived as expressive functions can act as the illocutionary act by which the speaker can show his displeasure directly and indirectly. The researchers House & Kasper (1981) also stated that the complaint is a kind of directivity and method marker. Larforest (2002) provides a definition that complaints that can be expressed about dissatisfaction are addressed by individual A who is concerned with the behavior of individual B who will feel uncomfortable.

Olshtain & Weinbach (1993: 108) developed the widely accepted definition referring to complaints. It is important to emphasize that the speaker shows his dissatisfaction or reprimand, which is the natural reaction to the past or the ongoing action, and the results achieved by the speaker that has affected the disadvantage.

A speech complaint speech is an act of expressing dissatisfaction, resentment and discomfort that has affected the speaker inappropriately. A complaint speech act is an expression that is categorized as expressive because it deals

with the speaker's feeling of dissatisfaction or disappointment. A speech act expressing resentment, reprimand, accusation, and humiliation directed at another person causing a negative emotion in the speaker's complaint (ibid).

2.1.2 Function of Complaints

1. To express displeasure, disapproval, annoyance, blame, censure, threats, or reprimand as a reaction to a perceived offense/ violation of social rules (Olshtain & Weinbach, 1985, 1993; Trosborg, 1995)
2. To hold the hearer accountable for the offensive action and possibly suggest/request a repair (Olshtain & Weinbach, 1985, 1993)
3. To confront a problem with an intention to improve the situation ("a face-threatening activity", Brown & Levinson, 1987)
4. To share a specific negative evaluation, obtain agreement, and establish a common bond between the speaker and addressee "trouble sharing" (Hatch, 1992)
5. To vent anger or anxiety/let off steam (Boxer, 1993a, 1996)
6. To open and sustain conversations (Boxer, 1993a, 1996)

2.1.3 Classification of Complaints

Boxer (2010: 163) classified complaint into two categories,: a) direct and b) indirect. A direct complaint happens when the speaker addresses the complaint to the listener and makes him / her responsible for displeasure. Conversely, an indirect complaint happens when the speaker is not responsible for the offense but indicates dissatisfaction with him or something absent.

A direct complaint can be where the speaker holds the listener responsible for his dissatisfaction. For example, the teacher blames the student who has not done his homework: I don't care if you are absent from the last lecture, you should do your homework. Also, a direct complaint can pose a threat to the speaker's face, as it imposes his feelings to the interlocutor. Boxer (1996: 219) has mentioned that the interlocutor would not see the speaker's statement positively. Trosborg (1995) recognizes four components of

complaints with eight subcategories. The main components are 1) no explicit reproach; 2) expression of annoyance or disapproval; 3) accusation; and 4) blame.

According to Searle's Classification (1976), the complaint belongs to the category of expressive speech acts, expressing the consent of the speaker as well as rejecting the behavior that the complainant has already done or has not done. Moreover, when a complaint is made, a directive act may be implied or directed (Trosborg, 1995: 320). Trosborg (ibid) points out that this involves an attempt to make the complainant repair the damage caused and / or an attempt to prevent a repeat of the unacceptable act. Thus when a speaker complains, rather than merely expressing blame or moral disapproval, he tends to ask the listener to carry out a remedial act to recompense the loss of the speaker. Hence, the complaint speech act includes both expressive function as well as directive function.

A complaint is an expressive speech that expressed either directly or indirectly. Indirect complaint is defined as an expression of dissatisfaction with the interlocutor of himself or a person / thing that does not exist" In a direct complaint, the speaker expresses his dissatisfaction or inconvenience as a result of previous or ongoing actions affecting him negatively . Unlike other speech acts such as expressing an apology or compliments, the speaker who complains addresses the speaker directly and uses different strategies of annoyance preceding or following a direct complaint (Boxer, 1996: 219).

3. Methodology

3.1 Data collection

The data for this research were taken from the one-act play entitled *Riders to the Sea* written by the Irish playwright John Millington Synge (1904).

3.2 Method of analysis

The methodology applied in this study was the qualitative descriptive method for to analyzing the speech act of complaint uttered by the characters of the "Riders to the Sea". This paper utilized a model of analysis proposed by Trosborg(1995).

3.2.1 Trosborg's Strategies of Complaining

There are eight complaint strategies classified by Trosborg (1995). They are: Hints, Annoyance, Ill consequences, Indirect Accusation, Direct Accusation, Modified Blame, Explicit Blame (Behavior) and Explicit Blame (Person)..

- 1- Hints strategy. No Explicit Reproach, Expression of Disapproval
2. Annoyance strategy
3. Ill consequences
4. Indirect Accusation
5. Direct Accusation
6. Modified Blame.
7. Explicit Blame (Behavior)
8. Explicit Blame (Person)

The data were analyzed according to the following steps:

- a. First, studying the expressions of complaints in order to find out and determine which expressions include complaints.
- b. Then, analyzing the utterances of complaints and focusing on all the strategies of Trosborg (1995).
- c. Also, analyzing the selected extracts with mentioning the speaker and the context of each act of complaint.

4. Data Analysis

4.1 The play

"Riders to the Sea" is a tragic, one-act play by John Millington Synge with classic and modern elements. It is modern because it deals with grief and predicaments of an ordinary human being and is classic in that it preserves the classic principles of drama as set forth in Aristotle's poetry. Simply put, Riders to the Sea is a modern tragedy in classic environments with classic tones. In contrast to Greek tragedies, "Riders to the Sea" deals with the suffering of an ordinary human being named Maurya, who heads the family of an Irish peasant-cum fishermen.

John Millington Synge's One-act play *Riders to the Sea* (1904) is one of the first dramas of the National Theater of Ireland, Abbey Theater. The Abbey Theater was founded in 1904 in order to represent Irish characters by Irish dramatists on the stage, and hosted works by Irish playwrights who completely returned to Irish fables, myths, and their national problems as a source of inspiration.

Synge, like the rest of his contemporaries at that time, focused his play on the lives of Irish peasants in the Islands of Aran. His works are dominated by female characters in a hut of the Aran Islands, and their plot structure, though simple, is enriched by the effective use of the playwright of language and symbols. Because the lives of these peasants are threatened by some harsh conditions and death at sea, the play is full of tragic tone. Synge records the desperation of the peasants in a land where "one must believe in the sympathy between man and nature" (Synge, 1992: 37) where the sea dominates their lives as a dominant force.

The play is a drama of sorrows. It is about life in the Aran Islands, the power of nature and death. While the life granted to the sea determines the fate of the inhabitants of the Irish islands; their dependence on the waters surrounding the Aran Islands also brings death. The sea provides life and causes death in the play. "Riders to the Sea" starts with Cathleen and Nora, waiting for news about the fate of their missing brother Michael at sea, which Bartley, Maurya's only son, decided to go to sea. After Bartley leaves his family, the play's tension rises with vision of Maurya that she claims she saw on the sea about the death of her two sons. When her vision is realized as reflected, the play ends with her submission and lamentation to her fate. Hence, according to Synge's own words (1992), the play harmonizes with the "glory and power of the waves" through the creative and destructive dynamic forces of water. As they search for life at sea to feed themselves, the islanders face a tragic end. However, the sea power is not only limited to its dual nature as a life-giving and taking, but this force can also be expanded to include its narrative ability as it appears in Maurya's vision.

4.2 Biography of J. M. Synge

Edmund John Millington Synge (born 16 April 1871 and died on 24 March 1909) was an Irish dramatist, prose writer, poet, travel writer, and folklore collector. He was one of the key figures in the Irish literary renaissance and was one of the founders of the Abbey Theater. He became famous for his play "The Playboy of the Western World", which caused a riot in Dublin during its opening at Abbey Theater.

Synge was the youngest child among five. His father passed away of smallpox just one year after his birth. In spite of his mother's religious enthusiasm, Synge began to move toward agnosticism after he has read Darwin. He joined Trinity College and the Royal Irish Academy of Music, and despite his poor performance, he was interested in Irish literature. Synge began to write poetry and finished several years in Germany, Paris, and Italy to study music.

He was introduced to the famous writer William Butler Yeats in Paris, and was inspired by the passion of Yates for the Irish Literary Renaissance, a literary movement related with great interest in Irish language as well as culture. Singh wrote poetry, plays, and essays that focused on Irish culture and peasants. Synge wrote poetry, plays and essays that focused on the culture and peasantry of Irish. Although he wrote in English, his writings included Irish patterns of speech and styles. In conclusion, Synge became one of the directors of the Irish National Theater Society, beside Yeats and Lady Isabella Gregory. He suffered from lymphoma starting in 1897 and died of this disease in 1909 in Dublin.

4.3 Summary of the Play

In a cottage in an island near the coast of Ireland, three women are waiting for news. Maurya is sleeping in a room. Her two daughters, Cathleen and Nora, work on household affairs. Their brother, Michael has been missing for nine days. As readers inform from Nora, Michael is only the last son of Maurya who went missing in the sea which also has taken her husband. Cathleen and Nora identified the sunken man's clothes as Michael, but were reluctant to tell their mother the gloomy truth.

When their only remaining brother, Bartley, enters the house, he announces that he will sail that night. Bartley determined to travel by water to the horse fair in Connemara in spite of the bad weather. Maurya is worried, and asks him, "What is the price of a thousand horses against the son where there is only one son?" Bartley, however, is still getting ready for his trip. When he leaves, Maurya won't give him a blessing. Cathleen and Nora are both sad following Bartley's departure. His expulsion from Maurya is thought to be unlucky. Also, they forgot to give him the cake to eat. They succeeded to persuade their mother to go behind Bartley and give him the cake as well as her blessing.

When Maurya returns back, she feels very distressed. She saw Bartley, however; she could not bless him. While passing with family's horses, she saw behind him the ghost of his brother Michael. Maurya, Cathleen, and Nora were all convinced that this is the effect, and this is an unfortunate sign. "We have been destroyed from this day," screams Cathleen. Soon after Maurya returned herself, a screaming sound on the seashore is heard. Women expect Michael's body to be washed up at the end. The body that was brought is Bartley. Maurya salutes this with a grim resignation, saying: "They are all together this time, and the end is over."

5. Results and Discussion

5.1 The Analysis

The following table shows the strategies and the analysis of the quotes that contain complaints uttered by the characters of the play (Riders to the Sea).

Table 1: Complaints Strategies and Analysis with Reference to the Characters

Turns	Strategies	Analysis
1. CATHLEEN: She's lying down, God help her, and maybe sleeping, if she's able.	Hints	Cathleen feels the deep anguish of her mother, Maurya. Maurya has been very depressed, therefore she cannot sleep well
2.NORA:... and if they're not his, let no one say a word about them, for she'll be getting her death,"	Indirect Accusation	Nora uses indirect accusation by talking to Cathleen that telling her mother about Michael's death will lead to her death.
3. CATHLEEN: Did you ask him would he stop Bartley going this day with the horses to the Galway fair?	Explicit Blame (Person)	Cathleen talks to Nora complaining that, why she didn't ask the priest to stop Bartley from going to the fair.
4. NORA: Middling bad, God help us.... and it's worse it'll be getting when the tide's turned to the wind.	Annoyance	Nora expresses her annoyance from bad weather that will come soon.
5 CATHLEEN. It's a long time we'll be, and the two of us crying.	Ill Consequences	Cathleen talks about bad time that will come in which all of them will cry.
6. MAURYA: [Looking up at Cathleen and speaking querulously.] Isn't it turf enough you have for this day and evening?	Modified Blame.	Maurya uses implicit blame and disapproval about Cathleen's behavior. She has enough turf for day and a night.
7. MAURYA: He won't go this day with the wind rising from the south and west. He won't go this day, for the young priest will stop him surely.	Hints	Maurya hopes that the wind or the priest will prevent her son Bartly from travelling.

8. MAURYA: It will be wanting in this place, I'm telling you, if Michael is washed up to-morrow morning, or the next morning, or any morning in the week, for it's a deep grave we'll make him by the grace of God.	Indirect Accusation	Mauryia telling Bartley that he couldn't take the rope because she will need it when Michael's body appears, for its deep grave.
9. MAURYA: It's a hard thing they'll be saying below if the body is washed up and there's no man in it to make the coffin	Direct Accusation	Mauryia blames her son for not caring about his brother death.
10. MAURYA: If it was a hundred horses, or a thousand horses you had itself, what is the price of a thousand horses against a son where there is one son only?	Ill Consequences	Maurya tries her best to prevent Bartley from going to the cattle fair to sell the horses .It doesn't matter having thousand horses and to lose her only surviving son.
11. MAURYA: How would the like of her get a good price for a pig?	Hints	Mauryia talks about the bad luck of her daughter.
12. MAURYA: It's hard set we'll be surely the day you're drown'd with the rest. What way will I live and the girls with me, and I an old woman looking for the grave?	Explicit Blame (Behavior)	Maurya fears the life after the death of her son.
13. MAURYA: Isn't it a hard and cruel man won't hear a word from an old woman, and she holding him from the sea?	Direct Accusation	Mauryia criticizing the behavior of her son, Bartley. He is not obeying her by insisting to leave.
14. MAURYA [Crying out as he is in the door.] He's gone now, God spare us, and we'll not see him again. He's gone now, and when the black night is falling I'll have no son left me in the world..	Ill Consequences	Maurya cries and fears of losing her only surviving son. She does not want to lose Bartley. She predicts his fate which later proves to be true.
15. CATHLEEN: Why wouldn't you give him your blessing and he looking round in the door?	Explicit Blame (Behavior)	Cathleen criticizes her mother for sending Bartley out without a blessing word.
16. CATHLEEN: There's no sense left on any person in a house where an old woman will be talking for ever.	Annoyance	Cathleen comments, isn't it a sorrow for everyone in this house to keep listening to an old woman.

17. CATHLEEN: You'll see him then and the dark word will be broken, and you can say "God speed you," the way he'll be easy in his mind.	Ill Consequences	Cathleen asks her mother to go behind Bartley to bless him.
18. MAURYA: In the big world the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old.	Annoyance	Maurya expresses her extreme grief for the loss of her children. There is something wrong in the "Aran Island" because usually it's parents who die before their children.
19. NORA: It's Michael, Cathleen, it's Michael; God spare his soul, and what will herself say when she hears this story, and Bartley on the sea?	Ill Consequences	Nora pities her mother's condition if she knows Michael's death.
20. CATHLEEN :Ah, Nora, isn't it a bitter thing to think of him floating that way to the far north, and no one to keen him but the black hags that do be flying on the sea?	Annoyance	Cathleen and Maurya both complain the terrifying death of their brother.
21. NORA :And isn't it a pitiful thing when there is nothing left of a man who was a great rower and fisher, but a bit of an old shirt and a plain stocking?	Annoyance	Nora announces her pity to lose her brother, the brave and tough man.
22. MAURYA:[With a weak voice.] My heart's broken from this day.	Hints	Maurya predicts the death of her son Bartly and his brother Michael
23. CATHLEEN: What is it ails you, at all?	Annoyance	Cathleen disapproves the condition of her mother.
24. MAURYA: [she puts up her hands, as if to hide something from her eyes.] The Son of God spare us, Nora!	Hints	Maurya knows that her sons Michael and Bartley will never retain again.
25. CATHLEEN: It's destroyed we are from this day. It's destroyed, surely.	Ill Consequences	Cathleen denotes that, with the death her brothers everything comes to an end.

26. NORA: Didn't the young priest say the Almighty God wouldn't leave her destitute with no son living?	Direct Accusation	Nora accuses the young priest of broken his promise that God would never take all of Maurya's sons.
27. MAURYA: I've had a husband, and a husband's father, and six sons in this house -- six fine men... but they're gone now the lot of them. ..	Annoyance	Maurya is a very unfortunate woman, as she had observed the death of her family members.
28. MAURYA: [Continues without hearing anything.] There was Sheamus and his father, and his own father again, were lost in a dark night	Annoyance	Maurya talks about the death of her husband and her sons.
29. MAURYA...They're all gone now, and there isn't anything more the sea can do to me..I'll have no call now to be up crying and praying when the wind breaks from the south,	Ill Consequences	Maurya feels relieved after Bartley's body is returned that the terrible wait for their deaths is over.
30. MAURYA...It isn't that I haven't prayed for you, Bartley, to the Almighty God. It isn't that I haven't said prayers in the dark Night... if it's only a bit of wet flour we do have to eat, and maybe a fish that would be stinking	Explicit Blame (Person)	Maurya laments the death of her sons and blaming them for leaving her alone.
31. ANOTHER MAN: It's a great wonder she wouldn't think of the nails, and all the coffins she's seen made already.	Direct Accusation	ANOTHER MAN talks about a common ground that, how they don't have nails since used to use coffins
32. MAURYA ...and may He have mercy on my soul, Nora, and on the soul of every one is left living in the world.	Annoyance	Maurya addresses her daughters, that she could do nothing toward the inevitable deaths of her sons.
33. MAURYA....What more can we want than that? No man at all can be living for ever, and we must be satisfied.	Indirect Accusation	Maurya realizes that everyone will die. The islanders cannot do anything to change their fate.

5.2 Discussion

This is a drama of an old woman who lives in the Aran Islands. She has lost all the males in family members, sunk into the sea. Her five children, her husband and father-in-law, have died and who remain with her are; the youngest son, Bartley, besides two daughters Cathleen and Nora. Michael also has been drowned and died and the play begins with the lamentation of Maurya on Michael's death. Starting with this, she begins to believe that the sea is not only a threat to her, but also a hidden foe and does not give her the opportunity to be able to live with peace and happiness as it should be as a mother and wife.

The tragedy in this play is not only about a woman living her entire life in the Aran Islands, but also a human tragedy with a universal complaint. Here the sea functions as a symbol of fate, hostile to human beings. Maurya becomes like a prey in the hands of this destiny. In this regard, "Riders to the Sea" remind everyone that destiny is the main obstacle, against which one can do nothing.

From the opening of the play to the end, Maurya is clearly a depressed person. She must bear the mental and physical sorrow of all the surrounding problems, specifically that of the death of her male family members. She must allow all of her family members go forever without preventing them. The greatest suffering is when looking directly at a problem without any ability to do something or prevent it. Death is something that always escorts her in her life. She cannot live peacefully. These fears are heightened by the existence of powerful phenomena closely associated to the death of all male members in her family.

6. Conclusion

Complaint speech act in the play Riders to the Sea is widely used by the majority of the characters of the play because the play is a piece of complaint. It represents a global tragedy and a complaint towards the forces that the human being cannot stand by only idle and cannot do anything towards it. The main character in the play was an old lady, Maurya, who lost

her male family members, her husband and father-in-law and four children lost without being able to do anything but complain. She expects to see the body of her son, Michael, who was lost nine days ago and has already seen him in a vision that became true later. She tried to prevent her only remaining male child, but she could not and he went to the sea and drowned there too.

The nature of life in the Aran Islands is difficult and harsh, especially for an elderly woman like Maurya and she has two girls who have to manage. In *Riders of the Sea*, the characters used all forms of complaint directly and indirectly to express their discontent and dissatisfaction with the suffering they live in. They are uncomfortable with hopeless life full of conflicts and contradictions. They cannot do anything but surrender and therefore the complaint is useless.

In *Riders of the Sea*, Synge elaborates the lives of individuals, especially those Irish peasants, living in a tragic world within a nihilistic vision of a pessimistic and hopeless life full of conflicts and contradictions. The drama coincided with universality because it incorporates universal truth and therefore has universal appeal.

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