IMPOLITENESS STRATEGIES IN *PITCH PERFECT* AND *PITCH PERFECT 2* MOVIES

A THESIS

Submitted to Letters and Humanities Faculty in Partial Fulfillment of the Requirements for Degree Strata One (S1)

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ABSTRACT


This research is on Pragmatic scope that focuses on impoliteness strategies. The unit of analysis is Pitch Perfect movies transcript. It is a qualitative research. It is intended to identify the types of impoliteness strategies chosen by characters, how the characters respond the FTAs, and the features of offending event that trigger the characters to do impoliteness. This research used Impoliteness strategies theory by Jonathan Culpeper as the main theory, Impoliteness strategies by Derek Bousfield, and Offending Event by Timothy Jay as the supporting theories. As the result, it was found that all five strategies were chosen by the characters. The strategies from the most chosen to the less chosen were as follow positive impoliteness strategy, negative impoliteness strategy, bald on record impoliteness strategy, sarcasm or mock politeness strategy, and withhold politeness strategy. The characters frequently harmed the addressees’ face by insulting name calling and using obscure language sub-strategies. The delivered FTAs made the addressees dominantly evaluated them with responses. The addressee responded the FTAs by choosing offensive countering. The characters mostly countered the offender by asking a challenge question which is in negative impoliteness strategy. The behaviour feature of offending event was the feature that mostly often provoked the characters to do impoliteness. Followed by the status feature, this feature showed an opposition of the impoliteness notion, in which the characters with less power 1) attacked the more powerful addressees, and 2) countered the more powerful interlocutors with more cruel responses. The following features that influenced characters to do impoliteness were the physical appearance, social-physical setting, intentionality, language, sex, and age features.

Keywords: Impoliteness Strategies, Verbal Aggression, Offending Event, Pitch Perfect Movies, Pragmatics.
APPROVAL SHEET

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The thesis entitled above has been defended before the Letters and Humanities Faculty's Examination Committee on November 3rd, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, November 3rd, 2017

Examination Committees

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledge has been made in the text.

Jakarta, September 2017

Danti Yaniar
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CHAPTER I
INTRODUCTION

A. Research Background

Humans actually are not conscious that using language is one of their abilities which is amazingly complicated (Dardjowidjojo 1). By using language, an interaction can be maintained or even be ruined if people choose a communicative strategy wrongly. Based on Culpeper (Towards 349), one of language phenomena that can cause disharmonious interaction is impoliteness.

To begin with, language is a system of sound symbol that is consented and used by societies to cooperate, to communicate, and to self-identify (Kridalaksana 3). Language simply can be defined as an instrument to convey what is in mind and heart of a person, such as thoughts, concepts, feelings, and so forth. Moreover, either spoken or written language, it has a characteristic, i.e., arbitrary. Its arbitrariness, a feature that echoes freedom of human mind, allows people to choose any utterances (Jendra 4). A person can utter either a short or a long expression; a supportive or a conflictive utterance.

Furthermore, one basis in an interaction that everyone has to know is that each individual definitely has ‘face’. Face is like something invisibly adhesive on a person’s self. Brown and Levinson define face as something emotionally invested and constantly attended to in an interaction, and that face can be lost, maintained, or enhanced (61). Societies may choose to say supportive utterances to build a harmonious social which is the aim of
politeness strategies. Jendra (4) gives an example, i.e. when a person asks someone to come to a party, he or she may say, “Please, come” or “I wonder if you’d mind considering it possible to come to the party”, which might be sound formal. The use of that kind of utterances will minimize the damage of interlocutor’s face, so that the communication will not run brutally. However, depending on context, there are some utterances or acts that could threat face. That is known as Face Threatening Act (henceforward FTA). Moreover, there are some circumstances where the face is unequal, and so motivation to cooperate is reduced (Culpeper, Towards 354). And, the politeness strategy itself cannot fully cover that kind of circumstances. Instead, speakers express an inappropriate or an impolite verbal behaviour that can threat the interlocutor’s face. For example, “What the fuck are you doing?” A taboo word, fuck, in that utterance harms the addressee’s face. This phenomenon is known as impoliteness strategies.

Impoliteness was first introduced by Jonathan Culpeper. He, in Towards an Anatomy of Impoliteness (350), defined that impoliteness is an opposite of politeness in terms of orientation to face because impoliteness strategies are designed to attack interlocutor and to cause social disruption. Impoliteness aims to maximize FTA to hurt the addressee. When one participant’s face is damaged by another participant, it is when impoliteness strategy reaches its aim. He formulated the strategies as follow: bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness (Culpeper, Towards 356-357).
Specifically, positive impoliteness and negative impoliteness consist of some sub-strategies. The use of taboo word as the example above is one of sub-strategies in positive impoliteness strategy (Bousfield 100).

Moreover, the FTA from the speaker also possibly triggers the addressee to counter it. So, there will be counter strategies from the addressee. Harris, Kenneth, and John who study about verbal aggression stated that the best way to save face in verbal attack is to counter attack (Culpeper, Bousfield, and Wichmann 1562). The addressee can choose to respond or not to respond the FTA. Responding FTA can be done by countering or accepting it. Additionally, the ‘countering’ can be offensive or defensive (Culpeper et al. 1562-1563). Beside Culpeper, impoliteness was also coined by Derek Bousfield. In Bousfield’s book Impoliteness in Interaction, it is explained that impoliteness occurs and is strategically chosen in a context where it must have been previously invoked as equal to the participant who utters impoliteness must have felt provoked to delivering the impoliteness (183). In other words, what triggers the speakers to do impoliteness can be the interlocutor and/or the context or the event(s) itself. Bousfield (98) refers the impoliteness trigger to Offending Event theory by Timothy Jay. The Offending Event consists of two elements, i.e. ‘Offender’ and ‘Event’, in which features or factors of them can result aggressive language or verbal aggression as a response§.

This kind of phenomenon is studied in pragmatics. Pragmatics is a study of language’s relation to the contextual background features (Cutting 1).

§Timothy Jay in Offending Event theory uses the term ‘verbal aggression’ in which equals to the term ‘impoliteness’ by Jonathan Culpeper since both theories have the same aim that is harming someone’s face (Culpeper, Impoliteness 3)
Context includes the physical setting in which communication takes place and everything in it; what has been said and done by those involved in the interaction (Gee 6). Besides, according to Yule (3), pragmatics concerns on how speakers organize what they want to utter in accordance with whom they are talking to, where, when, and under what circumstances. In other words, related to this research, people necessarily pay attention on what chosen strategy and what situation they use it in order to maintain face of participants as politeness strategy or to damage face as impoliteness strategy. As stated by Culpeper (Towards 350), both politeness and impoliteness must take context into account.

Furthermore, Culpeper et al. (1545-1546) explained there are some circumstances where politeness theories cannot fully cover for the interaction. For instance, in the cases of army training, courtroom, family, doctor-patient, ‘everyday conversation’, etc. impoliteness strategies tend to occur. Basically, impoliteness is involved in aggression, abuse, bullying, and harassment (Culpeper, Impoliteness xii). From those kinds of contexts above, it can be seen that impoliteness strategies are employed where each participant of interaction intentionally reduces the cooperation for the sake of saving his own face. That kind of situation also happens in a competition discourse because in a situation where two or more participants compete, one has no trouble to attack the other’s face for the sake to save his. For an example of ‘competition discourse’ where conflictive talk has played a role, it can be seen in Pitch Perfect movie, and the sequel Pitch Perfect 2 movie (henceforward Pitch
*Pitch Perfect* movies). The movies are about a cappella groups competition. So, the primary reason to choose and to analyze these movies is because the context, in which a competition where one group intentionally reduces the cooperation with other groups, shows impolite utterances.

The movies were directed by Jason Moore and Elizabeth Banks. According to IMDb, the first movie was released in 2012, while the sequel was in 2015. The total duration of two movies is 3 hours and 7 minutes. The movies tell about several a cappella groups, but the major group is Barden Bellas, a female a cappella group of Barden University. The members of Barden Bellas are called ‘Bellas’. Besides, two main rivals of Bellas are Trebelmaker on *Pitch Perfect* movie and Das Sound Machine (henceforward DSM) on *Pitch Perfect 2* movie. Bellas often receives FTAs from their rivals. Mostly the attacks trigger them to counter attack to their rivals. Actually, this research is not limited only on several characters, but all characters who use impoliteness strategies. Either Treblemaker attacks to Bellas, or DSM attacks to Bellas, or vice versa. Even, impoliteness strategies occur among members of Bellas. In short, they do and receive impoliteness strategies frequently. Here is an example.

Context: in an Activities Fair of Barden University. Aubrey and Chole introduce and explain about their a cappella group, Barden Bellas, to Beca.

(1) Chloe : So, are you interested?
Beca : It’s just, it’s pretty lame.
Aubrey : *A-ca-scus me? Synchronized lady dancing to a Mariah carey chart topper is not lame.*

Beca chose negative impoliteness strategy with the sub-strategy is ‘condescend, scorn, or ridicule’. What Beca said triggers Aubrey as the addressee to counter. Aubrey gets Beca’s offence and responds by countering back the FTA. Aubrey counters by choosing both ‘offensive-offensive’ and ‘offensive-defensive’ pairs. And, the strategy that is used is positive impoliteness with ‘use obscure or secretive language’ as the sub-strategy. It is marked on ‘a-ca-scus me’ and continued with defending her face.

Next, the data are gotten from the movies transcript. Since what will be analyzed are impolite utterances from the movies transcript, then this is a research about discourse analysis with pragmatics as its approach. Similarly, with pragmatics, discourse analysis concerns on language and context. It is committed to an investigation of what that language is used for (Brown and Yule 1). The focus of discourse analysis is on the spoken or written record of the process by which language is used in some context to express intention.

Both the theories and the movies are worthy of attention. The movies have situation where the theories can be employed. The data of this research are gotten from the movies transcript. Therefore, this research is a discourse analysis with pragmatic as the approach. In brief, to analyze the impolite verbal behaviours that occur in *Pitch Perfect* movies, it uses Impoliteness strategies by Jonathan Culpeper as the main theory, and Impoliteness strategy

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2 The utterance in which **bold** indicates the attack from the speaker to the addressee, and the utterances in which *italic* indicate the response from the speaker as the addressee.
by Derek Bousfield, along with Offending Event by Timothy Jay as the relevant theories.

B. Research Focus

There are many possible issues that can be analyzed in *Pitch Perfect* movies. However, the research focus is on pragmatics aspect about impoliteness. The data are collected from *Pitch Perfect* movies transcript. Using theories such as Impoliteness Strategies by Jonathan Culpeper as the main theory, and Impoliteness Strategies by Derek Bousfield and Offending Event by Timothy Jay as relevant theories, this research explains impoliteness that occurs in *Pitch Perfect* movies.

C. Research Questions

Based on the background, the questions of this research are as below:

1. What are the types of impoliteness strategies that are chosen by the characters in *Pitch Perfect* movies?
2. How do the characters respond the FTAs which are addressed to them in *Pitch Perfect* movies?
3. What are the features of offending event that trigger the characters to do impoliteness in *Pitch Perfect* movies?

D. Research Objectives

According to the listed research questions above, the aims of this research are:
1. to know the types of the impoliteness strategies chosen by the characters in
*Pitch Perfect* movies,

2. to analyze how the characters respond the FTAs which are addressed to
them in *Pitch Perfect* movies,

3. to know the features of offending event that trigger the characters to do
impoliteness in *Pitch Perfect* movies.

**E. Research Significance**

Theoretically, this research contributes in Linguistics research, i.e.
pragmatics scope, specifically about impoliteness strategies. Moreover, this
research can become a reference for students who would like to have
similarity in topic as their future research. Practically, this research gives
knowledge for societies in preferring while using and responding impoliteness
strategies in social scope in order to avoid using strategy wrongly.

**F. Research Methodology**

1. **Research Method**

The method which is used in this research is qualitative method. It
is a research method towards a problem that is not designed using
statistical procedures, and this method has a characteristic, i.e. descriptive
(Subroto 5-7). In addition, Mackey and Gass (2) explain that qualitative
method is a research method requiring non-experimental design in which
data cannot be easily quantified and the analysis is descriptive. And, the
data of this research are collected from *Pitch Perfect* movies transcript which belongs to verbal and non-numeric data.

2. **Technique of Data Collecting and Data Analysis**

The technique that is used for collecting the data is documentary study. According to Nawawi and Hadari (69), this collecting data technique is done by requiring written source as the document. The data is limited according to the aim of the research (Subroto 43). Since what will be analyzed is in pragmatics scope, the process of data collecting starts from collecting utterances which contain impoliteness strategies along with their contexts. Then, each datum is noted in data cards and given a code. Finally, all data is filtered up to its half by random sampling technique.

Furthermore, some phases in analyzing data are (a) identifying and classifying the utterances spoken by characters based on used theories, (b) analyzing the data by applying the theories by Culpeper, Bousfield, and Jay, and (c) describing the types of impoliteness strategies chosen by characters, how characters respond the FTAs addressed to them, and what features of offending event that trigger the characters to do impoliteness.

3. **Research Instruments**

The main instrument of this research is the writer herself. The writer herself finds and analyzes the data using the theories as follow: Impoliteness by Culpeper, Impoliteness by Bousfield, and Offending
Event by Jay. Besides, the writer also uses a supporting instrument, i.e. data cards. Data cards are pieces of papers with equal size depend on the research needs (Nawawi and Hadari 172). What is noted in data cards is not only the data that will be analyzed, but also all important quotes or relevant findings from other sources during the collecting and analyzing data.

4. **Unit of Analysis**

The analysis unit is the transcript of *Pitch Perfect* movies. This research is not limited on utterances spoken several characters, but all utterances which contain impoliteness strategies spoken by all characters. Additionally, the transcript is made by the researcher herself after watching the movies in order to collect the data.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Researches

Even though impoliteness has not obtained attention as much as politeness, impoliteness is worth noticed. There are few researches which employ impoliteness strategy as the topic which can be used as the references for this research to enhance the concept of impoliteness strategies. Although these previous researches below have the same topic with this research, there will be a different result since this research will analyze the type of impoliteness strategy, the addressee’s responses towards FTAs, and the offending event features that trigger impoliteness. Here are the some previous researches.

Firstly, “Bloody Hell and (Im)politeness in Australia English” by Minha Hong which was published in *Pragmatics and Intercultural Communication* (2008). Hong analyzed the phrase of ‘bloody hell’ in Tourism Australia campaign by interviewing Australians and British to uncover each perception towards that (im)politeness phrase. Hong found out that impoliteness could exist in the intercultural case since Australians do not take that phrase as impolite because they use it in everyday conversation, while British thought that the phrase was a bit rude.

Contrasted with this research, the focus will be different. This research will analyze the utterances in *Pitch Perfect* movies which contain impoliteness
strategies. While, that journal above only focused on one impolite phrase, i.e. ‘bloody hell’. Besides, that journal was to find out the different perceptions from different hearers or readers (of the advertisement) with dissimilar cultural background; Australians and British. When, this research will analyze how the characters counter face-attack and what triggers the characters to do so.

Secondly, “The Relationship of the Type and Number of Impoliteness Strategies Employed by Sistani Students with Addressee’s Power and Gender” by Maryam Keykhyee was published in *International Journal of Basic Sciences & Applied Research* (2013). The research was about the use of impoliteness strategy by students of Sistan and Baluchestan University. There are three results of that research, i.e. 1) male and female students tended to use negative impoliteness, 2) the addressee’s power influenced the speaker’s choice of impoliteness strategy, and 3) the addressee’s gender uninfluenced the speaker’s choice of impoliteness strategy.

In contrast, this research will not discuss about gender as what analyzed in that journal above. This research focuses on types of impoliteness strategies chosen by characters in *Pitch Perfect* movies, how the characters counter face-attack, and what makes the characters to do it.

Thirdly, “Impoliteness: The Ganaian Standpoint” by Rachel Thompson and Kofi Agyekum which was published in *International Journal of Society, Culture & Language* (2015). Agyekum analyzed the impoliteness strategy among Gana University students. The used concept of the research was
Rudeness by R. J. Watt. The result was showing that impoliteness was not just an opposite of politeness, but the manifestation of non-cooperation and certain communicative behaviours that signal disrespect.

Both this research and the third previous research have the same topic, impoliteness, however, the theories that used for this research are Culpeper’s Impoliteness Strategy as the main theory, and two additional theories by Derek Bousfield and Timothy Jay. That research only focus on impoliteness strategy that used by Ganaians, while this research will also focus on how the characters counter FTA, and what makes the characters to do it, in situation Pitch Perfect movies.

From those previous researches, it can be seen there are differences from them compared to this research. First, the theories which used for this research are by Culpeper and Jay. Next, the data for this research are taken from dialogues of Pitch Perfect movies transcript. Finally, the focuses are also quite different.

B. Discourse Analysis

1. Discourse and Pragmatics

Since the data of this research is from utterances in Pitch Perfect movies transcript, this research can be known as discourse analysis. To begin with, Schifffrin stated that discourse is as ‘language use’ (20). It studies “the way patterns of talk are used for certain purposes in particular context and/or how they result from the application of communicative
strategies” (Schiffrin 32). Its analysis is more about language or communication that matches a particular unit like utterances or actions.

The field for discourse is named discourse analysis. Schiffrin states that there are six approaches in discourse analysis, i.e. speech act theory, interactional sociolinguistics, ethnography of communication, pragmatics, conversation analysis, and variation analysis (4). And, the used approach for this research is pragmatics. Pragmatics is an approach to discourse which deals with three concepts, i.e. meaning, context, and communication (Schiffrin 190). As stated by Bublitz and Norrick (4), pragmatics concerns with communicative actions in any kind of context.

In brief, it can be seen that both discourse analysis and pragmatics similarly concern on the context or account the world outside the text. Cutting (2) argued that both discourse analysis and pragmatics focus on the meaning of the words in interaction and how the participants communicate more information than the words they use. This matches on the topic of this research, i.e. impoliteness which is a communicative strategy where the context really matters. Thus, discourse analysis with pragmatic as the approach for this research is to identify and to analyze impoliteness strategies performed by the speaker to attack the addressee.

2. Context

It is necessary to define the difference between text and context. Derived from Schiffrin (364), text can be defined as the compound of clauses or sentences that has meanings, while context is a ‘world’, out of
text, that contributes to utterance meaning and to discourse coherence across utterances. What makes discourse different in communication from any other language use is context (Yuwono 92). Here is an example.

(2) **Warning! Wet Floor!**

Yuwono states that context relates to the writer, the hearer, time, and place (92). So, that example above will conduct a discourse if it is used in an appropriate context. For instance, those sentences are written by a cleaning officer and placed on the floors that just got mopped by him, in order to be read by other people who are passing by the floors. By appropriate context like that, the function of those sentences is clear enough, i.e. to signal the reader to be careful while stepping on the floors.

Additionally, context can be defined as common knowledge between two participants, so that they understand what they are talking about. This is known as co-text. Co-text, according to Yuwono (93), is including the previous or the next sentences. For example:

(3) *The cheese sandwich is made with white bread.*

(4) *The cheese sandwich left without paying.* (Yule 21)

The context in examples (3) and (4) is a restaurant and possibly the speaker and the hearer of those utterances are people who work at the restaurant. The phrase ‘the cheese sandwich’ in those examples has two meanings. If it is seen by the next clause as in (3), the meaning of that phrase is clear; a sandwich with cheese. Whereas, the meaning of that
phrase in (4) refers to a person that possibly orders a cheese sandwich.

Besides, by the word ‘paying’ in the next clause has signaled that kind of action only can be done by a person, not a thing like sandwich.

From what has been explained above, it can be said that context makes discourse becomes more meaningful.

C. Pragmatics

As elaborated by Bublitz and Norrick (23) pragmatics concerns are on communicative action with its context, and investigating action with respect of what action is, what may count as action, what action is composed of, and how action is related to the context. In a nutshell, pragmatic studies meaning of an action along with its purpose depending on the context. There are issues studied in this field, based on Yule’s book Pragmatics, such as deixis, reference, presupposition, cooperation and implicature, speech acts, conversation analysis, discourse analysis, and politeness and interaction. Furthermore, impoliteness itself relates to politeness discussion. Culpeper introduced impoliteness because there were some cases of interaction which were unable to be discussed by politeness theory, and he stated that impoliteness was ‘opposite’ of politeness in terms of orientation of face (Culpeper et. al 1546-1554). So, it is necessary to understand first the concept of face and politeness.
1. **Face and Politeness**

Firstly, both speaker and hearer in an interaction must remember that each individual has ‘face’ which is something adheres on a person’s self. The concept of face was firstly coined by Erving Goffman in 1960s, and he defined it “as the positive social value a person claims for himself by the line others assume he has taken during a particular contact” (5). Moreover, Spencer-Oatey elaborates that “face concerns with people’s sense of worth, dignity and identity, and is associated with issues such as respect, honour, status, reputation, and competence” (14). So, it is natural when each person wants to be liked or be accepted by other persons. Then, Brown and Levinson (2) prefer to treat face as basic wants of each person, and they divide face wants into two, as follow:

- a. Negative face as the want of every person to have a freedom of his actions.
- b. Positive face as the want of every member that his wants be desirable to some other.

In other words, negative face is the desire of person to act freely, not to be ordered, warned, etc., while positive face is a person’s desire of person to be respected, accepted, liked, loved, etc.

Face is the key for politeness theory and impoliteness theory. As argued by Culpeper impoliteness is very much the parasite of politeness (Bousfield 43). Furthermore, in an interaction, face cannot always be maintained. Brown and Levinson (60) stated that some acts inherently
threaten face and are unavoidable. When a speaker expresses utterances which can threat the hearer, it is when Face Threatening Act (henceforward FTA) happens (Yule 61). FTAs that can damage the negative face of the hearer are acts like ordering, warning, advising the interlocutor, which means the speaker does not let the interlocutor to do whatever he wants freely. While, FTAs that can damage the interlocutor’s positive face are like disagreeing, disrespecting the interlocutor, which means the speaker does not consider or care about the interlocutor’s wants.

Secondly, face or self-image can be damaged, maintained, or enhanced. And, for maintaining it, generally, people will say anything good in order to run interaction smoothly. Every participant of interaction chooses an appropriate strategy to cooperate with other member. And, that is the purpose of using politeness strategy. Politeness was introduced by Brown and Levinson. Bousfield (56) explained that Brown and Levinson’s approach was clearly interested in the maintenance of face and the creation social harmony. As politeness theory is created to minimize the FTAs, Brown and Levinson formulated these strategies: 1) Bald on record, 2) Positive politeness as strategies that attends positive face wants by accepting and liking others, 3) Negative politeness as strategy respect negative face wants by showing deference to others, 4) Off-record, 5) Withhold the FTA (Culpeper, Towards, 356).
2. The Notion of Impoliteness

In particular situation sometimes people attack rather than support their interlocutor. It is followed by Culpeper, Bousfield, and Wichmann’s statement in which there are contexts where conflictive illocutions are more central (1545). Then, Culpeper proposed the impoliteness strategies in which involve five super-strategies and other sub-strategies.

Impoliteness theory was first proposed by Culpeper in his writing entitled *Towards an Anatomy of Impoliteness* published in *Journal of Pragmatics* 25 in 1996. He explained that impoliteness was oriented towards attacking an emotionally sensitive concept of self known as face (Towards 350). That is why impoliteness strategies are inspired by strategies in politeness theory as they both have the same concern yet with different aim.

As quoted by Culpeper (Towards 350), Leech stated that there are some acts which is inherently either polite, e.g. ‘offer’, or impolite, e.g. ‘order’. And, that depends on the context. And, Culpeper’s first writing was about the impoliteness strategies in army training and literary drama. To maximize the FTA to attack the addressee, Culpeper (Towards 356) formulated five strategies such as 1) bald on record impoliteness, 2) positive impoliteness, 3) negative impoliteness, 4) sarcasm or mock politeness, and 5) withhold politeness. The elaboration of them and other sub-strategies within positive and negative impoliteness is explained further below.
In addition, impoliteness occurs “when the vulnerability of face is unequal and so motivation to cooperate is reduced” (Culpeper, Towards 354). It happens when two participants do not have the same power. The powerful speaker has more freedom to be impolite as he can reduce the ability of the less powerful participant to counter the impoliteness; and when the member with more power get attacked, he can counter with more cruel response (Culpeper, Towards 354). For instance, an interaction between parents and children in which parents are more powerful than their children. The parents can do impolite and make the children accept the attack.

Next, in 2003 Culpeper along with Derek Bousfield and Anna Wichmann revised the discussion of impoliteness. As defined by them, impoliteness strategy is “the use of communicative strategies designed to attack face, and cause social conflict and disharmony (Culpeper et al., 1546). Differ with the previous writing which only focused on single impoliteness strategy, the revision more discussed impoliteness in extended discourse as Lachenicht noted that in one utterance could possibly occur more than one sub-strategy (Culpeper et. al,1560). It also discussed how the addressees possibly responded to the FTAs which were addressed to them.

In two following years, 2005, Culpeper revised again with his writing entitled Impoliteness and Entertainment in the Television Quiz Show: The Weakest Link. The finding of that research was more about
when the impoliteness happened. Culpeper (Impoliteness and Entertainment, 38) thought that his previous definition towards impoliteness was not clear enough to account the sense of social conflict and disharmony in *The Weakest Link*. Thus, he redefined that “impoliteness comes about when: 1) the speaker communicates face-attack intentionally, or 2) the hearer perceives and/or constructs behaviour as intentionally face-attacking, or 3) a combination of 1) and 2)” (Culpeper, Impoliteness and Entertainment, 38). It is important to underlined word ‘intention’ or ‘intentionally’. In other words, what really matters in impoliteness is an intention; either the speaker intentionally saying something to the damage addressee’s face, or the addressee recognizes the speaker’s impolite verbal behaviour as intentional face-attacking.

Talking about defining impoliteness, Bousfield and Locher took impoliteness as face-aggravating behaviour in particular context (3). Furthermore, in Culpeper’s book (Impoliteness 3) it was explained that beside pragmatics, impoliteness also could be approached from within verbal aggression in social psychology, verbal abuse in sociology, etc. Those kinds of phenomena have the same aim, i.e. to harm others. It was supported by Baron and Richardson’s explanation of aggression in social psychology as follow.

“The notion that aggression involves either harm or injury to the victim implies that physical damage to the recipient is not essential. So long as this person has experienced some type of aversive consequence, aggression has occurred. Thus, in addition
to direct, physical assaults, such actions as causing other to ‘lose face’ or experience public embarrassment, depriving them of needed objects, and even withholding love or affection can, under appropriate circumstances, be aggressive in nature” (Culpeper, Impoliteness 3)

And, the examples for verbal abuse case include as follow (Culpeper, Impoliteness 4).

(5) “You’re a lying cow and if you don’t stop it I’m gonna hit you” is FTA where the speaker frightens to hit the addressee if he or she does not stop.

(6) A girl is called as ‘fat cow’. It can intimidate the addressee who is called by that kind of name-calling or insults.

Culpeper (Impoliteness 4) concluded that even though the phenomena in psychology and sociology do not use the term ‘impoliteness’, they fit the underlying notion of impoliteness strategies anyway. As given examples above, frightening the addressee is the sub-strategy of negative impoliteness super-strategy, and name-calling can be found as one of sub-strategies in positive impoliteness super-strategy since the speaker uses derogatory nomination for the addressee.

In brief, impoliteness is about the intention of an offence which is delivered and perceived by participants. A speaker intentionally makes conflictive talks by uttering some inappropriate utterances or acts to offend the addressee. And, the addressee takes the face threat behaviour from the speaker as intentional face-attacking. Then, the face-attack delivered by the speaker can trigger a response from the addressee to counter attack.
D. Types of Impoliteness Strategies

Bousfield (72) stated that impoliteness was the communication of intentionally gratuitous and FTAs are purposefully delivered:

a. unmitigated, even in context where mitigation is required, and/or

b. with deliberated *aggression*, which means the face threat is maximized to heighten the face loss.

Generally, the impoliteness strategies in this research are by Culpeper. Then, Bousfield added some sub-strategies which were not covered by Culpeper (1996), such as *hinder* and *challenge* sub-strategies in negative impoliteness strategy (125-133). In short, to maximize the FTAs, here are five super-strategies of impoliteness.

1. Bald on Record Impoliteness

   Bald on record impoliteness strategy is a strategy which is FTA is directly, clearly, and unambiguously delivered by the speaker to attack the addressee’s face (Towards 356). The intention of face-attacking by the speaker to the addressee is done in a straight way, for instance.

   (7) Brandon : *I’ll pay you whatever you want.*
   Olive : *I don’t want your money.*

   Brandon’s utterance is boldly attack Olive’s face by clearly telling her to buy anything she wants, and he will pay for it.

2. Positive Impoliteness

   Positive impoliteness is a strategy used by the speaker to damage the addressee’s positive face wants (Towards 356). Simply, the speaker
dislikes or disagrees with the addressee. To lose the positive face wants of the addressee can be done by sub-strategies as follow (Towards 357-358):

a. Ignore, snub the other, by snubbing the other, the speaker shows disapproval.

b. Exclude the other from an activity, by excluding the other, the speaker implies that the interlocutor is of little value.

c. Disassociate from the other, for example the speaker avoids to sit together with the addressee.

d. Be uninterested, unconcerned, unsympathetic

e. Use inappropriate identity markers, for instance the speaker uses title and surname of the addressee when they both have a close relation, or the speaker uses a nickname of the addressee when they both have a distant relationship.

f. Use obscure or secretive language, for example the speaker uses a code known to others in the group, but not the addressee or the target.

g. Seek disagreement, the speaker selects to discuss a sensitive topic.

h. Make the other feel uncomfortable, the speaker uses small talk.

i. Use taboo words, the speaker uses taboo language or profane swear words like ‘fuck’, ‘shit’, ‘damn’, and so forth.

j. Call the other names, the speaker uses offensive nominations to the addressee.

Here is an example of positive impoliteness strategy.
**Context:** Bryce does not like to be close with Julie because she likes him. Bryce avoids her as he can as possible. One day, Bryce walks by, while Juli is sitting on the tree.

(8) Juli : Bryce! Come up here. It’s fun. You can see everything.
Bryce : I can’t. My dad needs me to help him fix… a thing.

Bryce damages Juli’s positive face wants. She wants Bryce to accept her wants to come up and to sit together with her. However, Bryce denies it by avoiding and saying “I can’t. My dad needs me to help him fix… a thing”. Based on Culpeper’s theory of impoliteness strategy, avoid sitting together is an example of disassociate from the other sub-strategy which is in positive impoliteness super-strategy.

3. **Negative Impoliteness**

Negative impoliteness is a strategy used by the speaker to damage the addressee’s negative face wants. Simply, the speaker warns or orders the addressee. To lose the negative face wants of the addressee can be done by sub-strategies formulated by Culpeper (Towards 358) as follow:

a. *Frighten*, the speaker frighteningly encourages something worst will happen to the addressee.

b. *Condescend, scorn or ridicule* can be powerfully impolite. The speaker emphasizes hir/her power; the speaker belittles the addressee by using diminutives, for instance ‘you little mouth’.

c. *Invade the other’s space*, literally, e.g. the speaker positions himself or herself close to the addressee more than the relationship permit, or
metaphorically, e.g. the speaker asks for, or speaks about information which is too intimate.

d. *Explicitly associate the other with a negative aspect*, for instance the speaker personalizes the addressee by using pronouns ‘I’ and ‘you’.

e. *Put the other’s indebtedness on record*

f. *Challenge*, the speaker asks the other a challenging question, or critically questioning the other’s position, beliefs, previous actions, etc (Bousfield 240). Bousfield (100-112) explained that the *use taboo words* sub-strategy of positive impoliteness strategy also can be involved in this sub-strategy. The use of taboo words can boost the challenge question becomes more offend.

g. *Hinder or block the other*, one participant stops the other participant(s) from taking a turn on conversational floor; one participant interrupts the other participant(s); one participant violates the structure of conversation (Bousfield 127-128).

An example of negative impoliteness strategy is as follow.

(9) **Context**: Milly find out Jonas went to her bedroom without her permission.

Milly : *If I catch you in here again, I will kill you. Literally, kill you.*

Jonas : *Okay... okay. I'm sorry.*

Milly does impoliteness strategy with *frighten* as the sub-strategy. She attack Jonas’s negative face wants. She frightens him that something worst will happen to him if he tries to go to her bedroom again; she will kill him.
4. Sarcasm or Mock Politeness

Sarcasm or mock politeness strategy is the strategy which is designed to deliver the FTA using the politeness strategy but in insincere way. Sarcasm is polite in the surface, but still to cause an offence. As stated by Leech, the speaker lets the addressee arrive at the offensive point of the speaker's remark indirectly, by way of an implicature (Towards 356). For instance:

**Context:** Jesse and Beca were watching a movie in Beca’s room. Suddenly Kimmy Jin, as Beca’s unfriendly roommate, entered the room with her two friends.

(10) Kimmy Jin : The white girl is back.
Jesse : And I’m out. *Always a pleasure, Kimmy Jin.*

In literal meaning, by saying “**always a pleasure, Kimmy Jin**” Jesse was happy every time he met Kimmy Jin. However, with the context where Kimmy Jin was known as distant, never been warm, and unfriendly roommate of Beca, there is a hint of sarcasm behind what Jesse had said. It is only polite in surface, therefore it is classified that Jesse did sarcasm or mock politeness strategy to attack Kimmy Jin.

5. Withhold Politeness

Withhold politeness strategy is a strategy where the politeness is expected and needed, but the speaker does not do it. One participant refuses to give politeness work, and keeps being silent instead. Failing to
thank somebody for a present can be taken as withhold politeness. Here is an example of withhold politeness strategy:

**Context:** Beca enters her new room and meets her new roommate, Kimmy Jin.

(11) Beca : Hey.
    Jin : (silent)
    Beca : You must be Kimmy Jin. I’m Beca.
    Jin : (silent)

Even though Kimmy Jin does not say a word which may consist face threatening, being silent also attacks the interlocutor’s face instead, i.e. Beca’s face. Kimmy Jin withholds politeness work like greeting Beca back, so she does impoliteness strategy.

Those are types of impoliteness strategies. Moreover, the speaker does not always have to use only one type of strategy to attack the addressee. The speaker can use two or more types in one FTA. As supported by Lachenicht’s note (Culpeper et. al 1560) that “it’s possible to combine more than one sub-strategy into an utterance”, for instance:

(12) “What the fuck are you doing?”

In that utterance, there are two types of impoliteness strategy, i.e. negative impoliteness and positive impoliteness. By saying that utterance the speaker asks a challenging question which is a sub-strategy in negative impoliteness super-strategy. Besides, the speaker also adds a taboo word ‘fuck’ in order to boost his challenging question. Using a taboo word is a sub-strategy in positive impoliteness.
E. Response Strategies to Respond Impoliteness

Culpeper et. al (1562) have explored the research of impoliteness and arrived at point of what the addressee does after perceived the FTA from the speaker as the intentional face-attacking. The addressee could evaluate the FTA with response or without response (Bousfield 188). The formulation of the impoliteness response strategy is as follow.

![Figure 1. Impoliteness and Responses to It](image)

1. Evaluating FTA with Response

   When one participant perceives the FTA as intentional face-attacking from the interlocutor, he could respond it by accepting or countering the FTA.

   a. Accepting the FTA

   As explained by Bousfield (193), the addressee may agree with the impolite verbal behaviour of the speaker, therefore he accepts the FTA. Bousfield added that accepting the FTA could be done by an apology or an agreement (193). If the FTA is strong and personalized complaints, the addressee as the responder could accept it by apologizing. If it is a criticism, the addressee as the responder could
accept it with an agreement. However, accepting the FTA means the face loss of the responder increased. For instance:

(13) **Context:** Beca asks her boss what he thinks about her demo.

  Beca’s boss: *Here’s the thing. Um, any kid with ears and laptop can do that. Dax can do that. All right?*
  Beca: *Right.*

Beca’s boss damages Beca’s face by using negative impoliteness strategy. Then, Beca responds by accepting the FTA from her boss. Since her boss criticizes her, she accepts it with an agreement by saying ‘right’.

**b. Countering the FTA**

Harris, Kenneth, and John suggested that the best way to save face in verbal attack is to counter attack (Culpeper et al. 1562). There are two kinds of countering the FTA, i.e. offensive countering and defensive countering (Culpeper et al. 1563).

1. **Offensive countering** happens when an offence meets with an offence as a counter attack; known as an offensive-offensive (OFF-OFF) pairing (Bousfield 193). Offensive countering is done by delivering impoliteness strategies too. The addressee as the responder used this pairing as he does not let the interlocutor damages his face. So, the responder returns by damaging the interlocutor’s face.

2. **Defensive countering**, based on Bousfield (195), happens when an offence meets with a defense as a counter attack. That is why the
pairing known as an offensive-defensive (OFF-DEF). This is a countering strategy by defending one’s own face. In this case, defending one’s own face means that the responder tends to defend his face after he received the FTA.

Here is an example of countering the attack strategies.

**Context:** in an Activities Fair of Barden University. Aubrey introduces her a cappella group, Barden Bellas, to Fat Amy.

(14) Aubrey : *Um, you call yourself Fat Amy?*
Fat Amy : *Yeah, so twig bitches like you don’t do it behind my back.*

Aubrey does negative impoliteness strategy, so she damages Fat Amy’s face. As the response, Fat Amy counters by choosing OFF-OFF pairing which means she counters Aubrey by uttering the utterance which is offensive. Fat Amy does positive impoliteness.

2. **Evaluating the FTA without Response**

If the addressee does not respond the FTA, it could be noticed when he keeps being silent after received the face-attack. Bousfield (188) has acknowledged that staying silent is a possible way of the addressee 1) defends one’s own face, 2) is being offensive, so that he refuses to speak when it is expected, 3) does not hear clearly or understand what the speaker said, or 4) accepts the FTA. However, if one participant saves the interlocutor’s face, it means the face loss of participant, who is saving face, increased. Here is an example of the responder who chooses not to respond.
(15) **Context:** The Bellas, except Chloe, were very nervous and it made them checked their dress repeatedly. In last minutes before performing, Chloe just went out of the restroom and run as fast as possible to get ready on the side of stage along with other Bellas. Then, a senior in Bellas checked and tidied up Chloe’s tie tightly.

Senior Bella: /tidying up Chloe’s tie/ Chloe, look at you. **You’re a mess. You’re unfocused. You’re unreliable. And your breath smells like egg. Like, all the time.**

Chloe: *(silent)*

Senior Bella does negative impoliteness as the strategy to harm Chloe because she explicitly associates Chloe with negative aspects. Getting the FTA like that from her senior, Chloe chooses not to respond her at all. She stays silent instead as she saves her senior’s face. However, by staying silent, she let her face damage increased even more.

**F. Impoliteness Triggers**

Beside impoliteness theory by Culpeper, another relevant theory that is used in this research is ‘Offending Event’ by Timothy Jay. It is a supporting theory to explain what triggers the characters to do impoliteness. According to Bousfield (78), Jay works in the field of psychology, and theorizes the causes and forms of cursing including phenomena that can trigger language like swearing, name calling, insulting, verbal aggression, taboo speech, etc. As explained by Culpeper, impoliteness also can be approached within social psychology focusing on verbal aggression (Impoliteness 3).
Although Jay does not use the term impoliteness or impolite, both impoliteness and cursing have similar aim, i.e. to attack person’s face. As explained by Jay, the goal of cursing is to harm a person who has damaged the speaker’s self-esteem (Why We Curse 57). In interaction where the speaker attacks the addressee, he does impoliteness intentionally or he gets provoked by the person and/or the event to deliver the impoliteness (Bousfield 183). Furthermore, the FTA delivered by the speaker also could trigger the addressee to counter attack by choosing strategies that have been illustrated above. Now, this section will illustrate what triggers the participants delivering or countering the FTA. Jay formulated it as ‘Offending Event’ (Bousfield 78). The offending event could be the person and/or the event that triggers the verbal aggression as response (Bousfield 79-81), as follow. 

1. The Offender 

What triggers the participants to do impoliteness strategies is because of the certain qualities that offender or wrongdoer has such as:  

a. Age: the younger offender could more trigger the older responder than the older offender could do to the younger responder. The younger speaker tends to be more offensive for the older addressee, for instance the children to their parents.  

b. Sex: gender of participants is the most powerful dimension of human interaction. The responder may use word ‘bitch’ to respond at female offender, and phrase ‘son of a bitch’ at male offender.
c. **Status**: social economic status as rich or poor, educational status, employer or employee, occupation, religious status, etc. The offender with low status, poor, employee, etc. more triggers verbal aggression in a response if the interlocutor has unequal status, i.e. high status, rich, employer, religious figure, etc. This relates to both participants’ power. The lower status one participant is and the less power he has, the more offensive he can be.

d. **Physical Appearance**: body size, abnormal facial features, weight, deformities, and body movement trigger verbal aggression like insulting. For instance, the responder would use word ‘pig’ as calling the offender who has big or obese body size.

e. **Social-Physical Setting**: social distant like private or public, relative or stranger, etc. could trigger verbal aggression as response. If the offender is a stranger for the responder, it would trigger more than the relative one.

2. **The Event**

Here are the features that could trigger verbal aggression as a response.

a. **Behaviour**: unexpected, ill-mannered, cruel event could trigger verbal aggression, e.g. sneezing on someone, cheating in a game, etc.

b. **Language**: the manner in which the language is spoken by the offender may trigger the addressee.
c. *Intentionality*: the more intentional the act appears to the speaker, the greater verbal aggravating response.

The features of offending event by Jay are illustrated above. Based on Bousfield (81), Jay’s concern on how the cursing or verbal aggression happen could be applied to a theory of the communication, i.e. impolite terminology. In this research, Jay’s concept of offending event is used to see what features of impoliteness triggers influence the characters to do impoliteness. Here are the examples:

(16) **Context**: Barden Bellas beats Das Sound Machine in the World A Cappella Competition. DSM really enjoyed engaging verbal attacks towards Bellas. Moreover, the bid body size of Fat Amy, Barden Bella member, is taken as one of ways to attack them.


Amy: *Mein name ist Fat Amy, und I eat krauts like you for lunch.*

Pieter Kramer chooses positive impoliteness to attack Fat Amy’s face because he uses offensive nominations to call Fat Amy. As Pieter Kramer her by names ‘*Obese’ Denise, ‘Inflexible’ Tina, and ‘Lazy’ Susan, he gets triggered was Fat Amy’s *physical appearance.*

(17) **Context**: While performing, Beca was mixing up one song with another song without an agreement among the members of Bellas. After Bellas performed, they walked off on the backstage.

Aubrey: *What the hell, Beca? Were you trying to screw us up?*

Beca: *Are you serious?*
From that case, based on Jay’s Offending Event concept, Aubrey is triggered by the Event-Behaviour because of an unexpected action from Beca which happens during their performance. That Beca’s behaviour becomes as the Offender in Aubrey’s eyes. That triggers Aubrey to attack Beca’s face by saying utterances ‘What the hell, Beca? Were you trying to screw us up?’ According to Culpeper, Aubrey does positive impoliteness and negative impoliteness strategies.
A. Data Description

The data of this research was collected from utterances in Pitch Perfect movies transcript. The utterances which consist of impoliteness strategies and which are analyzed are spoken by all characters. Furthermore, documentary study is the used technique in collecting data for this research. There are 55 collected data using that technique. However, only 28 data, as the representative samples, are analyzed. The samples are gotten by random sampling technique. As elaborated by Wasito (54), the steps to take the samples are as follow: 1) listing and coding each collected datum, 2) writing each code of data in papers with equal size, 3) folding up and putting the papers into a bottle, and 4) shaking the bottle down until one paper popped out from it. After that, the data codes that fallen out are noted and arranged from the lowest to the highest.

Besides, here are the conventions of classifying data.

a. Utterances which are bold indicate the attack from the speaker to the addressee.

b. Utterances which are italic indicate the response from the speaker as the addressee.
<table>
<thead>
<tr>
<th>Datum Code</th>
<th>Impoliteness</th>
<th>Sub-strategies</th>
<th>Responses</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>PP.1.1</td>
<td>Negative Impoliteness</td>
<td>Explicitly associate the other with a negative aspect</td>
<td>No Response</td>
<td>Behaviour, and Status</td>
</tr>
<tr>
<td>PP.1.2</td>
<td>Sarcasm or Mock Politeness, and Negative Impoliteness</td>
<td>Wishing insincerely, and Condescend, scorn or ridicule</td>
<td>No Response</td>
<td>Intentionality, and Sex</td>
</tr>
<tr>
<td>PP.1.3</td>
<td>Withhold Politeness</td>
<td>Staying Silent</td>
<td>Countering</td>
<td>Social-physical setting</td>
</tr>
<tr>
<td>PP.1.5</td>
<td>Positive Impoliteness</td>
<td>Call the other names</td>
<td>Accepting</td>
<td>Behaviour</td>
</tr>
<tr>
<td>PP.1.7</td>
<td>Negative Impoliteness</td>
<td>Ask a challenge question</td>
<td>Countering</td>
<td>Physical appearance setting</td>
</tr>
<tr>
<td>PP.1.9</td>
<td>Positive Impoliteness</td>
<td>Ignore, snub the other</td>
<td>Countering</td>
<td>Social-physical setting</td>
</tr>
<tr>
<td>PP.1.10</td>
<td>Positive Impoliteness</td>
<td>Exclude the other from an activity</td>
<td>Countering</td>
<td>Social-physical setting</td>
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<tr>
<td>PP.1.12</td>
<td>Sarcasm or Mock Politeness, and Negative Impoliteness</td>
<td>Condescend, scorn or ridicule</td>
<td>Accepting</td>
<td>Behaviour, and Age</td>
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<tr>
<td>PP.1.13</td>
<td>Negative Impoliteness, and Positive Impoliteness</td>
<td>Frighten, and Use taboo words</td>
<td>Countering</td>
<td>Behaviour, and Sex</td>
</tr>
<tr>
<td>PP.1.14</td>
<td>Positive Impoliteness</td>
<td>Use inappropriate identity markers</td>
<td>Countering</td>
<td>Physical appearance, and Status</td>
</tr>
<tr>
<td>PP.1.17</td>
<td>Positive Politeness</td>
<td>Call the other names, Use taboo words, and Use obscure language</td>
<td>Accepting</td>
<td>Behaviour, and Sex</td>
</tr>
<tr>
<td>PP.1.20</td>
<td>Negative Impoliteness</td>
<td>Invade the other’s space</td>
<td>Accepting</td>
<td>Physical appearance</td>
</tr>
<tr>
<td>PP.1.21</td>
<td>Positive Impoliteness</td>
<td>Be disinterested, unconcerned, unsympathetic</td>
<td>Countering</td>
<td>Intentionality</td>
</tr>
<tr>
<td>PP.1.23</td>
<td>Positive Impoliteness</td>
<td>Seek disagreement</td>
<td>Countering</td>
<td>Status</td>
</tr>
</tbody>
</table>

Table 1. Samples of Collected Data
| PP.1.26 | Negative Impoliteness, and Positive Impoliteness | Ask a challenge question, and Use taboo words | Countering | Behaviour |
| PP.1.28 | Positive Impoliteness | Seek disagreement | Countering | Intentionality, and Status |
| PP.2.3 | Positive Impoliteness | Exclude the other from an activity | Countering | Behaviour, and Status |
| PP.2.5 | Negative Impoliteness | Hinder or block | Accepting | Language |
| PP.2.6 | Negative Impoliteness | Frighten | No Response | Status |
| PP.2.9 | Negative Impoliteness | Condescend, scorn or ridicule | Countering | Intentionality, Language, and Social-physical setting |
| PP.2.10 | Sarcasm or Mock Politeness, and Negative Impoliteness | Condescend, scorn or ridicule | Countering | Intentionality, Physical appearance, and Social-physical setting |
| PP.2.12 | Positive Impoliteness | Call the other names | Countering | Physical appearance, and Language |
| PP.2.13 | Bald on Record Impoliteness, and Negative Impoliteness | Threatening clearly, and Condescend, scorn or ridicule | Countering | Physical appearance, Language, and Social-physical setting |
| PP.2.15 | Bald on Record Impoliteness | Threatening clearly | Countering | Behaviour |
| PP.2.16 | Positive Impoliteness | Call the other names | Countering | Physical appearance, and Social-physical setting |
| PP.2.17 | Positive Impoliteness | Make the other feel uncomfortable | Accepting | Behaviour, and Status |
| PP.2.18 | Positive Impoliteness | Be disinterested, unconcerned, unsympathetic | Accepting | Status |
| PP.2.19 | Negative Impoliteness | Hinder or block | Countering | Behaviour, and Status |
B. Data Analysis

Datum PP.1.1

Senior Bella : /tidying up Chloe’s tie/ Chloe, look at you. **You’re a mess. You’re unfocused. You’re unreliable. And your breath smells like egg. Like, all the time.**

Chloe : (silent)

Context: Barden Bellas and Treblemakers competed on *International Championship of Collegiate A Capella* in Lincoln Center, New York City.

The Bellas (except Chloe), as the next performances, had waited on the side of the stage, while Treblemakers were performing on the stage. This was the last performance for seniors of Barden Bellas before they graduated, and only two members who did not, i.e. Chloe and Aubrey. The Bellas, except Chloe, were very nervous and it made they checked their dress repeatedly. In last minutes before performing, Chloe just went out of the restroom and run as fast as possible to get ready on the side of stage along with other Bellas. Then, a senior in Bellas checked Chloe’s outfit, tidied up Chloe’s tie tightly, and spoke to her as the dialogue above.

Firstly, impoliteness occurred in this datum since the face of two participants, i.e. Senior Bella and Chloe, was unequal. Senior Bella had more power, so that she could reduce the ability of Chloe who had less power. What the Senior Bella said attacked Chloe’s face. According to Culpeper’s theory, Senior Bella chose negative impoliteness as the strategy to harm Chloe because she explicitly associated Chloe with negative aspects. It could be noticed by words ‘mess’, ‘unfocused’, ‘unreliable’, and ‘smells like egg’ in which an egg can smell extremely bad when it got rotten. In short, Senior
Bella harmed Chloe by associating Chloe’s personality that was such an undependable generation, and Chloe’s breath smelt bad like a rotten egg.

Secondly, receiving the FTA from her senior, Chloe evaluated it without response at all. She kept silent instead. However, the silence here did not mean Chloe withheld politeness act. Chloe’s silence was meant as possible way of defending one’s face. If Chloe intended to defend her senior’s face by staying silent, Chloe’s face damage increased even more.

Furthermore, according to Jay’s theory, what triggered Senior Bella attacking Chloe’s face was the event feature of offending event, i.e. behaviour. Chloe’s behaviour that she just went out of the rest room in really last minute of Bellas’ turn to perform was such an unexpected behaviour in Senior Bella’s eyes. Besides, the offender feature of offending event, i.e. status also influenced Senior Bella damaging Chloe’s face since she was the senior of Chloe in Barden Bellas, and she had more power or freedom to be impolite.

Datum PP.1.2

Bumper : Good luck out there! Seriously, you girls are awesome...ly horrible. I hate you. Kill yourselves. Girl power! Sisters before misters³!

Bellas : (silent)

Context: After Treblemakers performed, they were walking out to the backstage and passing by Bellas, as their rival, which had waited the turn to

³ ‘Sisters before misters’ is a play of expression which means people should stand up for their male friends before siding with a female friend (“Learn English Language Through Pitch Perfect”). Moreover, Treblemakers are all-male a cappella group. While, Barden Bellas are all-female a cappella group.
perform. Bumper, as the leader of Treblemaker, stopped for awhile and talked sarcastically to Bellas as the dialogue above.

Firstly, when two participants of interaction have been in a competition, one possibly hurts the interlocutor’s face for the sake of saving his. That was what Bumper did as he intentionally stopped just to threaten Bellas. As theorized by Culpeper, he harmed Bellas’ faces by combining sarcasm or mock politeness, and negative impoliteness strategies. Even though he wished luck for Bellas, it was only polite in the surface. Instead, he did not sincerely wish it. It could be seen from the following words like at the first he said ‘awesome’ then he added the suffix –ly in that word and another word ‘horrible’. By saying that, he sharply said that Bellas were terrible. Moreover, Bumper showed that he did not respect Bellas. He scorned them by saying ‘sister before mister’ which means siding with female friends was not a good choice. By doing so, Bumper did negative impoliteness.

Secondly, receiving the FTA from their rival, Bellas evaluated it without response. They chose to stay silent instead. Similarly with the previous datum, the silence here did not mean withholding politeness act. In contrast, Bellas were being offensive towards Bumper. In this case, Bumper’s face was also damaged by Bellas since they refused to respond him.

Furthermore, as theorized by Jay, what triggered Bumper to do impoliteness was the intentionality feature of the event. It could be seen from the situation where the Bellas waited on the side of the stage, while Treblemakers were performing. So, after they performed and went back to the
backstage, it was really possible for Bumper to threat his rival in intentional way. The more possible the intentional act occurred, the greater verbal aggravating response would be. Besides, the offender with sex feature also influenced Bumper to harm the Bellas as he said “sister before mister” since Bellas were all-female a cappella group.

Datum PP.1.3

Beca : Hey.
Kimmy Jin : (silent)
Beca : You must be Kimmy Jin. I’m Beca.
Kimmy Jin : (silent)
Beca : No English?
Kimmy Jin : (silent)
Beca : Yes English.
Kimmy Jin : (silent)
Beca : Just tell me where you’re at with English.

Context: Beca was a fresh graduate in Barden University. She took a dormitory to stay where one room would be shared for two people. And, Beca had Kimmy Jin as her new unfriendly roommate. She met Kimmy Jin for the first time and knew that they both had different origin and culture background since Kimmy Jin was from Korea and Beca was from the United States.

From the dialogue above, Beca was trying to build a good relation with her new roommate as she nicely greeted Kimmy Jin. However, the opposite situation happened. She did not get a good feedback from Kimmy Jin, her face was damaged by Kimmy Jin instead. Based on Culpeper’s theory, Kimmy Jin chose withhold impoliteness strategy to harm Beca because Kimmy Jin kept silent when she was expected to respond Beca’s greeting. Moreover, Kimmy
Jin withheld the politeness more than one time. She stayed silent every time Beca asked her as the dialogue above.

Secondly, the silences from Kimmy Jin triggered Beca to respond by keep asking her. Receiving the first silence from Kimmy Jin, Beca defensively countered by introducing herself. Then, the second silence from Kimmy Jin triggered Beca even more. So that, Beca chose to offensively counter Kimmy Jin by asking a challenge question whether she spoke English. Based on Culpeper, it was categorized as negative impoliteness strategy. Although Beca delivered a question, Kimmy Jin still said nothing. She did not do the politeness as it was expected. But, Beca still responded her unfriendly roommate as she defended herself. She did so as she did not let her face damage increased even bigger. In the end, Beca chose to respond another silence with offensive countering. Beca did bald on record impoliteness strategy as she directly ordered Kimmy Jin to speak English.

Furthermore, it could be understood that the social-physical setting of the offender had influenced Kimmy Jin to attack Beca. The social distant between them became an offender for Kimmy Jin that she did not show politeness as it was expected. Beca was a total stranger for Kimmy Jin that she had just met, even though they would have shared the room.

Datum PP.1.5

Dr. Mitchell : So, when did you get here? How did you get here?
Beca : Took a cab. Didn’t wanna inconvenience you and Sheila.

How is the stepmonster?
Dr. Mitchell : She is fine, thank you for asking. She’s actually in Vegas at a conference...
Beca : (interrupting) Oh, no, Dad. I don’t actually care. I just wanted to say “stepmonster”
Dr. Mitchell : Oh...

Context: At the first day Beca moved to the dormitory, Dr. Mitchell, as Beca’s father and Professor of Barden University, came to visit his daughter. As a good father, he asked his daughter, as the dialogue above, how and when she arrived at the dormitory.

Firstly, there was unequal face in this datum since this interaction was between a father and his daughter. Nevertheless, the one who did impoliteness in this datum was Beca whereas her power was less than her father. In this dialogue, Beca did impoliteness twice. Firstly, she intentionally uttered ‘stepmonster’ to refer her step mother, Sheila. As theorized by Culpeper, Beca did positive impoliteness strategy. By calling Sheila with other name, Beca disapproved her father’s decision that he had married Sheila. Secondly, Beca combined two impoliteness strategies at once, i.e. negative impoliteness and bald on record impoliteness strategies. She interrupted her father when he was telling her about Sheila’s recent activity. Then, she sharply told in unambiguous way that she did not care about her step mother.

Secondly, Dr. Mitchell, as the father, actually had more power to counter and to make Beca stop delivering FTAs. However, getting the FTAs twice from his daughter, he evaluated them by accepting instead. His responses were about accepting Beca to call Sheila with ‘stepmonster’. By accepting, it meant his face damage increased by himself.
Furthermore, *behaviour* feature of offending event had influenced Beca to attack her father. Dr. Mithchell’s behaviour which he married Sheila to replace Beca’s biological mother became an offender in Beca’s eyes. Thus, the situation where her father asked and cared for her was a chance for Beca to truthfully use the word ‘stepmonster’ in intentional way to offend her father and her step mother’s marriage.

**Datum PP.1.7**

Chloe : What’s your name?
Fat Amy : Fat Amy.
Aubrey : Um, you call yourself “Fat Amy”?  
Fat Amy : Yeah, so twig bitches like you don’t do it behind my back.

Context: Barden Bellas, as one of Barden University a cappella groups, required new members. Aubrey and Chloe, as the old members, were looking for fresh graduates to join the group by opening a booth in Activities Fair. Then, Fat Amy, an Australian student, came close to Bellas’ booth. Even though at first Fat Amy did not accomplish the qualification in physical appearance aspect like as the old members of Barden Bellas had⁴, Chloe and Aubrey tried to let her introducing herself and matching pitch because she seemed so interested to join as the dialogue above.

Firstly, feeling doubt about Fat Amy’s real name for she introduced herself as ‘Fat Amy’, Aubrey wanted to make sure by asking Fat Amy again. Aubrey attacked Fat Amy’s face. What Aubrey did was classified as negative

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⁴ The old members of Bellas had a slim body size, while Fat Amy had a big body size.
impoliteness strategy because she asked a challenge question to Fat Amy like “um, you call yourself ‘Fat Amy’?”

Secondly, getting the FTA like that, Fat Amy evaluated it with response. She countered offensively as she delivered an FTA to Aubrey and Chloe, as the Bellas. She attacked their face by explicitly associating them with negative aspect, i.e. “twig-bitches”. There was also a taboo word, i.e. “bitches”. Based on Culpeper’s theory, those were categorized as negative impoliteness and positive impoliteness. She personalized Aubrey and Chloe as the thin mean girls.

Furthermore, physical appearance setting feature of the offending event influenced Aubrey and Fat Amy to do impoliteness. Firstly, the fact that Fat Amy had obese body size influenced Aubrey to ask a challenge question to Fat Amy whether the word ‘fat’ was really in her name. Then, it also provoked Fat Amy to counter Aubrey and Chloe by using phrase “twig bitches” as they both had a slim body size like a stick or twig.

Datum PP.1.9

Chloe : So, are you interested?
Beca : It’s just, it’s pretty lame.
Aubrey : A-ca-scuse me? Synchronized lady dancing to a Mariah Carey chart topper is not lame.
Chloe : We sing all over the world and we compete in national championships.
Beca : On purpose?
Aubrey : We played the Cobb Energy Performing Arts Centre, you bitch!

Context: In Activities Fair, Chloe saw Beca who was looking for an interesting activity. She asked Aubrey if they could let Beca to join. But,
Aubrey disinterestedly refused to recruit Beca. As Beca passed by Bellas’ booth, Chloe kept calling out Beca to come closely and introduced all about Barden Bellas to her as the dialogue above.

Firstly, after hearing the friendly introduction about Barden Bellas from Chloe, Beca did FTAs instead. In this dialogue, Beca did impoliteness twice. Firstly, she disapproved to join the group because she snubbed that doing a cappella was uninteresting. Snubbing was categorized as positive impoliteness strategy. She damaged the face of Chloe and Aubrey at the same time. Secondly, Beca did negative impoliteness strategy as she asked a challenge question like “on purpose?” after hearing Chloe humbly explained about Barden Bellas.

Secondly, perceived the FTAs as intentional face-attacking behaviour twice, Aubrey also evaluated them with responses twice. Firstly, she countered Beca by choosing both OFF-OFF pairing and OFF-DEF pairing. Aubrey chose positive impoliteness strategy as she used secretive language by creating a slang word for “excuse me” like “a-ca-scuse me”. Because they were a cappella group members, they blended that phrase with word ‘a cappella’. By saying that word Aubrey damaged Beca’s face since Beca was not a cappella member yet. Next, Aubrey defended her a cappella group by clarifying that doing a cappella was not lame as Beca said. Then to respond Beca’s second FTA, Aubrey chose negative impoliteness strategy as she belittled Beca by saying “you bitch”. Moreover, Chloe also countered Beca by choosing only

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5 Slang is very informal words and expressions used in conversation, especially by a particular group of people (Oxford: Learner’s Pocket Dictionary)
OFF-DEF pairing. It meant she responded Beca’s FTA by defending her a cappella group.

Furthermore, the feature that influenced Beca, Aubrey, and Chloe to damage each other’s face was *social-physical setting* of the offending event. The social distant, in which Beca was a stranger for Aubrey and Chloe, *vice versa*, became an offender in their own eyes. Since they three did not have a close distant, it triggered Aubrey more to always respond Beca’s FTAs by countering attack.

**Datum PP.1.10**

Bumper: *The smell of your weird is actually affecting my vocal cords, so I’m gonna need you to scoot. Skedaddle.*

Benji: *But why don’t we just exchange emails, and then totally hang out right now, together?*


Context: Benji was really interested in joining Treblemakers a capella group, and he admired Bumper as the leader of Treblemakers. When he was in Activities Fair and saw Treblemakers’ booth, he came close to socialize directly with them. He showed magic in front of Bumper, and he said the magic he had done was inspired by Bumper’s arrangement of *Lovin’ Spoonful’s Do You Believe in Magic* as the dialogue above.

Firstly, Bumper intentionally refused Benji to join the group. He did impoliteness twice. Firstly, he excluded Benji from an activity fair—Treblemakers were looking for new members. Excluding the addressee from an activity was classified as positive impoliteness strategy. Bumper
implied that Benji was little value as he said “I’m gonna need you to scoot”. Besides, by saying “skedaddle” he insisted that Benji run away from the Treblemakers’ booth. Benji’s face was harmed by Bumper. Secondly, Bumper attacked Benji’s face more cruelly as he combined two strategies. He strongly denied exchanging email with Benji by saying “No. Hard pass. Hard pass”. It was classified as bald on record impoliteness. Additionally, Bumpers ridiculed Benji because he mocked Benji as a nerd for Benji did magic at the very first time they met. Ridiculing was a sub-strategy in negative impoliteness strategy.

Secondly, getting the FTAs form Bumper, Benji evaluated then with reponse. He countered Bumper offensively in order not to let his face damage worse. He invaded Bumper’s space by asking for his email address. An email address was a private information or too intimate to ask even for two people who just met. According to Culpeper’s theory, it was categorized as negative impoliteness strategy.

Furthermore, the feature of offending event by Jay that influenced Bumper attacking Benji’s face was social-physical setting between them two. Benji’s status as a stranger for Bumper became the offender in Bumper’s eyes. The more distant the relation between participants, the more cruel response could be.

Datum PP.1.12

Dr. Mitchel: Oh, great, that place. Yeah, it’s dark and dirty and has like, what, those three weirdos who work there?

Beca: Well, four now.
Context: Beca’s father came to Beca’s dormitory and woke Beca up since she still fell asleep. He got upset on Beca for she was absent from Intro to Philosophy class. Beca did not really enjoy her life on college since the only one she wanted to do was moving to LA to pursue her dream becoming a DJ. Her father, Dr. Mitchel, tried to explain how cool college life was and to persuade Beca to do something with college life beside DJing only. In contrast, Beca informed him that she just joined a job in the radio station in Barden University.

From the dialogue above, by saying “oh, great, that place” after hearing Beca explained about her new job, her father congratulated her insincerely. As formulated by Culpeper, that was classified as sarcasm or mock politeness strategy. In addition, Dr. Mitchell intentionally combined the two strategies to attack Beca’s face. Another strategy that he chose was negative impoliteness strategy because he scorned Beca’s workplace by saying “yeah, it’s dark and dirty and has like, what, those three weirdos who work there?”

Secondly, getting the double FTAs like that, Beca responded her father by countering and choosing OFF-OFF pairing. She sarcastically responded by making an insincere agreement towards her father’s view of her decision. By saying “well four now”, it meant she perceived herself as the part of weird people who work in the radio station.

Furthermore, what triggered Dr. Mitchell to threat Beca’s face was behaviour feature of Jay’s offending event. There were two unexpected
behaviours that became the offender in her father’s eyes. Firstly, Beca was absent from *Intro to Philosophy* class. Secondly, the fact that she joined the club in radio station was way too far from her father expectation. Even, she did it without her father’s consideration and agreement. Besides, *status* feature also influenced the face damaging in this datum. Since Beca had less power than her father, Beca triggered Dr. Mitchell more. Therefore, he attacked her by combining two strategies at the same time.

**Datum PP.1.13**

Bumper : Hey, Bellas, remember when you tried to play in the big leagues and you choked? That should really be a lesson to everyone. **If you sing the same boring girly shit every year, you will blow chunks all over the place. Vomit everywhere.**

Aubrey : My fellow a-ca-people. *We will not let egotistical, big-headed, garbage dirtballs, whoever you may be, get in our way.* I promise you, we will return to the ICCAS and finish what we started last year.

Context: All of Barden University a cappella groups, include Bellas and Treblemakers, gathered in a room to have an audition for new members. Aubrey, who was as the leader of Bellas and sat in the front row, was greeted rudely by Bumper, as the leader of Treblemakers.

Firstly, Bumper as the rival of Bellas had no trouble to attack them. As he warned Aubrey, he damaged Bellas’ negative face want which impeded them to sing the same song. Based on Culpeper’s theory, Bumper did negative impoliteness strategy by frightening Aubrey that something bad would come if Bellas sang the same song as their previous performance. Additionally, Bumper combined another strategy, i.e. positive impoliteness strategy because
he used a taboo word, i.e. “shit” to replace the word “song” as in “If you sing the same boring girly shit every year”.

Secondly, receiving the FTA, Aubrey evaluated it with response. She countered Bumper by choosing OFF-OFF pairing as she used positive impoliteness strategy. She called Bumper with derogatory names such as “egotistical, big-headed, garbage dirtballs”. Aubrey damaged the positive face want of Bumper and his a cappella group.

Furthermore, what triggered Bumper to do impoliteness was behaviour feature of offending event by Jay. In Bellas’ latest performance, Aubrey vomited while singing in the stage, so that they lost the competition. Blowing out the food while performing was such an unexpected and ridiculous event, and it became the offender in Bumper’s eyes. Besides, in responding the attack from Bumper, sex feature influenced Aubrey. Since Bumper and his a cappella group was all-male, Aubrey used an offensive name “dirtballs” which referred to his ‘balls’ or genital. Besides, she added some adjectives contained negative meanings like egotistical, big-headed, and garbage.

Datum PP.1.14

Donald : Whenever you’re ready, dude.
Cynthia : Yeah, hi, my name is Cynthia Rose. (unfolding the hat)
Donald : Not a dude. It’s not a dude.

Context: In a cappella audition, Cynthia Rose was the first candidate to try singing. Even though she wore a pink shirt, her appearance still looked like a
man since her black hat covered her face. She also had a very short haircut; just like a man.

Firstly, Donald used inappropriate identity maker that is “dude” to call Cynthia whereas she was a female. According to Culpeper, it was classified as positive impoliteness strategy.

Secondly, receiving the FTA, Cynthia evaluated it with response. She chose to respond him by using OFF-DEF countering. She defended herself by introducing her name. She declared that she was not a male as what Donald assumed.

Furthermore, there were two features that triggered Donald to do face threatening act. Firstly, status feature of Jay’s offending event influenced Donald to do so since he was one of the old members of a cappella group, when Cynthia was a new participant in the audition. So, he had more power to call the candidate with other names. Secondly, physical appearance feature also affected him since Cynthia dressed like a man, that he called her with improper calling maker.

Datum PP.1.17

Aubrey : **Hands in a-ca-bitches!**
Bellas : *(gathering hands)*

Context: Barden Bellas have a tradition that before performing or after vocal and choreography practicing, they gather each hand of members and chant “aaah” on three. Then, after the first time practicing with new members, Aubrey called out others to review what they had done today. When Aubrey
asked the Bellas member to do so-called “hands in” thing, the new members kept silent since it was their first time for practicing, and knew nothing how to do it.

Firstly, Aubrey intentionally attacked the face of Bellas. According to Culpeper’s theory, she chose positive impoliteness strategy because she called the new members with other name “a-ca-bitches”. Besides, that calling name contained a taboo word “bitches” and such as obscure name since Aubrey added “a-ca”. Additionally, it offended the new members who just joined in a cappella group, so that they did not know yet about what so-called “a-ca” thing.

Secondly, receiving the FTA, the new members evaluated it with response. They suddenly gathered and chanted “aaah” on three as the Bellas’ tradition. By doing so, they responded by accepting the FTA.

Furthermore, what triggered Aubrey, as the leader of Bellas, to harm Bellas was their unfocused behaviour which was staying silent when Aubrey asked them to do what so-called “hands in” thing. Based on Jay’s offending event, it was classified as behaviour feature of the Event. Besides, the sex feature of the offending event influenced Aubrey to call Bellas with other name, i.e. “bitches” since the whole of Bellas members were female. Those features were such an offender in Aubrey’s eyes.

Datum PP.1.20

Howie: *(coming close to Bellas while they are performing)* Whoa, whoa. **Just stop. Stop.**
Aubrey: *I am so sorry, Howie. I know we’re not performance ready.
Howie: *(interrupting)* I wanted the hot Bellas, not this barnyard explosion. I’m not paying for this. Let’s go. Come on.

Context: The first performance for the new Bellas was in The Fall Mixer at Sigma Beta Theta (SBT). The new Bellas were quite different from the old one, especially for the appearances of Bellas new members.

In this dialogue, Howie did impoliteness twice. Firstly, he intentionally invaded Bellas’ space while they were performing, and insisted them to stop singing. Based on Culpeper, invading the addressee’ space was classified as negative impoliteness. Howie hurt Bellas’ negative face wants by ordering them to stop. Secondly, Howie hindered the conversation floor. He interrupted Aubrey’s turn when she clarified why Bellas were not ready yet to perform. Interrupting was a sub-strategy in negative impoliteness strategy. Besides, he combined another sub-strategy, i.e. explicitly associating Bellas with negative aspect by saying “I wanted the hot Bellas, not this barnyard explosion”. He personalized Bellas as the girls who are as ugly as farm animals in a barnyard.

Receiving the FTAs, Aubrey, as the leader of Barden Bellas, evaluated them with response. However, instead of countering back, Aubrey responded by delivering an apology. She said sorry to Howie and tried to clarify. By doing so, it meant she accepted the FTAs from Howie.

Furthermore, what triggered Howie to threat Bellas’ face was the appearance of new Bellas especially for the body sizes they had. The old Bellas were all female with white skinned and slim body size, while the new

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6 As explained by Pitch Perfect Wiki, SBT is a fraternity in Barden University. They annually presented The Fall Mixer.
members were not. And, it was categorized as physical appearance feature of the offending event.

Datum PP.1.21

Jesse : Okay, so what do you wanna watch first?
Beca : **Wanna do something else?** We could relive my parents’ divorce, or visit a gynecologist.
Jesse : What? Do you not like movies or something? Like, any movies? You don’t... what the hell is wrong with you? How do you not like movies? Not liking movies is like not liking puppies.

Context: Jesse came close to Beca who was sitting on the yard of campus with her laptop. He brought a picnic carpet and spanned it next to Beca. By bringing some snacks and drinks, he acted as if they were in a picnic. Besides, he brought some DVDs of his favorite movies. Jesse was really into scoring movies either from the storyline or the soundtrack ones. In contrast, the only thing Beca put interest on was anything related to being a DJ.

Firstly, Beca disagreed with Jesse’s invitation for watching movies together. By doing so, she damaged Jesse’s positive face wants. According to Culpeper’s theory, Beca chose positive impoliteness as she was disinterested with Jesse’s invitation to watch movie together. It could be seen when she replied Jesse’s question with a question too.

Secondly, receiving the FTA, Jesse was quite shock and evaluated it with response. He countered Beca and intended to choose OFF-OFF pairing because he really got triggered by the offense. He combined negative impoliteness and positive impoliteness strategies. He delivered several challenge questions like “What? Do you not like movies or something? Like,
any movies?”,”what the hell is wrong with you?” and “How do you not like movies?” And, he used a taboo word in one of them, i.e. “hell”.

Furthermore, what provoked Jesse to respond the FTA from Beca was the intentionality feature of the event by Jay. Beca’s intentionality verbal attack was big, so Jesse’s verbal aggravating response was great either.

Datum PP.1.23

Beca : I would be happy to do it if I got to pick a new song and do an arrangement.
Aubrey : Well, that’s not how we run things here.
Chloe : Aubrey, maybe Beca has a point. Maybe we could try something new.
Aubrey : A-ca-scuse me? You can sing Turn Your Beat Around and that’s the last I wanna hear of this.

Context: As usual after practicing, Aubrey evaluated for awhile. She asked Chloe to take the last note in Turn the Beat Around song. But, Chloe could not do it because of her nodes. Chloe recommended that Beca take her solo. Beca had not answered whether she wanted to take Chloe’s part. Nevertheless, Aubrey directly stated that Beca did not want to do it. Aubrey disagreed if Beca took its part since she did not like Beca’s attitude which was quite rebellious as the dialogue above.

This verbal duel happened among Beca, Chloe, and Aubrey. And, both Beca and Chloe attacked Aubrey’s face. Firstly, Beca sought a sensitive topic about taking Chloe’s position only if Beca was given a chance to arrange the

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7 Nodes are vocal nodules. When Chloe told the group that she had nodes, that is an example of jargon, since Beca didn’t know what nodes were, but Aubrey did. ’Nodes’ is an example of jargon which means language of particular group, in this case the group is a cappella group (“Learn English Language Through Pitch Perfect”).
songs. In other words, she did not want to perform the same song as Aubrey had planned. According to Culpeper’s theory, it was classified as positive impoliteness. Beca threatened Aubrey’s positive face want in case of being disrespected as the leader of Barden Bella. Secondly, Chloe attacked Aubrey by threatening Aubrey’s negative face want. Earlier Chloe advised Aubrey that Beca could take her solo. Then, she agreed with Beca, and advised Aubrey again that Bellas should perform different songs. By advising Aubrey for more than one time, she did negative impoliteness strategy as she metaphorically invaded Aubrey’s space as the leader of Barden Bellas.

Then, it absolutely triggered Aubrey to respond the FTAs from Beca and Chloe. Firstly, in responding Beca’s FTA, Aubrey countered it by defending herself. She disagreed with Beca’s request and implied that singing different arrangement was not one of group rules. Secondly, receiving the FTA from Chloe, Aubrey felt more provoked to counter attacks back. Therefore, she used OFF-OFF pairing in order not to let the face damage getting worse. She disagreed if Bellas sang different songs. By doing so, Aubrey damaged Beca and Chloe’s positive face wants which was the wants to be accepted. In the end, by saying “You can sing Turn Your Beat Around and that’s the last I wanna hear of this” meant she intentionally insisted that anyone stop arguing about the song arrangement.

Furthermore, the feature of offending event by Jay that triggered Aubrey to respond the attack from Beca was status. Beca was the new
member, while Aubrey was the leader of Barden Bellas. Beca had less power to do it, therefore it triggered Aubrey more.

Datum PP.1.26

Aubrey : **What the hell, Beca? Were you trying to screw us up?**
Beca : **Are you serious?**
Aubrey : **Newflash. This isn’t The Beca Show.**
Beca : **Okay, I’m sorry that I messed you up, but in case you hadn’t notice, everybody pretty much dozed off during our set.**

Context: Bellas were one of contestants on International Championship of Collegiate A Cappella. If Bellas could beat other a cappella groups and passed this competition, they could be in the final level. However, in this opportunity, Bellas sang the same songs from the previous performances, so that the audiences, the competition presenter, and the judges, even the audio engineer got bored towards Bellas’ performances. It was noticed by Beca. So, she intentionally improved Bellas’ performance by singing *Titanium* song as the second sound, while Aubrey sang the main song. It triggered Aubrey since there was no agreement for Beca to do it. Whereas, before performed, Aubrey had said in the backstage that Bellas should perform exactly how they have rehearsed.

Firstly, Aubrey really got angry toward what Beca did during performance. Therefore, she intentionally attacked Beca’s face twice. Firstly, she combined two strategies at the same time, i.e. negative impoliteness and positive impoliteness. Aubrey inserted a taboo word “*hell*” in order to boost or to effect the challenge question became more offensive as she asked Beca whether she tried to mess Bellas up. Secondly, she delivered the face
threatening act clearly as she said that was not Beca’s show. According to Culpeper’s theory it was classified as bald on record impoliteness.

Secondly, getting the very direct FTAs, Beca evaluated them with responses. Firstly, she spontaneously responded by asking Aubrey a challenge question too. She asked Aubrey whether Aubrey was serious questioning Beca’s improvement. Delivering a question was formulated in negative impoliteness strategy. To respond the second FTA from Aubrey, Beca both accepted and countered it defensively. She accepted by delivering an apology for what she had done. Additionally, Beca defended herself as she explained that she did it in order to save Bellas’ performance since they performed the same songs again. Nevertheless, they did not win that competition anyway.

Furthermore, what triggered Aubrey damaging Beca’s face, according to Jay’s offending event, was behaviour feature. Beca’s unexpected behaviour was such a self-improvisation while performing became an offender in Aubrey’s eyes.

Datum PP.1.28

Chloe : I texted Beca.
Aubrey : You did what?
Chloe : She makes us better.
Aubrey : That’s not an opinion for you to have, Chloe.
Chloe : Why? Because it’s not yours? You’re not always right, you know.
Aubrey : We will win without her.

Context: Aubrey was called back by Collegiate A Cappella Association. The committees had given Bellas a second chance to compete in the final of ICCA.
After getting the call, Aubrey directly forwarded the good news to other Bellas except Beca. Aubrey still had been getting mad on Beca and she thought that Beca was the only one to blame for the Bellas’ chaotic performance. In contrast, Beca still received that good news from Chloe anyway.

In this dialogue, Chloe threatened Aubrey’s face three times. Firstly, Chloe attacked Aubrey’s face by saying that she texted Beca about that calling back. Based on Culpeper’s theory, it was categorized as seek disagreement sub-strategy on positive impoliteness strategy. Secondly, Chloe offended Aubrey by delivering FTA in straight way as she said Beca made this group better in which implicitly meant Aubrey did not. What Chloe did was classified as bald on record impoliteness strategy. Thirdly, Chloe attacked Aubrey more cruelly. Chloe really did not consider the status of Aubrey as the leader. Instead, Chloe damaged Aubrey by choosing positive impoliteness strategy by snubbing Aubrey that Aubrey was not always right and was not the only one who could have an opinion for Barden Bellas.

Receiving triple FTAs from Chloe, Aubrey really got triggered to respond. Firstly, she evaluated the FTA with countering offensively as she asked a challenge question to Chloe. She rhetorically questioned what Chloe’s purpose by texting and telling Beca about the Barden Bellas’ calling back. According to Culpeper, it was categorized as negative impoliteness strategy. Secondly, getting the straight FTA from Chloe, Aubrey responded by delivering a straight response too. She also chose OFF-OFF pairing with bald on record impoliteness strategy as she said that Chloe had no right to say
“Beca makes Barden Bellas better” since Chloe was not the group leader. Thirdly, in this time, she chose OFF-DEF pairing as she defended herself and said that the Bellas would win without Beca.

From those verbal duels, what triggered Chloe to attack Aubrey was the intentionality feature of offending event in which Aubrey did not invite Beca to rejoin the Bellas for this second opportunity to win. Moreover, what made Aubrey always responded Chloe’s attacks was status feature in which Aubrey as the leader had more power to do impoliteness than Chloe.

Datum PP.2.3

Gail : You’re being replaced by the European champions. A German group of total professionals.
John : In other words, they’re gonna keep their pants on.
Chloe : So we can’t defend our title and we can’t tour?
Dean : And you can’t hold any auditions. We don’t need your ranks to grow like a fungus.

Context: Even though Bellas had apologized for the national disgrace⁸ that they had made at the night of birthday celebration of the US President in the historic Kennedy Center, Bellas were called by the dean of university and met with the National A Cappella Association. The committees stated that Bellas were suspended from competing at the collegiate level and replaced by the European champions. Besides, Bellas were not allowed to do their victory tour, and to add new member for Bellas, unless they win the World A Cappella Championship.

⁸ When the other Bellas performed on the stage, Fat Amy was singing and dangling from ceiling. While she performed with that kind of style, her trousers torn unexpectedly. And, she did not wear underwear at that time. That was an embarrassing accident for Bellas as the first all-female group to win a national title and three times defending champions.
In this dialogue, Barden Bellas’ face was threatened three interlocutors, i.e. Gail and John as the committees of National A Cappella Association, and the Dean of Barden University. Firstly, Gail hurt Bellas’ face by excluding them from a cappella competition especially for holding a tour. According to Culpeper’s theory, Gail chose positive impoliteness strategy. Secondly, John also involved in threatening them. He chose negative impoliteness strategy because he ridiculed them because of Amy’s ill-mannered. Thirdly, the Dean of Barden University attacked Bellas’ face by choosing bald on record impoliteness because he directly stated that Bellas could not open an audition for new generations.

Receiving the FTAs from the committees and the Dean, Chloe was triggered to evaluating them with response. She chose to counter offensively by choosing negative impoliteness as the strategy because she kept asking whether Bellas could be forgiven so that they still could hold their tour.

Furthermore, what triggered Gail, John, and the Dean to damage Bellas’ face was the behaviour feature of offending event by Jay. Getting the trouser torn and not wearing underwear were such an ill-mannered event that Bellas did, specifically it happened in front of US President. That behaviour could trigger anyone who watched their performance.

**Datum PP.2.5**

Stacie : Well, I will do whoever it takes in order for us to get back to the top.

Fat Amy : You mean “whatever” it takes.

Stacie : Yeah, I’ll do that, too.
Context: After meeting with the dean and the National A Cappella Association, Bellas talked about their lovely a cappella group’s future. All of member did not want to over the group.

Firstly, Stacie would not let this group over, so she would do anything for this group. But then what she said was “I will do whatever it takes…” Hearing that, Fat Amy corrected Stacie’s grammar that it should be “whoever”. Based on Culpeper’s theory, correcting grammar was classified as negative impoliteness strategy since she hindered Stacie in expressing her support.

Secondly, Fat Amy’s FTA was a critic for Stacie. Therefore, Stacie evaluated it with a response. She responded the FTA by accepting it with an agreement.

Furthermore, what triggered Fat Amy did impoliteness was language feature of offending event. The utterance that Stacie uttered was grammatically incorrect, and Fat Amy got triggered when she heard the way Stacie spoke confidently.

Datum PP.2.6

Beca’s Boss : Okay, everybody, huddle up. Let’s go, let’s go, let’s go! Get up! Come on! To the table, please! To the table! Last one at this table has to help Frank watch YouTube videos to find the next Justin Bieber.

Employees : (walking to the table without saying anything)
Context: Beca’s Boss just entered the room and directly asked all employees to be ready for meeting. He wanted the employee to do his order as fast as possible. However, all employees just moved slowly.

Firstly, Beca’s Boss had more power than his employees, so that he had freedom to do impoliteness in order to damage the employees’ face. In this dialogue, he ordered his employees to gather fast. Besides, he threatened the employee whom be the last coming near to the table would do an extra job, i.e. watching YouTube to find a new singer. By doing so, as formulated by Culpeper, the strategy that Beca’s Boss chose was negative impoliteness strategy with frighten as the sub-strategy.

Getting the FTA from their boss, all employees evaluated it with response. They followed the order to come near to the table fast with no answer anyway. By doing so, they accepted their boss’ order.

Furthermore, what influenced the Beca’s Boss ordering and frightening was status feature of offending event. He had more power to reduce the ability of his employees.

Datum PP.2.9
Kommissar: Barden Bellas. You came here to see us? Is it because you are… what do the American kids say, “Jelly”?
Chloe: We are so not “jelly”.
Context: Bellas went to the 15th Arrival Atlanta International Auto Show in order to scout the competition. Bellas were supposed to perform here. Since their disgrace performance last time, Das Sound Machine had replaced them to perform. Thus, they wanted to know how a cappella abilities of their rival had. DSM was a little bit shocked seeing Bellas watched their performance. However, DSM took it as the main basis to do verbal aggression to Bellas.

Kommissar intentionally attacked Bellas’ face since they are her rival. Based on Culpeper’s theory, she chose negative impoliteness strategy because she ridiculed them. She made Bellas looked silly since they were recognized watching her performance. And, by saying “what do the American kids say” she had made fun of word “jelly” which meant to word “jealous”.

Receiving the FTA from their rival, Bellas would not keep silent. Chloe directly evaluated it with a response. She responded it by countering attack to Kommissar. Chloe chose OFF-DEF pairing as she immediately defended her group pride by clarifying that Bellas were not jealous with DSM.

Furthermore, based on Jay’s offending event, what triggered Kommissar to harm Bellas’ face was intentionality feature. DSM recognized

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9 Barden Bellas was given their last opportunity to show. Their last competition would be known as World A Cappella Championship 2015. They had to win it in order that Bellas would not be over.

10 DSM is all mixed-sex a cappella group from Germany. They became Bellas’ rival since they took Bellas’ position to tour around. Besides, both of groups would compete at World A Cappella Championship.
that Bellas came to see them, so it was a chance for them to intentionally beat Bellas verbally. Then, the *language* feature also became an offender in Chloe’s eyes as the addressee because of the manner in which Kommissar uttered “jelly”, instead of “jealous”. Besides, *social-physical setting* feature also influenced Chloe to counter since both groups had distant relation.

**Datum PP.2.10**

Kommissar : We should really thank you for making this tour a reality, you know, with your bumbling ineptitude.

Kommissar : We should send them something. Fruit basket?

Pieter Kramer : Yum, yum.

Kommissar : Or would you prefer mini-muffins?

Beca : Okay, we didn’t come here to start something with you guys. We just wanted to check you out before the Worlds, where we’re gonna kick your ass.

Context: After performed, DSM intentionally bragged themselves towards their tour that was supposed to be Barden Bellas. DSM was led by Kommissar, and Pieter Kramer as the co-leader.

In this dialogue, Barden Bellas’ face was threatened by Kommissar and Pieter Kramer from DSM. Firstly, Kommissar did impoliteness by choosing sarcasm or mock politeness strategy. Even though she said she should thank to Bellas, she did not really mean that. She sarcastically thank to Bellas for the performance she just showed with DSM which was supposed to be Bellas. She was not really sympathetic for what Bellas faced. Secondly, she engaged her co-leader, Pieter Kramer, in doing verbal duels with Bellas. She scorned Bellas by saying “we should send them something. Fruit basket?” and then Pieter Kramer answered it by saying “yum yum”. Additionally, by saying
“or would you prefer mini-muffins?” Kommissar made fun of Bellas’ physical appearance in which small and short body size, compared to DSM members. According to Culpeper, scorning was classified as negative impoliteness strategy.

Getting many FTAs from her rival, Beca as the leader of Barden Bellas would not let face damage of their group increased. She evaluated the FTAs with response and chose OFF-OFF pairing. She delivered an offensive counter by saying “we just wanted to check you out before the Worlds, where we’re gonna kick your ass” which meant DSM would lose, and Bellas would be the winner. By doing so, she did negative impoliteness because she frightened DSM that something bad would happen in Worlds championships.

Furthermore, based on Jay’s offending event, what triggered Kommissar and Pieter Kramer damaging Bellas’ face was intentionality feature since Bellas intentionally came to see DSM performance. Besides, physical appearance feature also affected them to attack Bellas because of small and short body size that had. Besides, social-physical setting feature also influenced Beca to counter since both groups had distant relation and DSM was their rival.

Datum PP.2.12

Amy : Mein name ist Fat Amy, und I eat krauts like you for lunch.
Context: DSM really enjoyed engaging verbal attacks towards Bellas. Specifically, Fat Amy’s unexpected behaviour on the latest Bellas performance became the main trigger for DSM to harm Bellas’ face.

Different from the previous datum, in this dialogue Pieter Kramer specifically threatened one member of Barden Bella, i.e. Fat Amy. Pieter Kramer chose positive impoliteness to attack Fat Amy’s face because he used offensive nominations to call Fat Amy. They were as follow ‘Obese’ Denise, ‘Inflexible’ Tina, and ‘Lazy’ Susan. Those calling names offended Fat Amy since the meaning of those words. One of them was obese which means very fat, and it offended Fat Amy for her body size.

Receiving the FTAs like that, Fat Amy really got triggered to evaluate it with response. Therefore, she chose OFF-OFF pairing to counter him. She chose negative impoliteness strategy with frighten as the sub-strategy. By saying “I eat krauts like you for lunch” did not mean she literally would eat him. But, she alarmed him that something bad would happen if he called her by those names or other offensive names again.

Furthermore, what triggered Pieter Kramer was Fat Amy’s physical appearance. Besides, language feature also influenced Fat Amy to counter. Since her rival was from Germany, she replied him by speaking German in order to announce that she could speak German.
Kommissar: Darlings, please take my advice. Don’t try to beat us. You can’t. We’re the best. And now I really must go rest my neck. It is sore from looking down on you.

Beca: Okay, just because you’re making me very sexually confused, does not mean that you are intimidating. We have nothing to lose. We have literally nothing! A-cawiedersehen, bitches!

Context: It was long enough for DSM hearing the excuses of Bellas about their a cappella abilities especially their defense on Fat Amy’s ineptitude. After engaged in endless verbal battle, Kommissar intentionally threatened Bellas by warning them.

Firstly, Kommissar threatened Bellas’ face by combining two strategies, i.e. bald on record impoliteness and negative impoliteness strategies. Firstly, She attacked Bellas by clearly warning the Bellas not to compete DSM in World A Cappella Championship, unless Bellas were ready to lose. Secondly, she also said unkind comment about having conversation with Bellas. She ridiculed Bellas’s appearances in which smaller and shorter in body size aspect than Germans. Based on Culpeper, ridiculing was categorized as negative impoliteness strategy.

Receiving the FTAs form her rival, Beca directly responded to counter her. Even though Beca said that Kommissar could not intimidate her, she got intimidated instead. Therefore, Beca chose offensive countering by using positive impoliteness strategy. She called Kommissar and her group with offensive name, i.e. bitches.
The features of offending event by Jay that influenced the verbal duels above were physical appearance in which Bellas body sizes did not look alike as DSM. Bellas were short, while DSM were tall; language in which affected Beca to speak German, ‘a-ca wiedersehen’, since DSM was a German a cappella group; and social-physical setting since they are strangers for each other.

Datum PP.2.15

Host  : Do not, do not!
Fat Amy : (staying her hand out of the ceramics) Sorry.
Host  : That was rude. You do not come to a gentlemen’s house and touch his goose.

Context: Bellas was invited to an exclusive Riff-Off. Firstly, the Host greeted Bella nicely by saying he was the world’s biggest a cappella fan. While he was explaining about the party, Fat Amy impudently almost touched the goose ceramics of his.

In this dialogue, Fat Amy’s face was threatened twice by the Host. Firstly, the Host intentionally damaged Fat Amy’s face in a very direct way when he saw her almost touching his private belonging. Based on Culpeper’s theory, what Host did was classified as bald on record impoliteness. Secondly, the Host still criticized her clearly and harmed her face even more cruelly.

Fat Amy understood why he got upset and delivered the FTAs to her. She evaluated the FTAs with response. As the guest, she responded by

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11Riff = a short musical phrase. As explained by Pitch Perfect Wiki, Riff-off is a variation of a face-off where typically two players compete against each other. All groups compete by singing songs based off the chosen category.
accepting the FTAs and realizing that what she did was inappropriate. She apologized for it.

What influenced the Host to do impoliteness was *behaviour* feature of offending event by Jay. Fat Amy’s ill-manner that she tried to touch his belonging without his permission really invoked the Host. Additionally, the *status* feature also influenced him to deliver FTAs to Fat Amy since he had more freedom to reduce his guest’s ability because he was the house owner.

**Datum PP.2.16**

<table>
<thead>
<tr>
<th>Kommissar</th>
<th>Tiny Mouse! We meet again.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pieter Kramer</td>
<td>Another verbal beat down. Highlight of my day.</td>
</tr>
<tr>
<td>Kommissar</td>
<td>So, have you abandoned your foolish plans to face us at the Worlds?</td>
</tr>
<tr>
<td>Beca</td>
<td>You wish, you gorgeous specimen.</td>
</tr>
</tbody>
</table>

Context: Before the Riff Off started, DSM met Bellas for the second time. This time they, Kommissar and Pieter Kramer, intentionally came close to Bellas to do other verbal aggravation again.

Firstly, after meeting in a car show, Bellas met DSM in the Riff Off before they compete in World A Cappella Championship in Copenhagen. This second meeting was another chance for DSM to engage another verbal duel with Bellas. Bellas’ face was threatened by DSM three times. Firstly, Kommissar, as the leader, absolutely damage Bellas’ face when she saw them. She called Bellas with unpleasant name. From Culpeper’s formulation, it is categorized as positive impoliteness strategy. Secondly, before Bellas could respond, Pieter Kramer as DSM’s co-leader was involved to increase the face
damage of Bellas. Here, he used bald on record impoliteness strategy. By saying so, he sharply meant to attack Bellas. Thirdly, Bellas’ face damage increased again since Kommissar added attacking them. She scorned Bellas about their plan to compete DSM. Scorning the addressee was classified as negative impoliteness strategy.

Receiving many FTAs from her competitor, Beca as the leader of Bellas evaluated them with response. She countered the FTA to Kommissar by choosing OFF-OFF pairing as she used negative impoliteness strategy because she explicitly personalized Kommissar with a negative aspect, i.e. “specimen”.

Furthermore, physical appearance feature still influenced Kommissar to do impoliteness since the small size body that Bellas had, therefore she called them “tiny mouse”. And, what influenced Beca to counter was social-physical setting feature in which relation between Beca and Kommissar was distant. So, it got easier for what Kommissar did triggered Beca to respond.

Datum PP.2.17

Chloe : You shouldn’t have done that, Emily. Now DSM thinks that they have the drop on us.
Emily : I’m sorry. I panicked. I understand if you want me to crawl under a rock and die.

Context: Emily Junk had ruined the Bellas in Riff Off. She sang an original song which was written by her and had not been publicized yet. That was forbidden in a cappella rule. By doing so, Emily had made Bellas lost and, DSM won the Riff Off.
For Chloe, Emily was the only one to blame for Bellas’ loss on the Riff Off. She kept reproaching Emily for she sang her unfinished song. By doing so, Chloe had made Emily felt uncomfortable. Thus, she did positive impoliteness strategy.

Secondly, getting the FTA from her senior in Bellas, Emily responded it by accepting. She apologized for singing her own unpublished song. She explained that she did so because she was panicked because it was her first time to be singing for Riff Off. Being uncomfortable for the blame on her, she said that she was ready to get anything as the punishment for her fault even to die.

Furthermore, the feature that influenced Chloe doing so was behaviour. Singing an original song in a cappella was improper, while all a cappella groups did was covering others’ songs. Then, what influenced Emily to accept the FTA from Chloe was status feature because Emily was just a freshman in Bellas. In short, Chloe had more power to reduce Emily’s ability.

Datum PP.2.18

Beca’s Boss : Okay. Here’s the thing. Um, any kid with ears and a laptop can do that. Dax can do that. All right?
Beca : Right.
Beca’s Boss : So that’s fine if you want a career DJing raves out in the desert. But if you want to write “music producer” on your tax forms someday, then you’ve gotta have an original voice. Do you understand? You gotta show me what you have. Right now, what I have is a demo with mash-ups on it.
Beca : Yeah, yeah. I got lots of stuff to say. I’m just saying it all up.
Beca’s Boss: So, you’re an intern, and everybody else in here is an intern. You’re talented, everybody else in here is talented. So what the hell makes you special? Do you know what I mean?

Beca: (nod)

Context: The place where Beca had an internship was a company of music production. And, the Boss gave Beca a chance to hear her demos since she had helped him and impressed him when recording Snoop Dogg’s new songs. After sending her demos, she asked the Boss’s opinion on them and how the possibility of her future career.

Firstly, impoliteness happened in this dialogue since the face of both participants was unequal, i.e. between Beca and her boss. Beca’s face was threatened by her boss three times. Firstly, The Boss felt disinterested on what Beca did. Instead of producing a fresh song, what Beca did was mashing-up songs. He rejected Beca’s sent demos by replying that everyone could do so-called ‘mash-up’ songs. Being rejected, Beca’s face was damage. According to Culpeper’s theory, what the Boss did was positive impoliteness strategy. Secondly, the Boss also delivered a criticism for Beca’s career future. He advised Beca what she had to do in becoming a music producer like him or even better. This time, the Boss damaged Beca’s face again by delivering the face threatening act clearly. This classified as bald on record impoliteness strategy. Thirdly, the Boss chose to use negative impoliteness strategy combined positive impoliteness strategy. He asked a challenge question with using a taboo word, i.e. “hell”. By saying “So what the hell makes you
special?” the Boss adequately hurt Beca’s face. For him, Beca was as ordinary as other employees whom are in internship.

Secondly, receiving many FTAs from her boss, Beca evaluated them with responses. Firstly, Beca responded her boss by accepting the FTA. She directly said “right” as an agreement toward her boss’s utterance that everyone could mash up songs, and it would not be special for Beca to do it. Secondly, Beca kept accepting the FTAs. She went with an agreement too. Thirdly, Beca evaluated the FTA by accepting it. She did non-verbal communication as she nodded her head as she understood what her Boss’s wants. By accepting the FTAs three times, Beca let her face damaged even more.

Furthermore, the feature that influenced the Boss in threatening Beca’s face was status of offending event, i.e. employer and employee. When one participant was more powerful, he had more freedom to do impoliteness. Besides, that feature also affected Beca to keep accepting the FTAs from her Boss.

Datum PP.2.19

Beca : Is that for class?
Emily : No, it’s just when I get stressed, words sort of flow right out of me and I try and channel them in my song writing…
Chloe : (interrupting) Are we just gonna ignore what happened back there? Guys, hello? The Worlds are right around the corner and you guys are acting like we didn’t just eat big bag of… Ahhh!
Cynthia : Why are you yelling at me? I almost burned to death because of you a-ca-bitches.
Fat Amy : If you almost died, it was only because you were standing in the wrong spot.
Cynthia : No! Flo flipped into me!
Flo: Sure. Blame the minority.
Cynthia: I’m black, gay, and a woman.
Fat Amy: I’m not pointing finger at anybody. It was Legacy’s fault. (pointing on Emily)
Emily: Me? Wait, I didn’t...
Chloe: (interrupting) Obviously, we’re not gonna beat Das Sound Machine at their game. So we need a new plan. Like, now.

Context: Bellas had a convention performance before they compete other a cappella groups in World A Cappella Championship. However, their performance this time did not go as well as everybody’s expectation. What happened while they were performing was chaos everywhere since they brought so many properties to conduct their performance. Unexpectedly, Cynthia Rose was literally on fire that made Bellas had to stop their performance. After the chaos happened in that convention performance, Bellas went back home driving their private bus. On the bus, everybody was silent until the blaming game started as the dialogue above.

Different with the previous data, this datum contained complex verbal duels. In this dialogue, impoliteness happened among Bellas. To begin with, Beca broke the silence among Bellas on the bus by asking Emily Junk whom was writing. Hearing the conversation between Beca and Emily who was not talking over the chaotic performance, Chloe interrupted them. By doing so, Chloe did not only hurt the face of Beca and Emily, but also the rest of Bellas. She attacked their face by intentionally questioning their careless behaviour after the unexpected event–Cynthia almost burned–happened. According to Culpeper’s theory, Chloe did negative impoliteness strategy since she interrupted conversation of Beca and Emily, and asked a challenge question to
Bellas. Besides, she damaged their negative face wants in which their silence act should not be impeded. However, the only one that perceived Chloe’s FTAs as intentional face-attacking was Cynthia. Cynthia felt the blame was on her because she almost burned and caused chaotic performance. Moreover, Fat Amy also threatened Cynthia’s face. Fat Amy did bald on record impoliteness strategy by clearly pointing that it was Cynthia’s own fault for standing in the wrong spot, consequently she got fire on her hair.

The FTAs from Chloe were such as the beginning for blaming game in this dialogue. Since Cynthia, who was sitting in front of Chloe on the bus, perceived that Chloe intentionally addressed the FTAs to her, she evaluated them with responses. Firstly, she chose to deliver defensive countering. She defended herself that the event where she got the fire on her hair was not genuinely her intention. Instead, she said that “I almost burned to death because of you a-ca-bitches”. Secondly, Cynthia evaluated the FTA from Fat Amy also with response. She still defended herself. This time she chose bald on record impoliteness as she directly blamed Flo for flipping into Cynthia that it caused the chaos. Moreover, Flo directly responded by defending herself. Flo perceived that the FTA that was delivered to her was an intention attack for she was minority in the group. Bringing the minority aspect, Cynthia instantly responded by showing that she was the one who right declaring as minority since she was the one who black and lesbian in the group.
The blaming game still continued, and this time Fat Amy who was, at first, pointing on Cynthia was pointing on someone else in order to end the blaming game. Even though she said “I’m not pointing finger at anybody”, she did anyway. She intentionally attacked Emily’s face by pointing on her. What Fat Amy did was categorized as bald on record impoliteness. Then, when Emily was responding Fat Amy’s FTA by defending herself that the fault was not on her, she was interrupted again by Chloe. In this blaming game, Chloe did negative impoliteness strategy with hinder as the sub-strategy twice to damage Bellas’ face.

From the explanation above, behaviour feature of offending event, in which Cynthia got fire on hair, really influenced Chloe and other member to do the blaming game. Besides, status feature also affected Fat Amy to do FTA towards Emily. Emily as the new member had no right enough to do impoliteness specifically when Chloe as the senior interrupted her twice.
CHAPTER IV
CONCLUSION AND SUGGESTIONS

A. Conclusion

After analyzing the impoliteness strategies in dialogues among *Pitch Perfect* characters, the conclusion can be drawn as follows. Firstly, all five strategies of impoliteness were chosen by the characters. Mostly, the characters chose positive impoliteness strategy to attack the addressees. Specifically, characters dominantly damaged the addressees’ face by calling them with offensive names and using obscure language. Besides, characters also threatened the face of the addressees by ignoring or snubbing them, excluding them from an activity, being disinterested on them, using inappropriate identity markers, seeking disagreement, making them feel uncomfortable, and using taboo words. The second most strategy that characters chose was negative impoliteness strategy. The characters frequently condescended, scorned, or ridiculed the addressees. The following chosen strategies that characters slightly chose were bald on record strategy and sarcasm or mock politeness strategy. The less chosen strategy was withhold politeness strategy.

Secondly, the characters, who perceived intentionally attacked by their interlocutors, mostly responded the FTAs by countering back. They generally chose OFF-OFF pairing in which an offence was countered by an offence too. The characters mostly countered by using negative impoliteness strategy.
Specifically, they only countered the FTAs by asking challenge question, hindering or blocking the others, explicitly associating the others with the negative aspect, frightening, and condescending, scorning, or ridiculing. The following counter that characters chose was OFF-DEF pairing in which an offence was countered by a defense. When the character did not counter with an offence, at least they defended themselves. That was still counted as countering as they do not let their face damage increase.

Finally, the verbal aggression could be influenced by features of triggering impoliteness named offending event by Timothy Jay. The feature that most influenced characters to do impoliteness was behaviour feature. Commonly, the unexpected or ill-mannered event became the trigger for characters only in delivering the FTAs at first time, not for the characters in responding the FTAs addressed to them. The following feature was status feature. That feature influenced the characters to attack and to respond the FTAs. From the status among the characters who had done impoliteness in these movies, it was showed that the characters who had higher status and more power did not always attack the less ones, and they also did not always counter FTAs although they had freedom to do so. In contrast, the less powerful characters often more cruelly counter the FTAs from the more powerful characters. The third one that most influence the characters in attacking and countering was social-physical setting feature. The distance between characters and addressees had an effect on verbal attacks. The more distant the relation was, the more cruel the FTAs and responses were.
Moreover, other features that occurred to influence the characters were physical-appearance, intentionality, language, and sex.

B. Suggestion

Since there have not been many researches about impoliteness, it is suggested that the Linguistics students who are interested in pragmatics scope learn more about impoliteness since it is also a study about communicative strategy, beside politeness. Impoliteness can be such a wide contribution in studying language. Besides, it is also suggested to apply the impoliteness theory on different research objects, the natural dialogues are preferable. Finally, for general readers, it is necessary to understand that impoliteness has given the comprehension about using communicative strategy in some contexts where the politeness cannot cover them. So, the readers are expected to know and to be aware when and where they could employ their utterances that possibly offense their interlocutors.
WORK CITED


APPENDIXES

Note:

a. INT. stands for interior which means the conversation is ongoing in interior,

b. EXT. stands for exterior which means the conversation is ongoing at exterior.

TRANSCRIPT OF PITCH PERFECT MOVIE

INT. THE INTERNATIONAL CHAMPIONSHIP OF COLLEGIATE A CAPPELLA HALL

(ON THE STAGE TREBLEMAKERS IS VOCALIZING AND SINGING POP-DANCE SONG)

(AT THE BACKSTAGE)

SENIOR BELLAS : Chloe, look at you. You're a mess. You're unfocused. You're unreliable. And your breath smells like egg. Like, all the time.

CHLOE : (SILENT)

SENIOR BELLAS : I can't believe the Bellas are being passed on to you two slut bags after we graduate. Just don't eff up your solo.

(SONG END)

(TREBLEMAKERS GO TO BACKSTAGE)

BUMPER : Good luck out there! Seriously, you girls are awesome... ly horrible. I hate you. Kill yourselves. Girl power! Sisters before misters!

ALL BELLAS : (SILENT)

SENIOR BELLAS : All right, ladies, it's now or never. Hands in!

ALL BELLAS : One, two...

(ON THE STAGE)

THE MC : Up now, the Barden Bellas!

(BELLAS STARTS SINGING)

(VOCALIZING)

(SINGING MELLOW POP SONG)

(AUBREY VOMITS WHILE SINGING)

JOHN : No! Holy...

GAIL : This is a surprise! This has never happened! Now, this is how you bring some excitement to the International Championship of Collegiate A Cappella.
JOHN: She had a week’s worth of lunch and lost it.

**INT. BECA AND KIMMY JIN’S DORM**

BECA: Hey. You must be Kimmy Jin. I'm Beca.

KIMMY JIN: (SILENT)

BECA: No English?

KIMMY JIN: (SILENT)

BECA: Yes English?

KIMMY JIN: (SILENT)

BECA: Just tell me where you're at with English.

KIMMY JIN: (SILENT)

(KNOCKS ON DOOR)

DR. MITCHELL: Hey, you must be Beca's roommate. I'm Dr. Mitchell, Beca's dad. I teach Comparative Literature here. So, when did you get here? How did you get here?

BECA: Took a cab. Didn't wanna inconvenience you and Sheila. How is the stepmonster?

DR. MITCHELL: She is fine, thank you for asking. She's actually in Vegas at a conference...

BECA: No, Dad, I don't actually care. I just wanted to say "stepmonster."

DR. MITCHELL: Oh...

(FEW SECONDS LATER)

DR. MITCHELL: So, have you guys been out on the quad yet? In the springtime, all the students study on the grass.

BECA: I don't wanna study on the grass, Dad. I need to move to LA and get a job at a record label and start paying my dues.

DR. MITCHELL: Here we go again. You know, Beca, DJing is not a profession, it's a hobby. Unless you're Rick Dees or someone awesome.

BECA: That's not... I... I wanna produce music. I wanna make music, Dad.

DR. MITCHELL: But you're going to get a college education first. For free, I might add. End of story.

**EXT. THE BOOTH OF BARDEN BELLAS AT ACTIVITIES FAIR**

AUBREY: Just keep flyering. We have tradition to uphold.

CHLOE: How about we just get good singers?

FAT AMY: What? Good singers? What?

CHLOE: Hi. Can you sing?

FAT AMY: Yeah.

CHLOE: Can you read music?

FAT AMY: Yeah.

CHLOE: Can you match pitch?

FAT AMY: Try me.
(SINGS NOTE)
(MATCHING NOTE)
(TRAILS OFF)

AUBREY : That was a really good start.
CHLOE : What's your name?
FAT AMY : Fat Amy.
AUBREY : Um... You call yourself Fat Amy?
FAT AMY : Yeah, so twig bitches like you don't do it behind my back.
AUBREY : I will see you in auditions, Fat Amy.

(FEW MINUTES LATER, CHLOE AND AUBREY KEEP LOOKING FOR NEW MEMBERS)

CHLOE : What about her?
AUBREY : I don't know. She looks a little too alternative for us.
CHLOE : Hi, any interest in joining our a cappella group?
BECA : Oh, right, this is, like, a thing now.
CHLOE : Totes. We sing covers of songs but we do it without any instruments. It's all from our mouths. There's four groups on campus. The Bellas. That's us. We're the tits. The BU Harmonics. They sing a lot of Madonna. The High Notes. They're not particularly motivated. And then there's... (treblemakers are vocalizing)

CHLOE : So, are you interested?
BECA : It just, it's pretty lame.
AUBREY : A-ca-scuse me? Synchronized lady dancing to a Mariah Carey chart topper is not lame.
CHLOE : We sing all over the world and we compete in national championships.
BECA : On purpose?
AUBREY : We played the Cobb Energy Performing Arts Centre, you bitch!

EXT. THE BOOTH OF TREBLEMAKER

BENJI : Hi. Hi. Benjamin Applebaum. I saw you guys perform at a Mall of America like three years ago. Totally changed my life. I have not stopped thinking about you since.
BUMPER : Thank you. Yeah.
BENJI : And, Bumper, huge fan. Your arrangement of Lovin' Spoonful's Do You Believe in Magic inspired me to become a certified illusionist.
BUMPER : Wow. The smell of your weird is actually affecting my vocal cords, so I'm gonna need you to scoot. Skedaddle.
BENJI : But why don't we just exchange emails, and then totally hang out right now, together?
INT. BECA’S DORM
DR. MITCHELL : Beca. Beca, wake up. Funny, this doesn't look like your Intro to Philosophy class.
BECA : (WAKING UP) I'm posing an important philosophical question. If I don't actually go to that class, will it still suck?
DR. MITCHELL : Look, honey. College is... It's great. You get to create memories here, I see it every day. You just have to give it a chance.
BECA : I got a job at the radio station.
DR. MITCHELL : Oh, great, that place. Yeah, it's dark and dirty and has like, what, those three weirdos who work there?
BECA : Well, four now.

INT. BATHROOMS OF DORM
(BECA SINGS DRAMATIC POP SONG)
CHLOE : You can sing!
BECA : Dude!
CHLOE : You have to audition for the Bellas. See you at auditions!

INT. THE AUDITIONS HALL
(CHLOE AND AUBREY ARE PASSING BY BUMPER)
BUMPER : Hey, Bellas, remember when you tried to play in the big leagues and you choked? That should really be a lesson to everyone. If you sing the same boring, girly shit every year, you will blow chunks. All over the place. Vomit everywhere.
AUBREY : My fellow a-ca-people. We will not let egotistical, big-headed, garbage dirtballs, whoever you may be, get in our way. I promise you, we will return to the ICCAs and finish what we started last year.
MC : And here's the first one up. Good luck.
DONALD : Whenever you're ready, dude.
CYNTHIA : Yeah, hi, my name is Cynthia Rose.
DONALD : Not a dude. It's not a dude.

(ALL AUDITIONS VOCALIZING)
(SINGING POP-ROCK SONG)

INT. BASECAMP OF BARDEN BELLAS
AUBREY : The sopranos. Jessica, Mary Elise, Lilly. The mezzos. Cynthia Rose, Stacie, Kori. And our altos. Fat Amy, Denise, Ashley, and Beca. We shall begin by drinking the blood of the sisters that came before you.
CHLOE : Now, if you'll place your scarves in your right hand.
AUBREY: I, sing your name...

BELLAS: I... (ALL SINGING THEIR NAMES)

AUBREY: promise to fulfill the duties and responsibilities of a Bella woman.

BELLAS: Promise to fulfill the duties and responsibilities of a Bella woman.

AUBREY: And I solemnly promise to never have sexual relations with a Treblemaker or may my vocal cords be ripped out by wolves.

BELLAS: And I solemnly promise to never have sexual relations with a Treblemaker or may my vocal cords be ripped out by wolves.

AUBREY: You are all Bellas now. Ladies, welcome to a-ca-initiation night. Prepare to soften the beach.

INT. BASECAMP OF BARDEN BELLAS

(ALL BELLAS START PRACTICING)

(VOCALIZING)

(PRACTICING ENDS)

AUBREY: Okay. Don't forget to pick up your performance schedules. We have a gig next week. That's right. Next week. You guys, it's the Sigma Beta Theta's Annual Fall Mixer.

BELLAS: (SILENT)

AUBREY: Okay. Hands in, Bellas.

BELLAS: (SILENT)

AUBREY: Hands in, a-ca-bitches!

BELLAS: Okay.

AUBREY: Sing "ah" on three...

(ALL SINGING ASYNCHRONOUSLY)

EXT. IN FRONT OF SBT’S DORM

(BARDEN BELLAS ARE SINGING)


AUBREY: I am so sorry, Howie. I know we're not performance ready.

HOWIE: I wanted the hot Bellas, not this barnyard explosion. I'm not paying for this. Let's go. Come on.

(ALL BELLAS ARE GOING TO THEIR BASECAMP)

AUBREY: Well, I hope you all remember the way you feel right now, so you will never wanna feel this way again. Chloe, your voice didn't sound Aguilera at all. Chloe, for serious, what is wrong with you?

CHLOE: I have nodes. I found out this morning.

BECA: What are nodes?

FAT AMY: Vocal nodules. The rubbing together of your vocal cords at above-average rates without proper lubrication.

EXT. BARDEN UNIVERSITY FILED

JESSE: What's up, weirdo?

BECA: Okay. What's this?

BECA: Yeah.

JESSE: Okay, so what do you wanna watch first?

BECA: Wanna do something else? We could relive my parents' divorce. Or visit a gynecologist.

JESSE: What, do you not like movies or something? Like, any movies? You don't... What the hell is wrong with you? How do you not like movies? Not liking movies is like not liking puppies.

BECA: They're fine. I just get bored and never make it to the end.

JESSE: The endings are the best part. So, are you guys getting ready for the riff-off?

BECA: What the hell is a riff-off?

INT. DORM OF BECA AND KIMMY JIN
(BECA AND JESSE ARE WATCHING BREAKFAST CLUB)
(ROCK MUSIC STOPS)

KIMMY JIN: The white girl is back.

JESSE: And I'm out. Always a pleasure, Kimmy Jin. So... Excuse me. Excuse me.

INT. BASECAMP OF BARден BELLAS
(BELLAS FINISHES PRACTICING)

AUBREY: Chloe, you gotta be able to hit that last note.

CHLOE: I can't. It's impossible. And it's because of my, my nodes.

FAT AMY: Her nodes. Her nodes.

AUBREY: Well, if you can't do it, then someone else needs to solo.

CHLOE: I think Beca should take my solo.

AUBREY: Well, Beca doesn't want a solo, so...

BECA: I would be happy to do it if I got to pick a new song and do an arrangement.

AUBREY: Well, that's not how we run things here.

CHLOE: Aubrey, maybe Beca has a point. Maybe we could try something new.

AUBREY: A-ca-scuse me? You can sing Turn the Beat Around and that's the last I wanna hear of this.

BECA: That song is tired. We're not gonna win with it. If we pull samples from different genres and layer them together, we could make some...

AUBREY: Okay, let me explain something to you because you still don't seem to get it. Our goal is to get back to the finals and these songs will get us there. So, excuse me if I don't take advice from some alt-girl
with her mad lib beats, because she's never even been in competition. Have I made myself clear?

BECA : Crystal. I won't solo.

INT. HALL OF THE 2012 SOUTHEASTERN REGIONAL COMPETITION

JOHN : Welcome, ladies and gentlemen. The 2012 southeastern regional competition has officially begun.

GAIL : Yes, and we are live from Carolina University. It's a new season for a cappella. The regionals begin the long road to Lincoln Center where all of these youngsters hope to one day win a trophy by making music with their mouths.

THE MC : Let's give it up for the Barden Bellas!

(BELLAS PLAY NOTE)

(BELLAS ARE SINGING MELLOW POP SONG)

GAIL : The Barden Bellas bringing back the same song they sang at last year's finals. And all eyes will be on senior Aubrey Posen. She could toss some cookies at any moment.

(AUBREY SINGS WELL WITHOUT VOMITING AS LAST YEAR)

GAIL : And she makes it through, folks. No cookie toss.

INT. IN THE MIDDLE OF ROAD, THE BUS OF BELLAS IS RUNNING OUT OF GAS

FAT AMY : I think we're just running out of gas.

AUBREY : No, that can't be. You just filled the tank.

(BUS'S ENGINE STOPS)

FAT AMY : And we're out.

AUBREY : A-ca-scuse me?

FAT AMY : A-ca-believe it. Man, what are we gonna do?

CHLOE : Maybe we could call...

INT. BELLAS AND TREBLES ARE IN THE SAME BUS, TREBLES' BUS

BUMPER : So, Bellas, what boring, estrogen-filled set have you prepared for us this evening?

FAT AMY : Excuse me? But you guys are gonna get pitch-slapped so hard your man boobs are gonna concave.

INT. HALL OF INTERNATIONAL CHAMPIONSHIP OF COLLEGIATE A CAPPELLA SEMI FINALS

BENJI : Five minutes, Bellas.
AUBREY: A-ca-huddle, now. The top two teams go to the finals, so we just have to beat one of them. And if we do it exactly how we rehearsed it, we will get there, okay? Exactly. Hands in.

THE MC: Put your hands together for the Barden Bellas!

(BELLAS ARE VOCALIZING)

JOHN: Here we go again.
GAIL: Looks like they're sticking with what they know.

(BELLAS ARE SINGING THE SAME MELLOW POP SONG)
(BECA SINGS ANOTHER SONG WHICH IS NOT IN THE BELLAS' LIST)

JOHN: A little tension on the stage tonight.
GAIL: Claws are out.

(AT THE BACKSTAGE)
AUBREY: What the hell, Beca? Were you trying to screw us up?
BECA: Are you serious?
AUBREY: Newsflash. This isn't the Beca show.
BECA: Okay, I'm sorry that I messed you up, but in case you hadn't noticed, everybody pretty much dozed off during our set.
AUBREY: It's not your job to decide what we do and when we do it.
BECA: If this is what I get for trying... (LEAVES BELLAS)
BENJI: Beca? Beca, wait.

INT. WHEN SPRING BREAK, AUBREY IS AT GYM

(CELL PHONE RINGS)
AUBREY: This is Aubrey Posen. Yes, thank you, sir. I look forward to seeing you again at Lincoln Center.

INT. BASECAMP OF BARDEN BELLAS

AUBREY: Okay. The a-ca-gods have looked down on us and they have given us a second chance.
CHLOE: I texted Beca.
AUBREY: You did what?
CHLOE: She makes us better.
AUBREY: That's not an opinion for you to have, Chloe.
CHLOE: Why? Because it's not yours? You're not always right, you know.
AUBREY: We will win without her.
CHLOE: (HUFFS) I have been there for you for so many years, and all you do is treat me like...
FAT AMY: All right, no, okay, just shut up! Everyone! Come on, I joined this group so I could hang out with a bunch of really cool chicks. And also 'cause I was really sick of all my boyfriends and I need to get
away from that. But this is some serious horseshit. What's that smell? Stinks everywhere. I don't wanna be like the old Bellas.

CYNTHIA : Yeah, I wanna be how we are now.
CHLOE : We should have listened to Beca.
AUBREY : Oh, so it's my fault?
CHLOE : That's not what I'm saying.
AUBREY : No, no, no, that's what you're all thinking, isn't it? That I'm the jerk.
          I am the girl obsessed with winning.
CHLOE : Aubrey, you're too controlling and it's gonna ruin all of us.

(BECA COMES SUDDENLY)
BECA : Guys, stop! What is going on?
AUBREY : Nothing. Nothing. This is a Bellas rehearsal.
BECA : I know. I just wanted to say that I'm sorry. and I shouldn't have changed the set without asking you guys. And I definitely shouldn't have left. I let you guys down and I'm really sorry.
AUBREY : Beca, I know that I've been hard on you, okay? I know that I have been hard on everyone here.
BECA : I guess we don't really know that much about each other. About most of you, really.

INT. HALL OF FINAL OF THE 2012 INTERNATIONAL CHAMPIONSHIP OF COLLEGIATE A CAPPELLA
THE MC : Welcome back to the International Championship of Collegiate A Cappella. This next group, they need no introduction, but I'll do it anyway! The Barden University Treblemakers!

(AUDIENCE CHEERING)
(ALL VOCALIZING)
(TREBBLES ARE SINGING FUNKY R&B SONG)
GAIL : Oh, the Trebles closing it strong like always.
JOHN : Absolutely tight. It's gonna be very hard to beat that tonight.

THE MC : Okay, next performance. Ladies and gentlemen, the Barden Bellas!

(PLAYS NOTE)
(ALL VOCALIZING)
(BELLAS ARE SINGING NEW WAVE LOVE SONG)
(VOCALIZING)
(SINGING URBAN DANCE SONG)
(AUDIENCE CHEERING WILDLY)

TH MC : Weren't they incredible? Wow! Ladies and gentlemen, let's give it up again for the Barden Bellas!
TRANSCRIPT OF _PITCH PERFECT 2_ MOVIE

INT. KENNEDY CENTER
JOHN : Welcome back, a cappella enthusiasts. My name is John Smith, and sitting here to my left is Gail Abernathy-McCadden-Feinberger. You're listening to Let's Talk-Appella, the world's premiere downloadable a cappella podcast.
GAIL : We are coming to you live from the nation's capital, where the Barden University Bellas are about to rock the historic Kennedy Center.
JOHN : Boy, these girls have broken down every single barrier in their path, haven't they, Gail?
GAIL : Absolutely, John. The first all-female group to win a national title, three-time defending champs, and now, here they are, performing for the President of the United States on his birthday.

(ALL APPLAUDING)
(BELLAS SINGING DANCE-POP SONG)
JOHN : Here's Beca Mitchell, leader of the group.
GAIL : There is so much happening on stage, I don't even know where to look.

(FAT AMY IS SINGING AND DANGLING FROM THE CEILING)
GAIL : Whoa! Another surprise!
JOHN : An overweight girl dangling from the ceiling. Who hasn't had that dream?
GAIL : Lots of us.

(SUDDENLY FAT AMY'S PANTS JUST GETS TORN WHILE SINGING AND DANGLING)
(AUDIENCE GASPS)
GAIL : No!
JOHN : Okay, she has no underwear on.
GAIL : Oh, my God. Who is on top of this? What kind of person...
JOHN : Holy cow! Take her back up. She's turning.
GAIL : Pull her up already!
JOHN : She's turning. Brace yourselves.
GAIL : No. She's coming. She's coming! Not the front! Nobody wants to see the front!
JOHN : Oh, no!

(AUDIENCE GASPS)

INT. ROOM OF THE DEAN OF BARDEN UNIVERSITY
THE DEAN : Ladies, you have dragged the good name of Barden University into the gutter. And you've really upset these people whose names I've already forgotten.
JOHN  : Your little southern exposure in front of our Commander-in-Chief has irreparably damaged the entire institution of a cappella. Unfortunately, an example must be made.

GAIL  : It is the decision of this governing body that the Bellas are hereby suspended from competing at the collegiate level.

JESSICA : What?

GAIL : The terms of your suspension are laid out in this document. I'm sorry, but it's over.

BECA : Okay, can we be reasonable? Fat Amy apologized. This was an accident.

GAIL : Was it?

CHLOE : (GASPING) You're taking us off of our victory tour? Who's gonna sing the national anthem at the Puppy Bowl?

GAIL : You're being replaced by the European champions. A German group of total professionals.

JOHN : In other words, they're gonna keep their pants on.

CHLOE : Okay, can't hold any auditions. We don't need your ranks to grow like a fungus.

CHLOE : Oh, so that's it, then? So, basically, the Bellas are over?

JOHN : Look, ladies. I'm sorry that this disciplinary action has shocked you.

CHLOE : Oh, hold on. There is nothing in here that strips us of our national title. And if we're still reigning champs, then we are automatically invited to represent America at the World Championships this spring.

GAIL : Ah, yes, the World Championships of A Cappella, where, every four years, groups from around the globe compete for world domination.

JOHN : Yeah. Yeah. Well, look, ladies, we can't stop you from going to the Worlds competition. It's not gonna help your case here.

GAIL : Not at all.

BECA : What if we win it?

JOHN : What if you win it?

GAIL : (SCOFFING)

JOHN : Like, you... You out-perform the other groups? (LAUGHING) How do you fit such big dreams in such a small body? What if you win it?

(JOHN AND GAIL ARE LAUGHING)

EXT. OUT OF THE DEAN'S ROOM

CHLOE : This is the biggest challenge that any of us have ever faced.

STACIE : Well, I will do whoever it takes in order for us to get back to the top.

FAT AMY : You mean "whatever" it takes.

STACIE : Yeah, I'll do that, too.

(BECA IS ON THE PHONE)
BECA: That's great news. Yes. No, I can start Monday. I'm, like, I'm pretty cool. You're gonna like me.

(BELLAS ARE SETTING A PLAN)
CHLOE: We need to attack this problem head-on. I want 100% commitment and laser focus, right? Beca.
BECA: Yeah.

INT. BARDEN BELLAS’ DORM
CHLOE: Okay, we are officially registered. Update your passports, ladies, because we are going to the very sunny, very beautiful, Copenhagen!
FAT AMY: Yeah! Nice!
CHLOE: It looks like the competition has been dominated by that stupid German group that took over our tour.
STACIE: You mean "stole" our tour.
FAT AMY: We need to scout those Deutsche-bags.
FLO: Yeah.

INT. IN FRONT OF BECA’S INTERNSHIP COMPANY
BECA: Dude, why do I feel so guilty? I've given a lot to the Bellas, right? It's, like, three years of my life.
JESSE: Yeah, Bec, you should not feel guilty at all about taking your shot.
BECA: Okay.
JESSE: Go.

INT. BECA’S INTERNSHIP COMPANY
BECA’S BOSS: Okay, everybody, huddle up. Let's go, let's go, let's go! Get up! Come on! To the table, please! To the table! Last one at this table has to help Frank watch YouTube videos to find the next Justin Bieber.
EMPLOYEES: (WALKING TO THE TABLE WITHOUT SAYING ANYTHING)
BECA’S BOSS: Okay, my people, check it out. That is the Lion himself. That is the legendary Snoop D-O-Double-G singing White Christmas at a tree-lighting ceremony in Moscow. And he was so moved by the power of music to unite the world or some shit, that now he wants to drop his own cool Christmas album. And because I sleep on a bed of Grammys, he has decided to hire me to produce it. Now...
DAX: But Snoop Dogg already dropped a Christmas album.
BECA’S BOSS: (POINTING ON DAX) If you had listened to the album like I did, stranded in the air with T.I. on a golden hang glider, then you would have known that none of the songs were the classics. I've had to listen to that album on two separate occasions. Hang glider with T.I. And also a rocket ship that
Eminem has built. It doesn't go anywhere, but he's got dreams for it, okay? So I need you to close your mouth. Herein lies the problem, everybody.

BECA’S BOSS: Last time I checked, there are over a million Christmas albums with the same 10 damn songs on them. So, guys, I'm telling you, man, I need all hands on deck right now to come up with ideas on how to make this one stand out. Okay? You got it?

EMPLOYEES: (SILENT)
EMPLOYEES: (SILENT)

INT. BARDEN BELLAS’ DORM
(DOORBELL RINGING)

EMILY: (STAMMERING) I just came from auditions. You guys weren't there. I was hoping for the chance to sing for you.

FAT AMY: No, can't help you. We're not allowed to take anyone else new.

EMILY: I'm a Legacy. Junk. Junk. My mom was a Bella.

CHLOE: Your mother is Katherine Junk?

STACIE: Who?

CHLOE: Only the top bitch of the 1981 Bellas. She pioneered the syncopated booty shake. And word is she has a five-octave vocal range. If a Legacy wants to audition, we have to let her. Okay, um... Show us what you got.

EMILY: Yeah. Okay, um, I'd like to perform an original song that I've been working on.

(EMILY STARTS SINGING HER ORIGINAL SONG)

CHLOE: She's pretty good. Can't we take her? Technically, she came to us, so really we're not breaking any rules.

STACIE: Yeah. It's the perfect loophole.

CHLOE: So, welcome to the Bellas!

EMILY: O-M-a-ca-G! Whoo! So, when does initiation start?

INT. AT ATLANTA INTERNATIONAL AUTO SHOW

FLO: Remind me again why we are at a car show.

CHLOE: We're here for one reason and one reason only. To scout the competition.

EMILY: It's totally gonna help us win the Worlds if we know what we're up against.

CHLOE: (SIGHS) All right. Now, where are those tour thieves? What the... This all should have been ours! I hate these Germans.

(DAS SOUND MACHINE STARTS Performing)

KOMMISSAR: We are Das Sound Machine. A German collective, operating in concert to create sonic mastery. What better way to appreciate automotive perfection?
(DAS SOUND MACHINE IS SINGING ALTERNATIVE ROCK SONG)
(VOCALIZING)
(SONG ENDS)
(AUDIENCE CHEERING)

KOMMISSAR : Barden Bellas. You came here to see us? Is it because you are... What do the American kids say, "Jelly"?
CHLOE : We are so not "jelly."
KOMMISSAR : We should really thank you for making this tour a reality, you know, with your bumbling ineptitude. We should send them something. Fruit basket?
PIETER KRAMER : Yum, yum.
KOMMISSAR : Or would you prefer mini-muffins?
BECA : Okay, we didn't come here to start something with you guys. We just wanted to check you out before the Worlds, where we're gonna kick your ass.
KOMMISSAR : (STEPS CLOSER) You? You are the kicker of ass?
BECA : Yeah.
KOMMISSAR : You are so tiny. Like an elf. Or is it a fairy? You are like a troll.
BECA : You are physically flawless.
KOMMISSAR : Thank you.
BECA : But it doesn't mean I like you.
CHLOE : We are not scared about the Worlds, because when the Bellas hit the stage, we are gonna blow minds.
FAT AMY : That's not my name.
PIETER KRAMER : I don't know your name. Could be anything. Obese Denise, Inflexible Tina, Lazy Susan.
FAT AMY : Mein name ist Fat Amy, und I eat krauts like you for lunch.
KOMMISSAR : Darlings, please take my advice. Don't try to beat us. You can't. We're the best. And now I really must go rest my neck. It is sore from looking down on you.
BECA : Okay, just because you're making me very sexually confused, does not mean that you are intimidating. We have nothing to lose. We have literally nothing! A-ca wiedershe...
BECA’S BOSS : Who are you?
BECA : Nobody. Literally nobody. I just had a thought.
BECA’S BOSS : No, okay, okay. Sure. Nobody else has an idea. Let's, uh, do it exactly the same way. Again.

*(SNOOP DOGG SINGS CHRISTMAS CAROL)*
*(BECA DOES SAMPLING BEATS AND SINGING)*
*(SONG ENDS)*
BECA’S BOSS : You can sing.
BECA : Um, yeah, I'm a three-time collegiate a cappella champion, so... We're both huge successes in our fields.
BECA’S BOSS : Yeah. Yeah, let's say that. Uh, what do you do here?
BECA : I just get coffee and burritos and stuff. I wanna produce music.
BECA’S BOSS : If you have any demos you'd like me to listen to, I'll make the time.
BECA : Oh, seriously?
BECA’S BOSS : Mmm-hmm. Seriously, yeah.

**INT. BARDEN BELLAS’ DORM**
BECA : This was on the porch.
CHLOE : Ooh. What is that? Looks fancy.

*(CHLOE OPENS THE INVITATION LETTER)*
CHLOE : Looks like we've been invited to sing at some kind of a party.
EMILY : We're going to sing? Finally!

**INT. HOUSE OF NATIONAL A CAPPELLA LASER NINJA DRAGON LEAGUE**
*(BELLAS MAKE FART SOUND AS THE PASSWORD TO GET IN)*
THE HOST : Bellas! I'm so glad you all came. Come on in. Standing in front of you, ladies, happens to be the world's biggest a cappella fan.
BECA : We found you! What can we do for you?
THE HOST : So, last week when I was having a tinkle, it occurred to me...

*(FAT AMY TOUCHES THE HOST’S CERAMICS)*
THE HOST : Do not, do not!
FAT AMY : Sorry.
THE HOST : That was rude. You do not come to a gentleman's house and touch his goose.
BECA : So are we early, or...
THE HOST : Actually, you're pretty late. Come on, let's go! This is the big time.

*(MUSIC PLAYING)*
*(CHLOE GASPS WHEN SHE SEES DAS SOUND MACHINE)*
KOMMISSAR : Tiny Mouse! We meet again.
PIETER KRAMER : Another verbal beatdown. Highlight of my day.
KOMMISSAR: So, have you abandoned your foolish plans to face us at the Worlds?

Beca: You wish, you gorgeous specimen.

(THE RIFF-OFF STARTS)

The Host: Welcome! Welcome to the first ever showdown of the National A Cappella Laser Ninja Dragon League! Okay, let's meet our teams. First we have The Treblemakers! ...Barden Bellas! ...Tone Hangers! And a cherry on top And taking a break from their national tour, Das Sound Machine!

(ALL DSM CHANTING)

The Host: Well, here's how this is gonna work. When I point to you, you sing a song from one of the categories that's gonna appear up there on the big board. There's only one rule. You have to meet the beat. Here, come here. But you have to do it "Follow the Leader" style. If you can't carry the tune, the whole team's out. As in, you gone! All right, let's get this thing started. Let's take a look at the first category.

The Host: Ooh. Songs about butts. Think about what you're gonna sing. Let's start with Das Sound Machine!

(DSM SINGING R&B SONG)
(TONE HANGERS SINGING FUNK SONG)
(BELLAS SINGING HIP-HOP SONG)
(TREBEMAILAKERS EVENTUALLY SINGING A SONG BY CHANGING THE LYRICS)
(TREBEMAILAKERS IS CUT OFF)
(THE RIFF-OFF CONTINUES AND ONE BY ONE OF GROUPS IS CUT OFF)
(BELLAS AND DSM ARE TWO GROUPS LEFT AS TWO FINALISTS)
(DSM SINGS)
(BELLAS SING)
(DSM SING)
(BELLAS TURN)

Emily: (EMILY SINGS HER ORIGINAL SONG) I got all I need when I got you and I 'Cause I look around me and see a sweet life I'm stuck in the dark but you're my flashlight

Chloe: What?

Emily: (CONTINUES SINGING) You're getting me, getting me through the night...

The Host: I'm sorry. What '90s hip-hop jam is that again?

Emily: Um... More like a 21st century jam. That's it. Yeah. I wrote it.

The Host: (STEPS CLOSER TO EMILY) You're saying it's an original?

Emily: Yes, I'm saying it's an original.

All: Boo! (ALL BOOING)
BUMPER: Go home, little girl! Our jam is covers! We spit on originals!
The Host: In light of this embarrassing and unprofessional information, I am forced to declare... Das Sound Machine is the winner!
 DSM: Yeah! Whoo! Yeah! Yeah!

(Bellas Walk a Lil Bit Away of the Crowd)
Chloe: You shouldn't have done that, Emily. Now DSM thinks that they have the drop on us.
Emilly: I'm sorry. I panicked. I understand if you want me to crawl under a rock and die.
Beca: Hey, we don't want... Hey, we don't want that. Okay.

INT. BECA’S INTERNSHIP COMPANY
Beca: Hey, I know you're crazy busy, but have you had a chance to check out those demos?
Beca: This dead air between us is a good sign.
Beca’s Boss: (Sighs) Look, you got a great ear, you proved that in the booth, and I was super excited to hear what else you had and what you gave me was more mash-ups.
Beca: That's sort of what I do.
Beca’s Boss: Listen, Reggie. Is it "Reggie"?
Beca: "Beca."
Beca’s Boss: Okay. Here's the thing. Um, any kid with ears and a laptop can do that. Dax can do that. All right?
Beca: Right.
Beca’s Boss: So that's fine if you want a career DJ-ing raves out in the desert. But if you want to write "music producer" on your tax forms someday, then you've gotta have an original voice. Do you understand? You've gotta show me what you have. Right now, what I have is a demo with mash-ups on it.
Beca: Yeah, yeah. I got lots of stuff to say. I'm just saving it all up.
Beca’s Boss: Look... So, you're an intern, and everybody else in here is an intern. You're talented, everybody else in here is talented. So what the hell makes you special? Do you know what I mean?
Beca: (Nods)
Beca’s Boss: That's good. So what I'm gonna do is I'm gonna give you one more shot to show me who you are as an artist. Okay? Do not waste it.
Beca: No, sir, will not waste it.
Beca’s Boss: I really hope you don’t, for your sake. 'Cause I would hate to think that singing covers in an a cappella group is all you can do.

INT. ON BELLAS’ BUS
Emilly: Hey, guys, it's my first performance.
CHLOE : Calm down. It's just a chance for us to rehearse for Worlds. As far as I can tell, it's just for a bunch of old people.

INT. THE HALL WHERE BELLAS PERFORMING BEFORE THE WORLDS COMPETITION
JOHN : Three, two... Hey, everybody. Welcome back to Let's Talk-Appella, the portable podcast edition.
GAIL : We are following the story of the embattled Barden Bellas on their road to redemption. Trying to crawl their way back into the public's affection. And if they can just hold off showing us any more of their genitalia, they may make it to the World Championship.
JOHN : Stepping onto the stage, the Barden Bellas.

(BELLAS HUMMING)
(SINGING ELECTROPOP SONG)
JOHN : Whoa! This is some exciting stuff. A lot going on up there. Let's hope there are no props.

(BELLAS SHOW PROPS ON THE STAGE)
GAIL : Oh, they brought the props out, John.
JOHN : And there are the props. This is more of a circus act than an a cappella performance.

(CHAOS ON THE STAGE)
LILLY : Whoa!
GAIL : Look at this!

(CYNTHIA IS ON FIRE WHILE SINGING)
FAT AMY : She's on fire! She's on fire!
CYNTHIA : Oh, my God! I'm on fire!
JOHN : Now they lit one on fire. Good day! Good heavens!
GAIL : (GASPS) Oh.

FLO : I'm coming!
CYNTHIA : Oh, my God, I can't breathe! I can't breathe, girl! Fat Amy, I can't breathe!

INT. ON BELLAS’ BUS AFTER PERFORMING
BECa : Is that for a class?
EMILY : No, it's just when I get stressed, words sort of flow right out of me and I try and channel them in my songwriting...
CHLOE : (INTERRUPTING) Are we just gonna ignore what happened back there Guys, hello? The Worlds are right around the corner and you guys are acting like we didn't just eat a big bag of... Ahhh!
CYNTHIA: Why are you yelling at me? I almost burned to death because of you a-ca-bitches.

FAT AMY: If you almost died, it was only because you were standing in the wrong spot.

CYNTHIA: No! Flo flipped into me!

FLO: Sure. Blame the minority.

CYNTHIA: I'm black, gay, and a woman.

FAT AMY: I'm not pointing the finger at anybody. It was Legacy's fault.

EMILY: Me? Wait, I didn't...

CHLOE: (INTERRUPTING) Obviously, we're not gonna beat Das Sound Machine at their game. So we need a new plan. Like, now. At times like these, there's only one thing for us to do. We're going on a retreat.

EXT: BELLAS ON RETREAT

EMILY: This place is sweet!

CHLOE: It's nice, right?

BECA: I need to find somewhere to charge my laptop. How'd you hear about this place?

AUBREY: From yours truly. Hello, Bellas.

BELLAS: Aubrey!

AUBREY: Okay, girls. Oh, wow. Hi! You must be Emily.

EMILY: Hey, hey.

AUBREY: Welcome to The Lodge at Fallen Leaves, where Fortune 500 companies send their employees to build teamwork skills.

BECA: You run this whole place?

AUBREY: You know, I realized I had a knack for barking orders and bending people's will. So I made a career out of it. Which reminds me, (SHOUTING) fall in line, Bellas!

CYNTHIA: She ain't changed.

AUBREY: No slouching! No straggling! I see you, Jessica.

BELLAS: (FALLING IN LINE WITH NO SOUND)

EXT. DAY 2 IN RETREAT CAMP

(AUBREY BLOWS THE WHISTLE)

AUBREY: Up and at 'em, Bellas! Come on! Let's go! Let's go! Let's wake up! Let's do this! Come on! Pick up the pace, girls! Come on! Today we are going back to the basics to re-learn how to sing as a group, while also enduring death-defying team-building trust exercises.

CHLOE: What a great idea!

AUBREY: Okay, so let's begin.

(SINGING BOOGIE-WOOGIE SONG)

(ALL SINGING)

(BELLAS ARE SINGING WHILE THEY ARE DOING OUT-BOUND ACTIVITIES)
(VOCALIZING)
(SONGS END)

AUBREY : Okay, that was two steps away from being almost fine.
BECA : Sorry, what are we doing?
CHLOE : We're rediscovering our sound.
BECA : Are we? 'Cause it feels like we're just singing songs that would never go in our set.
CHLOE : Beca, come on.
BECA : No, none of us know how to beat Das Sound Machine, but I know it's not gonna be by doing this.
AUBREY : This is just an exercise in finding harmony, Beca. Sometimes you have to break things down before you can build them back up again.
BECA : I've got more important things to do!
CHLOE : What could be more important than this?
BECA : Nothing. Forget it.
CHLOE : No, you don't think that we haven't all realized you've been a little checked-out lately?
FAT AMY : Come on, Beca, just tell her.
CHLOE : I heard that. Tell me what?
FAT AMY : Oh, you misunderstood me. I clearly said... (MUMBLING NONSENSICALLY) Listen, I don't want you guys to fight.
BECA : Okay. I've been interning at a recording studio and a legit music producer wants to hear my work. God forbid I have something going on outside this group.
CHLOE : Okay. So why would you keep something like that from us?
BECA : 'Cause you're obsessed! You all are. We're graduating, and the only person thinking about life after the Bellas is me.
CHLOE : What is so wrong with being focused on the Bellas? This has been my family for seven years.
BECA : Yeah, 'cause you're too scared to leave! Sack up, dude!
CYNTHIA : Girl fight!
BECA : Okay, so you've been lying to us for the entire year and now you're just gonna flake out? Now you're gonna flake out when the Worlds is, like, right after graduation? Oh, my God! Enough about the Worlds! I... I'm out of here.
CHLOE : Oh, okay, you're just gonna leave now?
BECA : We all have to, eventually, Chloe! It might as well be now!
EMILY : Wait, Beca...
BECA : If you all knew what was good for you, you'd follow me.
BELLAS : Beca, the sign!
BECA : (BECA SCREAMING) Oh, my God! Oh, my God! Oh, my God!
BELLAS : Oh, no, Beca! Beca!
BECA : What the hell? I'm stuck! I'm stuck! I'm seeing spots! I'm seeing spots!
CHLOE: Well, well, well. Look who needs our help.
BECA: Not cool, guys!
CHLOE: No, what's not cool is you taking out your frustrations on us!
BECA: Really? That's what you're gonna say to me right now? Help me!
I'm dying! I'm dying!

(BELLAS SCREAMS)

EXT. BELLAS AT CAMPFIRE
BECA: It's just everything's changing so fast and I'm putting all this
pressure on myself, you know? I don't wanna fail. Maybe I don't
have anything original to say. I wish I could do what you do.
EMILY: Well, I feel the same way about you. You're so good, it's
intimidating. All I've ever wanted is to be one of you. Not a
Legacy, but a Bella.
CHLOE: You are a real Bella.
BECA: Do you wanna collaborate on something?
EMILY: Wait. Are you being serious?
BECA: Yeah.
EMILY: Yeah! Wow! Man! Yes!

EXT. AT THE WORLDS COMPETITION IN COPENHAGEN
JOHN: The World Championship of A Cappella!
GAIL: Tonight, groups from around the globe duke it out for the title of A-ca
World Champion.
JOHN: And, of course, representing America, the embattled Barden Bellas.
GAIL: The Bellas, making one last attempt to repair a damaged legacy by
becoming the first American team to claim the title. Can they do it, John?
JOHN: Theoretically, yes, Gail. Realistically, absolutely not. Those girls are
dead to me.
GAIL: So many countries represented here tonight, John.

(THE WORLDS COMPETITION STARTS)
(SINGING POP SONG)
(SINGING IN SPANISH)
(SCATTING)
(SINGING IN ENGLISH)
(SINGING IN HINDI)
(SINGING IN ENGLISH)
CROWD: DSM! Ja! DSM! Ja! DSM! Ja! (CROWD CHEERING)

JOHN: And coming up next, Das Sound Machine.
GAIL: A crowd favorite, John.
CROWD: DSM! Ja! DSM! Ja! DSM! Ja!

(AT BACKSTAGE)
KOMMISSAR: Hear that? They chant. For us. Now, don't cry too hard when you lose, huh? Makes eyes puffy.

BECA: Your hands are so soft.

KOMMISSAR: I'm sorry, I don't speak "loser." What did you say?

PIETER KRAMER: She actually speaks eight languages, but "loser" is not one of them.

KOMMISSAR: Everything must come to an end. Even the Bellas.

PIETER KRAMER: Take care and lose nice.

BECA: Huh, your sweat smells like cinnamon. Damn it!

(ALL CHEERING)

FEMALE ANNOUNCER: Das Sound Machine!

(DAS SOUND MACHINE VOCALIZING)
(BEATBOXING)
(SINGING POP-ROCK SONG)
(SONGS END)

JOHN: Das Sound Machine. An incredible performance once again from the German group. I'm telling you, Gail, though, if the Bellas of old show up tonight, this could be the most significant conflict between America and Germany in history.

GAIL: John, it's possible we are watching the last hurrah of the Barden Bellas. It's going to be very hard to pull this off, and if they don't, they are out of business as an a cappella group. It is over.

FEMALE ANNOUNCER: Barden University's Bellas!

(BELLAS ON THE STAGE)
(BECA CLAPPING)
(SINGING HIP-HOP SONG)
(BELLA SINGING EMILY'S ORIGINAL SONG)
(SONG ENDS)

CROWD: Whoo!

JOHN: "Simple," "raw," "vulnerable," "exposed." I've been called a lot of things, Gail. But let me add one more. I'm impressed.

CROWD: Bellas! Bellas! Bellas! Bellas! Bellas! Bellas! Bellas!

INT. BARDEN BELLAS’ DORM

BECA: It's ceremonial, and you should definitely not drink it 'cause it is essentially poison. Terrible for you.

EMILY: Okay. Okay.

CHLOE: Okay, repeat after me. "I..." Sing your name.

EMILY: I... (SINGING) Emily...
CHLOE : "Promise to uphold the ideals of a Bella woman forever."
EMILY : Promise to uphold the ideals of a Bella woman forever.
BECA : And that's it. That's the end of the speech. Nothing weird happens after that.