

Impoliteness Strategies Between Main Characters in the Modified Song Lyric of a Motion Picture

Najwa Syaquila Olivia

Universitas Komputer Indonesia, West Java, Indonesia

Nungki Heriyati

Universitas Komputer Indonesia, West Java, Indonesia

ABSTRACT

This study aims to analyze impoliteness strategies in the film “*How to Lose a Guy in 10 Days*”. Using a qualitative approach, this research examines *Andie’s* and *Ben’s* modified lyrics of *Carly Simon’s “You’re So Vain”* using *Culpeper’s (1996)* impoliteness strategies then *Austin’s (1962)* speech acts theory before categorising impoliteness strategies used in the data. The discussions reveal that positive and bald on record impoliteness emerge as the two equally dominant strategies, followed by negative impoliteness. These findings suggest that the characters primarily utilize a mix of filtered and unfiltered attacks to heighten interpersonal conflict in a public setting. This study concludes that altered song lyrics serve as intentional face-threatening tools in cinematic climaxes. This research implies that song lyrics in films can function as powerful pragmatic tools to negotiate power and express protest through modified lyrics.

Keywords: *Linguistic, Pragmatic, Impoliteness, Speech acts, Motion Picture, Song lyrics.*

INTRODUCTION

Impoliteness strategies is an important knowledge in pragmatics since it defines how speakers deliberately intimidate the self-image or face of others to achieve certain social or individual goals (*Rizqi, 2025*). This phenomenon occurs between human interaction and communication. As social beings, humans cannot avoid verbal communication, which is the primary means of sharing messages, expressing feelings, exchanging information, and interacting with others. However, communication does not always run smoothly. Sometimes, communication can cause conflict or threaten a person's face. This phenomenon is prominently represented in the film “*How to Lose a Guy in 10 Days*” since *Andie* and *Ben* use language strategically to pursue their own goals, especially in the climactic scene when everything is at its peak. Through this integrative analysis, this study aims to bridge the gap between what is literally said and how it functions as a tool for direct face attack, showing that impoliteness in the script is strategically performed through direct verbal confrontation in public settings.

Several previous studies have analyzed impoliteness in films. For instance, *Chintiabela (2017)* in “*A Pragmatic Analysis of Impoliteness Strategies in Carrie Movie*” analyzes the types of impoliteness strategies, their functions, and the listeners' responses throughout the film. *Dunggio (2024)* in “*Impoliteness Strategies Used in the Film Do Revenge*” describes the types of impoliteness strategies and the characters' responses throughout the film. *Mukhallad (2022)* in “*Impoliteness Strategies and It’s Speech Acts of Main Antagonist Character Utterances in Cruella Movie*” identifies impoliteness and speech acts in *Cruella*. *Imtiaz (2025)* in “*Understanding Impoliteness in Interaction: Social Structure and Power Dynamics in Ishiguro’s The Remains of the Day*” examines how impoliteness is a situated act

driven by class hierarchies and power asymmetries. And lastly, Rolan (2024) in “*Illocution and Perlocution Indicating Politeness and Impoliteness in the Ron Clark Story*” explores the relation between speech acts and politeness in the Ron Clark story. The difference between previous studies and this study lies in the focus and scope. While Chintiabela (2017), Dunggio (2024), Mukhallad (2022), Imtiaz (2025), and Rolan (2024) analyze impoliteness strategies throughout the entirety of literary work, this study focuses on the script from the climactic scene between the main characters, which is Andie and Ben. This study also addresses a gap in previous research, which has yet to fully explore the pragmatic study between musical performance and linguistic impoliteness. By applying Culpeper's *impoliteness strategies* (1996) then expands the analysis by incorporating Austin's *speech acts* (1962), this study shows how modified sarcastic song lyrics and spoken dialogue work together to reveal threatened face and how pragmatic meaning is constructed in film dialogue.

In this exact scene, the impoliteness strategies used by these main characters to deliberately pursue each other in order to express their own feelings and protests. Although their relationship seems to be going smoothly at first, their true intentions with each other are revealed during a public event. In this climactic scene, both main characters become angry and hurt, openly blaming each other in front of the guests. The two then part ways with Andie saying “*You can't lose someone you never had*”. The empirical evidence of this tension is found in the script from the climactic scene, particularly when the two characters sing Carly Simon's “*You're So Vain*” in their own version. This study focuses specifically on the modified lyrics because this data provides a rich context for studying impoliteness strategies by comparing the original lyrics with the modified lyrics when the characters' emotional tension reaches its peak. This is especially true in a public setting where they are also trying to save face by belittling others.

This study applies Culpeper's (1996) impoliteness strategies to categorize the characters' lyric modifications into bald on record impoliteness, positive impoliteness, negative impoliteness, Sarcasm or mock politeness, and withholding politeness. Additionally, this study also applies Austin (1962) speech acts theory, including locution, illocution, and perlocution to analyze how modified lyrics implied meaning and how the perlocutionary effect in this climactic interaction explains the situations between the two before categorizing the impoliteness strategies used in the modified lyrics by each character. Based on the data and theory used, this study will answer several questions. This study aims to identify the impoliteness strategies that the two characters will use, what triggers them to use face attacks, and the reasons behind the use of songs then modified its lyrics as a tool for face attacks. The object of this study is to answer the above questions and emphasize the research's contribution in showing that song lyrics in films can function as powerful pragmatic tools to negotiate powers and express protest.

LITERATURE REVIEW

Pragmatics is a branch of linguistics that examines language from the speaker's perspective in relation to *context* (Dunggio, 2024). As social beings, humans inevitably engage in interaction. However, not all interactions result in harmonious communication. Conflict may arise, and one way to explain this phenomenon is through impoliteness strategies as part of pragmatic theory. Impoliteness strategies were first introduced by Culpeper in 1996. According to Culpeper (1996), (as cited in Rizqi, 2025), this theory explains how certain utterances can produce negative effects on a person's face. These negative effects are technically known as Face Threatening Acts (FTA), which are defined as the acts that naturally damage the face of the listener by opposing their wants or desires. Such acts may take the form of insults, dismissive comments, or contemptuous language, and they can occur in both formal and informal situations. “*Face*” mentioned above refers to an individual's public self-image that someone want to maintain and desire to protect (Aporbo, 2024).

The correlation between FTA and song lyrics becomes evident when artistic elements such as beauty, sound, words, and language style reflect the writer's feelings (Hasan, 2022). However, a song can also be used in many different situations to send different messages, as it serves to deliver the writer's and also the singer's feelings (Gracyk, 2020). In the film “*How to Lose a Guy in 10 Days*” the beautiful elements of the song are repurposed as a tool for confrontation. By modifying the original lyrics of “*You're So Vain*” into an act of impoliteness, the main characters effectively apply FTA to each other to attack their public self image after the revelation of their hidden motives.

In impoliteness, there are impoliteness strategies that define the techniques used by Andie and Ben to attack each other's faces. These techniques are *Bald on record impoliteness*, *Positive impoliteness*, *Negative impoliteness*, *Sarcasm*

or Mock politeness, and finally Withholding politeness. According to its creator, *Culpeper (1996)*, as cited in (*Pung, 2023*) the definitions of impoliteness strategies mentioned above are:

- 1) Bald on Record Impoliteness: The face threatening act is performed in a direct, clear, and unambiguous manner where the intention to be offensive is explicit.
- 2) Positive Impoliteness: The face threatening act aims to destroy someone's positive face. Which is the desire to be accepted or liked.
- 3) Negative Impoliteness: The face threatening act destroys someone's negative face. Which is the desire for their freedom.
- 4) Sarcasm or Mock Politeness: Using the face threatening act politely even though it is not sincere.
- 5) Withholding Politeness: When politeness is absent even though it is socially required or expected.

To understand how these strategies are constructed within the modified lyrics, the data must first be analyzed based on the speech acts from *Austin (1962)*. Speech acts is a fundamental part of pragmatic study which involves the understanding of the communication process through linguistic aspects (*Mubarok, 2022*). *Austin (1962)*, as cited in (*Mubarok, 2022*) points out that speech acts consist of three parts. There are Locutionary Act (the literal meaning), Illocutionary Act (the speaker's intention), and Perlocutionary Act (the effect on the listener). By integrating these two theories, this research fills the gap between what is said literally in the modified song and how it functions as a tool to attack face, showing that discourtesy is constructed not only through explicit verbal attacks but also through implied meanings that indirectly threaten face.

Scholars in the field of pragmatics have extensively used *Culpeper's* framework to show that impoliteness is a strategic choice used to attack a person's personal image *Chintiabela (2017)*. Studies by *Dunggio (2024)* and *Chintiabela (2017)* demonstrate that characters choose specific strategies such as positive impoliteness or sarcasm to trigger predictable responses from their opponents. Their findings highlight that the success of a "face attack" depends heavily on the dynamics of the relationship between the speaker and the listener. Building on this, *Mukhallad (2022)* and *Rolan (2024)* connect these strategies to speech acts theory, explaining how the intention behind a sentence determines its impoliteness. This aligns with *Imtiaz's (2025)* view where impoliteness is a tool used to navigate power dynamics and show dominance in interaction. Collectively, these findings suggests that impoliteness is a multifaceted discursive resource used to negotiate dominance, express protest, and manage face in conflict-heavy interactions. These established frameworks provide a foundational understanding of how verbal attacks are categorized and interpreted across various cinematic and literary genres. However, a significant gap remains regarding how these pragmatic strategies function when delivered through modified musical lyrics during a cinematic climax. A unique intersection of music and language that this research aims to explore.

METHODOLOGY

This study employs a descriptive qualitative method focusing on content analysis. Qualitative methods answer the questions "how" and "why" rather than "how many" or "how much" (*Tenny & Brannan, 2021*). This method was chosen to understand how and why impoliteness is depicted in this script. The object of this research is the transcript from the climactic scene, specifically the song lyrics in the movie "*How to Lose a Guy in 10 Days*", based on the context obtained from the film.

In this qualitative research, the researcher acts as the main instrument for collecting and analyzing data. With content analysis process, first, the climactic scene is watched repeatedly to understand the situational context. Second, the modified lyrics performed by *Andie* and *Ben* were transcribed and compared directly with the original song lyrics to identify the specific alterations. Third, conducted note taking is needed to record non-verbal cues and perlocutionary effects, such as the character's reactions and emotional shifts, which are essential for pragmatic analysis.

Before analyzing the data using *Austin's (1962)* speech acts and *Culpeper's (1996)* impoliteness strategies, this study will first explain the storyline leading to the climactic scene of the movie, as well as the meaning and the purpose of *Carly Simon's "You're So Vain"*. It is essential to briefly explain the film's storyline and the meaning of the song itself in order to provide contextual understanding of the data discussed in this research.

After that, the modified lyrics are analyzed sentence by sentence using speech acts and impoliteness. First, in one quoted lyric, it is clear that the lyrics have been modified by *Andie* and *Ben*. After that, the implied meaning of these modified lyrics are analyzed using locutionary, illocutionary, and perlocutionary speech acts. Second, with all of the information obtained from the implied meaning, the impoliteness strategies are determined based on the specifications described in the literature review above. This process will continue until the impoliteness strategies of all lyrics modified by *Andie* and *Ben* are identified. Once identified, the frequency of impoliteness strategies is ranked from highest to lowest. With this, the questions related to this study can be answered.

The analysis is reviewed through expert judgment by the research supervisor to ensure that the pragmatic findings are contextually accurate within the film's narrative structure.

DISCUSSION

The song "*You're So Vain*" written by *Carly Simon* in 1972, serves as an iconic satirical work highlighting narcissism. In the film "*How to Lose a Guy in 10 Days*", this intrinsic satirical nature used by the main characters *Andie* and *Ben*, who modify the lyrics into a medium or tool for FTA to express mutual disappointment and protest once their true motives to each other are revealed. As shown in *Table 1* below, the analysis focuses on the climactic duet where the original lyrics are modified to facilitate public confrontation.

The film itself centers on a female protagonist named *Andie* Anderson, who works for a magazine company called *Composure*. Initially, *Andie* intends to use *Ben* as the subject for her next article that is also titled as "*How to Lose a Guy in 10 Days*". Meanwhile, *Ben* as the male main character's initial goal is to win a bet with his colleagues and his boss. The reason behind it was because he confidently claims that he can attract any woman, including convincing potential clients to be interested in diamonds. So, if he proves his words, especially his claim to be able to attract any woman, he will get the opportunity to handle an advertising campaign for a diamond company called *Delauers*. *Andie* and *Ben* who have these personal needs are purposely brought together by *Ben*'s colleagues who happen to know about the upcoming article *Andie* is working on. As time passes, they develop feelings for each other, and eventually *Ben* invites *Andie* as his girlfriend to an event held by his boss for *Delauers*, the diamond company. However, their original intentions are revealed during this event. This becomes the starting point of the scene where *Ben* invites *Andie* to sing a duet and chooses the song "*You're So Vain*" by *Carly Simon*, which he calls as *Andie*'s favorite song. From this point, the focus of this study begins, examining how the impoliteness strategies with its speech acts produced by both characters through the modified lyrics function as utterances that create negative effects on the listener's face.

The original song lyrics and the script of the modified version sung by *Andie* and *Ben* are presented below.

The data are analyzed in order according to the script. The analysis and results of the study are presented in the following section.

Carly Simon's Version	Andie and Ben' Version
[Intro] Son of a gun [Verse 1] You walked into the party like you were walking onto a yacht Your hat strategically dipped below one eye Your scarf it was apricot You had one eye in the mirror, as you watched yourself gavotte [Pre-Chorus] And all the girls dreamed that they'd be your partner They'd be your partner and [Chorus] You're so vain You probably think this song is about you You're so vain (you're so vain) I'll bet you think this song is about you Don't you? Don't you? [Verse 2] You had me several years ago when I was still quite naive Well, you said that we made such a pretty pair and that you would never leave But you gave away the things you loved And one of them was me [Pre-Chorus] I had some dreams, they were clouds in my coffee Clouds in my coffee and [Chorus] You're so vain You probably think this song is about you You're so vain (you're so vain) I'll bet you think this song is about you Don't you? Don't you? Don't you?	Ben: You walked into the party, like you were walking onto a yacht You had your hat pulled down strategically over one eye You had a scarf, it was apricot- Andie: Strategically tipped below one eye Ben: Yes one eye in the mirror As you made sure you had a real cool- Andie: Gavotte Ben: Gavotte? yea Andie: And all the girls think that they'd be your partner, they'd be his partner, 'cause He's so vain, you probably think this song is about you Ben Barry, you're so vain You probably think this song is about you, don't you, don't you? Andie: You fooled me to win a bet and you should be ashamed. Ben: You took me to a Celine Dion concert. You made me miss the big game. Andie: Smart guy's a rhymer! Do we want everybody to know your love-making is lame? Ben: Maybe 'cause you named my penis, yeah, you named my penis, you named my penis after a dame! Andie: No, I really think you have to get over that. Ben: Come on, you're so vain- Andie: No, you you're so vain Ben: You're so vain you know that this song is about you Andie: No Cause you're so vain!

Data1:

Andie: "And all the girls think that they'd be your partner, they'd be his partner, 'cause-"

"He's so vain, you probably think this song is about you"

"Ben Barry, you're so vain"

"You probably think this song is about you, don't you, don't you?"

This dialogue is sung by *Andie* after *Ben* sings the first verse of the song "You're So Vain". Based on the data source presented in the table, data 1 does not begin with the lyrics sung by *Ben* but directly with *Andie's* part. This is because the modified lyrics only appear first when *Andie* takes over the song. Therefore, *Ben's* first verse which uses

the original lyrics, is not analyzed in terms of impoliteness as there are no modified lyrics that textually function as FTA toward *Andie*.

Locution: *Andie* sings a modified version of the original lyrics of "You're So Vain", explicitly mentioning *Ben*'s full name instead of using the original lyrics.

Illocution: Through the modification of the lyrics and the explicit mention of *Ben*'s full name, *Andie* performs a public act of mockery, portraying *Ben* as self-centered and *vain*. This act is motivated by her realization that *Ben* has used her to win a bet, which leads her to protests and defend her own face in front of the guests. Therefore, the illocutionary force of her utterance is not merely singing, but publicly exposing and attacking *Ben*'s self-image as a response to his betrayal.

Perlocution: In these lyrics, the explicit mention of his name effect is that *Ben* feels humiliated, even though it is not explicit. Here the guests begin to realize that this song is clearly not being sung to liven up the event.

This strategy is categorized as *Positive impoliteness* as it targets *Ben*'s desire to be respected (Pung, 2023). However, this confirms Imtiaz's (2025) power struggle theory, illustrating how impoliteness functions as a discursive resource to initiate a confrontation. There is also an element of *Mock Politeness*, as the "duet" format disguises the attack.

Data 2:

Andie: "You fooled me to win a bet and you should be ashamed."

Locution: *Andie* states that *Ben* used her to win a bet and says that he should feel ashamed for doing it.

Illocution: Through this unfiltered utterance, *Andie* performs a direct act of accusation and blame. This act is also motivated by her realization that *Ben* used her to win a bet. She also openly exposes *Ben* for his behavior towards her.

Perlocution: This accusation that is delivered publicly on stage made explicitly by *Andie*, causes *Ben* to feel humiliated. The guests also become aware of the personal conflict between *Andie* and *Ben*.

Unlike the first data which used the song as a shield, this utterance is categorized as *Bald on record impoliteness*. *Andie* attacks *Ben*'s face without any attempt to hide her intentions. This shift from musical satire to direct verbal aggression. This data reflects about how impoliteness is a situated act shaped by social structures and power dynamics (Imtiaz, 2025), illustrating how impoliteness functions as a discursive resource to dismantling *Ben*'s social standing. Performing this on stage, *Andie* ensures his public self-image is damaged in front of his professional peers.

Data 3:

In response to *Andie*'s direct attack, *Ben* shifts the dynamic from being the aggressor to the victim in this data.

Ben: "You took me to a Celine Dion concert. You made me miss the big game!"

Locution: *Ben* says that *Andie*, who took him to the Celine Dion concert, made him miss the big game he wanted to watch.

Illocution: This statement serves as a defense against *Andie*'s accusation in the second data. Here, *Ben* blames *Andie* for missing something he considers important, which is a basketball game. In this way, *Ben* tries to portray himself as a victim who was forced to sacrifice his personal pleasure for *Andie*'s pleasure. *Ben* protects his face by gaining sympathy in front of the guests.

Perlocution: As a result, the guests realize that *Ben* also feels harmed in the relationship. The focus of blame becomes less one-sided, and the conflict between them becomes more balanced in the guests's view.

Based on the illocution above, this statement is categorized as *Positive impoliteness*. *Ben* attacks *Andie* by explicitly stating that he does not like *Andie's* choice, namely the Celine Dion concert. *Ben* attacks *Andie* for missing the "big game" he had been looking forward to just to attend the Celine Dion concert. Although this statement is not as explicit as data 2, it still attacks *Andie* as the person who invited and chose the Celine Dion concert. This strategy aligns with *Chintiabela (2017)* who mentioned about defensive countering. Where *Ben* counters *Andie's* face attack by defending his own face.

Data 4:

Andie: "Smart guy's a rhymers! Do we want everybody to know your love-making is lame?"

Locution: *Andie* says that *Ben* is smart and good at making rhymes. She then asks whether he wants everyone to know that his sexual performance is poor.

Illocution: This statement aims to directly demean the self-esteem of most men in front of the guests. Motivated by *Ben's* attack, *Andie* directly attacks *Ben's* personal abilities, especially in a very private area, namely sexual ability. *Andie* is not actually asking a question. *Andie* makes this statement before getting *Ben's* consent.

Perlocution: As a result, the guests react with laughter, showing that they understand the insult. *Ben* certainly felt embarrassed and very threatened. His face was attacked at a level that hurt his public pride. This made *Ben* want to explain immediately and then retaliate.

Just like the first data, whose utterance fits into more than one strategy, this fourth data has *Bald on record impoliteness* with an element of *Positive impoliteness*. It is categorized as bald on record impoliteness because *Andie* abandons all linguistic filters to attack *Ben*. And *Ben*, who wants to appear masculine and "capable," is immediately destroyed by *Andie* on stage. Again, just like the data number 3, this strategy aligns with *Chintiabela (2017)* who mentioned about offensive countering. Which is countering *Ben's* face attack also with face attack.

Data 5:

Ben: "Maybe 'cause you named my penis, yeah, you named my penis, you named my penis after a dame!"

Locution: *Ben* says that *Andie* once named *Ben's* private parts after a woman.

Illocution: Through this utterance, instead of denying *Andie's* previous insult, he reveals personal information to criticize her behaviour. This act is motivated by *Andie's* previous attack, which leads him to shift the blame and defend himself by pointing out her past actions.

Perlocution: As a result, the guests' attention will shift from feeling sorry for *Ben* to understanding *Ben*. *Ben's* face is saved. *Andie's* statement of the personal part that caused pressure directed at him is reduced.

Here, *Ben* deliberately reveals personal information to tell the audience that *Andie* played a part in it. Therefore, *Ben's* statement is *Bald on Record impoliteness*. In accordance with the perlocution above, *Ben*, who was initially pitied because of his sexual abilities, becomes understandable to the audience because *Ben* is called "weak" because *Andie* demeans his ego by referring to his private parts as something feminine, and not something to be proud of or masculine. This aligns with *Rizqi (2025)* that mentions about how impoliteness strategies help maintain dominance, even though it has to reveal another fact.

Data 6:

After the intense exchange of personal facts, the interaction reaches a point where one of them attempts to shut down the topic, leading to the strategy in this data.

Andie: "No, I really think you should forget about it."

Locution: *Andie* says that *Ben* really should forget about that issue.

Illocution: *Andie* wants *Ben* to know that "naming *Ben*'s private area" does not need to be brought up. This is motivated by *Ben*'s previous statement which leads her to control the situation by minimising his matter for that "naming *Ben*'s private area" topic.

Perlocution: As a result, the tension slightly decreases, and the topic of conversation moves in a different direction. The guests see that *Andie* refuses to engage further with *Ben*'s statement, which changes the direction of the guests' interaction.

Andie's statement is something that blocks *Ben*'s freedom to express his opinions or feelings. This can be called *Negative impoliteness*. Similar to the previous data, this statement contains an element of *mock politeness*. *Andie* sounds like she is giving advice, when in fact her intention is to attack. This aligns with *Dunggio* (2024), mentions about reclaim dominance in conversation and saving face against the insults.

Data 7:

Ben: "Come on, you're so vain-"

Andie: "No, you you're so vain"

Ben: "You're so vain you know that this song is about you"

Andie: "No Cause you're so vain!"

Locution: *Andie* and *Ben* both sing the lyrics of the song. Both repeatedly stating that the other person is vain and believes the song is about them.

Illocution: This is not a repetition of the song lyrics. Instead, it is an attempt to belittle or hurt each other's face. Although they are s

inging lyrics, the utterances function as direct attacks on each other. This is not only singing, but accusing the other of being self-centered in a public setting.

Perlocution: As a result, the atmosphere becomes heated, both are angry, and neither accepts the other. Finally, *Andie* left the stage and the party, leaving *Ben* behind. Showing that the public argument is over.

Similar to the first data, the lyrics sung here are categorized as *Positive impoliteness* since both of them are not modifying the original lyrics. In these lyrics, *Andie* and *Ben* attack each other's positive faces by accusing each other of being the center of everything or narcissistic. This aligns with *Rizqi* (2025) that mentions about how using inappropriate identity labels is one of the key strategies in positive impoliteness.

The analysis above explains how the characters transition from musical satire to direct verbal aggression as their conflict worsens. This shift reflects the changing power dynamics and emotional tension in a public setting. Based on these discussions, the final synthesis and the research conclusions are presented below.

CONCLUSION AND RECOMMENDATION

This study found seven instances containing four strategies of impoliteness, all of which were found in the script from the climactic scene of *"How to Lose a Guy in 10 Days"* between the main characters, *Andie* and *Ben*. By using *Carly Simon's* song *"You're So Vain"* as a tool to attack each other on stage, each instance was analyzed using locutionary, illocutionary, and perlocutionary speech acts to identify motives of impoliteness. These strategies are divided into primary strategies and other elements that appear in a single piece of data, where *Positive Impoliteness* and *Bald on Record Impoliteness* are the main strategies that appear most frequently throughout the modified song, followed by a single instance of *Negative Impoliteness*. This dual dominance occurs because this strategy attacks the need for a positive image of themselves, which is increasingly needed when in public. As a result, in this script, *Andie* and *Ben* not only blame each other but also compete for self-image by attacking each other's face both filtered and unfiltered in front of the show's guests. These conclusions are supported by the implied meaning within the speech acts. This research proves that the song lyrics can be a unique and powerful tool for impoliteness, filling the gap in previous studies that only look at standard verbal communication.

For future research, it is recommended to apply the more recent frameworks of Culpeper's impoliteness strategies, specifically *Culpeper (2005)* and *Culpeper (2011)* to explore the data not only by determining what strategies are used, but also by exploring how impoliteness can be influenced by social context, relationships, and the presence of a public audience. Beyond theoretical frameworks, future researchers should consider analyzing different genres of musical films or exploring multimodal aspects such as prosody and facial expressions to gain a more holistic understanding of cinematic aggression. Additionally, a comparative study between modified lyrics and original dialogues in the same film could further clarify how the medium of the song specifically intensifies the perlocutionary effect of humiliation.

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ABOUT THE AUTHORS

Najwa Syaqla Olivia, Email: nasyavi.college@gmail.com

Najwa Syaqla Olivia is an undergraduate student currently pursuing her degree in the Department of English Literature at Universitas Komputer Indonesia (UNIKOM), Bandung. This current research, which examines the intersection of impoliteness strategies and speech acts in cinematic dialogue, serves as a testament to her dedication to analyzing how language functions as a tool for social negotiation and conflict in modern media.

Nungki Heriyati is an English Literature lecturer at the Department of English Literature, Universitas Komputer Indonesia (UNIKOM). In this study, she serves as the supervising author, ensuring the theoretical accuracy and methodological soundness of the research.