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PRESUPPOSITION IN THE MOVIE *PITCH PERFECT*

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ABSTRACT

This research attempts to classify the type and analyze the function of presupposition in the movie *Pitch Perfect*. According to Yule's theory of presupposition type (1996), 114 presuppositions are found: existential triggered by definite description and possessive construction (22.06%), factive triggered by factiveverb/predicate; temporal clause; the word *thank*, lexical triggered by implicative predicate; change of state verb; iterative; cleft sentence; comparisons; adverbs; superlative construction (24.83%), structural triggered by WH-question (11.72%), non-factive (7.58%), and counter-factualif-clause (7.58%). Based Jakobson's theory (1960), there are 4 functions of presupposition in the movie: referential (35.10%), emotive (42.10%), conative (10.52%), and phatic (12.28%).

Keywords: utterances, presupposition, presupposition triggers, pragmatics

INTISARI

Penelitian ini bertujuan untuk mengklasifikasi dan menganalisa fungsi dari pra-anggapan pada film *Pitch Perfect*. Berdasarkan teori Yule tentang tipe pra-anggapan (1996), terdapat 114 pra-anggapan yang ditemukan: existential dipicu oleh definite description dan possessive construction (22.06%), factive yang dipicu oleh factive verb/predicate; temporal clause; kata *thank* (26.21%), lexical dipicu oleh implicative predicate; change of state verb; iterative; cleft sentence; comparisons; kata keterangan; superlative construction (24.83%), structural yang dipicu oleh WH-question (11.72%), non-factive (7.58%), dan counter-factualif-clause (7.58%). Berdasarkan teori Jakobson (1960), terdapat 4 fungsi dari praanggapan pada film ini berupa referential (35.10%), emotive (42.10%), conative (10.52%), dan phatic (12.28%).

Kata kunci: ucapan, pra-anggapan, pemicu pra-anggapan, pragmatik

1. INTRODUCTION

In a conversation, what the speaker means to be conveyed is not always directly uttered. Pragmatics studies this problem. According to Yule (2006) in *The Study of Language*, pragmatics is the study of what speakers mean, or “speaker meaning”. It studies the “invisible” meaning, or how we recognize what is meant even when it is not actually said or written. Pragmatics is needed if we want a fuller, deeper, and generally more reasonable account of human language behavior.

When it comes to a conversation, there are certain times where the speakers propose their linguistic message based on assumptions of what their hearer already know. What the speaker tries to say contains another meaning which is aimed to be delivered to the hearer. This occurrence is called presupposing (Yule, 1996: 27). To presuppose means to believe that something is true or is known by the hearer before it has been proved (Yule, 1996: 25).

Stalnaker (1974) states that to presuppose a proposition in the pragmatic sense is to take its truth for granted, and to presume that others involved in the context do the same. For example, in the sentence *The Queen of England is bald* (Stalnaker: 1974), it is presupposed that England has a queen and assert that she is bald. Furthermore, in order to be appropriate in context, a presupposition utterance should be known or assumed by both the speaker and the addressee. However, in the actual conversation, there must be particular time when the speaker is not aware of presupposing something. In addition, there must be some time when the listener is not aware of what is being presupposed too. Therefore, it is necessary to do a research in this field.

This article is a pragmatic study of presupposition. Focusing on the presupposition in the movie *Pitch Perfect*, this research intends to find out the triggers and the types of presupposition exist in daily conversation and how presupposition is applied in conversation.

2. TYPES OF PRESUPPOSITION FOUND IN THE MOVIE *PITCH PERFECT*

The concept of presupposition deals with the relationship between two propositions (Yule: 1996). For example (1) if there is a sentence *Aubrey's car is blue* as the first proposition and then the other sentence *Aubrey has a car* as the second proposition which means that the first proposition presupposes the second proposition. However, when a negation is put in the sentence to produce the opposite sentence, the relation of presupposition will not change. For example (2) the sentence *Aubrey's car is not blue* still presupposes that *Aubrey has a car*. Another example (3) if there is a sentence *everybody knows that Cynthia Rose is a lesbian* presupposes that Cynthia Rose is a lesbian. The opposite sentence *everybody does not know that Cynthia Rose is a lesbian* also presupposes the same with previous sentence.

In the investigation of the speakers' way in expressing assumptions, presupposition is frequently associated with the use of a number of words, phrases, and structures. Therefore, in order to classify presuppositions into their types, it is significant to be aware of what triggers presupposition first.

There are 13 types of presupposition triggers listed by Karttunen (in Levinson, 1983: 182-183). They are definite descriptions, factive verbs, implicative verbs, change of state verbs, iterative, verbs of judging, temporal clauses, cleft sentences, implicit clefts with stressed constituents, comparison and contrasts, non-restrictive relative clauses, counterfactual conditionals, and questions. Table 1 displays the presupposition triggers found in the movie.

From the 13 types of presupposition triggers, there are only 10 types in the movie *Pitch Perfect*. They are definite descriptions, factive verbs, implicative predicate, change of state verbs, iterative, temporal clauses, cleft sentences, comparison and contrasts, counterfactual conditionals, questions, and several other findings. The other three types are verbs of judging (*ex: Agatha accused Ian of plagiarism*),

implicit clefts with stressed constituents (ex: *Linguistics was invented by CHOMSKY*), non-restrictive relative clauses (ex: *The Proto-Harrapans, who*

flourished 2800-2650 B.C., were great temple builders) are not found in the movie. These types of presupposition triggers are not commonly used in daily or routine conversation.

Table 1. Presupposition Triggers in the Movie *Pitch Perfect*

Presupposition Triggers	Findings	No.	%
Definite description	Definite article <i>the</i> ,	19	16.7
Possessive constructions	<i>My, your</i> , and apostrophe	14	12.28
Factive verbs/predicates	<i>See, know, be sorry, be glad</i>	17	14.9
Non-factive verbs	<i>pretend</i>	1	0.87
Implicative predicate	predicate <i>happened to</i>	2	1.75
Change of state verbs	Verb <i>start, take</i>	5	4.38
Iterative	Verb <i>return/ word again, for the nth time, anymore</i>	8	7.02
Temporal clauses	<i>When, while, after, during, since</i>	7	6.14
Cleft sentence	What... + be + ...	2	1.75
Comparisons and contrasts	Adj-er + than	2	1.75
Counterfactual conditionals	If-clause	8	7.02
Questions	W-H questions	11	9.65
Other findings	The word <i>thank</i>	1	0.87
	The word <i>only</i> ,	3	2.63
	<i>never</i>	4	3.51
	superlative construction	5	4.38
	<i>sound like</i>	1	0.87
	<i>should have/have never</i>	4	3.51
	Total	114	100

In classifying presupposition, knowing the trigger and the type is essential. It will be easier when the relation between the trigger and the type is known. According to Levinson (1983), the trigger is the construction or item that signals the existence of a presupposition. Meanwhile, Yule (1996) divides the type of presupposition based on the words, phrases, and structure they associate with. On this basis, each presupposition trigger can be related to one of the type of presupposition according to what they presuppose about. The next part explains more detailed relation between presupposition triggers and types found in the movie.

Yule (1996) divides presupposition into six types. They are existential (assumed about the existence of something), factive (assumed information that can be

treated as a fact), non-factive (what is assumed is considered not true), structural (part of the structure is already assumed to be true), lexical (when there is another meaning being understood from a presupposition), and counterfactual presuppositions (what is presupposed is not true and contrary to the fact).

Existential presupposition associates with the use of possessive construction (*your, my, apostrophe*) and definite noun phrase or definite description *the*. Meanwhile, factive presupposition is followed by verbs that indicate fact (*know, see*) and phrases involving *be* with *sorry*, and *glad* that can be called as factive verbs or predicates. Temporal clauses such as *when, while, since, after*, and *during* also can be

included as the trigger for factive presupposition for indicating fact.

The other type is lexical presupposition which is related to the words that assert one meaning while presupposing other meaning. For example when someone *happened to* do something, the part *happened to* asserts did something and presupposes did not plan to. This is a presupposition trigger called implicative. Other triggers are change of state verbs *start, take*, and iterative verb *return and again, for the nth time, anymore*. Further triggers that belong to this type for presupposing one non-asserted meaning are cleft sentence, comparisons the word *only, never*, and superlative construction.

Non-factive presupposition associates with the word that indicates what follows is not true such as

pretend. The form *sound like, should have/have never* also can be the trigger for non-factive presupposition since their presence indicates what follows is not true. Finally, W-H question and if-clause are what signify structural and counterfactual presupposition. Table 2 illustrates the classification of presupposition types in the movie based on what triggers the presence of them.

As shown in the table 2, a total 110 presuppositions are found in the movie. There are thirty three existential presuppositions, twenty five factive, six non-factive, twenty nine lexical, eleven structural, and eight counter-factual. The next part presents a more specific discussion about the types, the triggers and examples of presuppositions found in the movie.

Table 2. Presupposition Types in the Movie *Pitch Perfect*

Presupposition Types	Triggers	No.	%
Existential Presupposition	Definite article <i>the</i> , possessive form <i>my, your</i> , and apostrophe	33	28.94
Factive Presupposition	Factive verb/predicate <i>see, know, be sorry, be glad</i> Temporal clause <i>when, while, after, during, since</i> The word <i>thank</i>	25	21.92
Lexical Presupposition	Implicative predicate <i>happened to</i> Change of state verb <i>start, take</i> Iterative verb <i>return / again, for the nth time, anymore</i> Cleft sentence <i>what... + be + ...</i> Comparison <i>adj-er + than</i> The word <i>only, never</i> Superlative construction	31	27.19
Structural Presupposition	WH-question	11	9.65
Non-factive Presupposition	Verb <i>pretend</i> <i>sound like</i> <i>should have/have never</i>	6	5.26
Counterfactual Presupposition	If-clause	8	7.1
Total		114	100

2.1 Existential Presupposition

In the example (1) on page 12 from previous discussion, there is a form of presupposition that assumes about the existence of something. This type is called existential presupposition. Presupposition

trigger that signifies this type is definite description (definite noun phrase) by using a proper name, definite articles, and also in the type of sentence in possessive construction. In the movie, there are thirty three existential presuppositions triggered by definite

description which consist of nineteen definite articles *the* and fourteen possessive forms of *my*, *your*, and *apostrophe*. The example from the data are (4) and (5).

(4) [00:00:49-00:00:55]

This is exactly the type of performance you would expect to see at *The International Championship of Collegiate A cappella*.

(5) [00:15:10-00:15:17]

Your arrangement of Lovin' Spoonful's "Do You Believe in Magic" inspired me to become a certified illusionist.

By delivering the utterance in (4), the speaker presupposes that there is an international championship for a cappella called The International Championship of Collegiate A cappella. Meanwhile, in uttering the utterance in (5), the speaker uses possessive construction presupposing that the addressee has done an arrangement of Lovin' Spoonful's "Do You Believe in Magic" and proving the existence of the arrangement.

2.2. Factive Presupposition

In the example (3) on page 12, the utterance contains the word *know*. It presupposes that Cynthia Rose is a lesbian because it is preceded by the word *know* which indicates fact. This form of presupposition is called factive presupposition. Factive presupposition is generally triggered by the appearance of factive verbs and predicates (indicate fact) in an utterance. Examples for the words that indicates fact are *realize*, *regret*, *be aware*, *odd*, *be sorry* and *be glad*. In the movie, there are a total twenty five factive presuppositions triggered by sixteen factive verbs and predicates. There are also seven temporal clauses using *when*, *while*, *after*, *during*, and *since* also two other findings which are the verb *see* and *thank*.

Factive presupposition that is frequently found in the utterances in the movie is triggered by factive verbs using the word *know* and factive predicates applying *be glad*, and *be sorry*. Examples from the data are displayed in (6). The verb *know* as can be

seen in (6) is followed by a fact that the speaker had to prepare a song.

(6) [00:26:39-00:26:41]

I didn't know we had to prepare that song. |
Oh, that's okay. Sing anything you want.

Another factive presupposition in the movie is found to be triggered by temporal clauses *when*, *while*, *since*, *after* and *during* proposing situations happen in a certain measure of time. Examples from the data are elaborated as follows.

(7) [01:29:09-01:29:19]

Well, for the last two years, I've had a serious gambling problem. *It started when I broke up with my girlfriend*.

(8) [00:17:02-00:17:05]

Okay. You two can figure it out *while* you're stacking CD's.

(9) [00:14:59-00:15:02]

I saw you guys perform at the "Mall of America" like three years ago

(10) [01:04:13-01:04:14]

Thanks for bailing me out.

As can be seen in (7), the use of the word *when* suggesting that what follows is a fact (the speaker broke up with her girlfriend). Afterward, by saying the utterance *while* in (8), the speaker presupposes that the addressee is actually stacking CDs at the time.

Other findings are found to be the trigger of factive presupposition. In uttering the utterance in (9), the verb *see* has an interchangeable meaning with the verb *know* which has been discussed before as indicating a fact. The word *thanks* in the utterance (10) expresses the speaker's thankfulness or gratitude while presupposing that the addressee did bail her out. This occurs to have the same strategy with predicate *be sorry*, *be glad*, etc. which are used in the presupposition that is followed by a fact.

2.3. Non-Factive Presupposition

If factive presupposition is associated with the words which indicate facts, in contrary, non-factive

presupposition is associated with the words that indicates something is not-true such as *dream*, *imagine*, and *pretend*. In the movie, there are six non-factive presuppositions. The verb *pretend* is found to be one of the trigger indicating what is presupposed to be not true. Meanwhile, the rest shows other findings on what triggers non-factive which are *sound like*, *should have/have never*. Examples from the data are displayed in (11).

(11) [01:15:28-01:15:30]

No, that's okay. You don't have to *pretend* you're allowed to have a say in the group, right?

As what have been discussed above, non-factive presupposition is associated with the words that indicate something not true. The word *pretend* in the utterance in (11) indicates that what the speaker said is considerably assumed to have followed by an untrue information. It presupposes that actually the addressee is not allowed to have a say in the group.

(12) [00:52:57-00:53:00]

I *should have* taken that cardio tip more seriously.

There are other constructions in the movie which have the context in which presuppositions are assumed to be not true. First, it is known that the speaker regrets for not taking cardio tip more seriously by saying the utterance in (12). It means that the part *taken that cardio tip more seriously* is not true.

2.4. Lexical Presupposition

Lexical presupposition is when a sentence conventionally assert one meaning and then there is another meaning which is not asserted but understood. For example, when someone says that he/she start doing something, it means that he/she has not been doing it before. Lexical presupposition is triggered by implicative verbs (*manage*, *forget*, *or happened to*, etc.), change of state verbs (*stop*, *begin*, *continue*, *start*, *finish*, *enter*, *come*, *arrive*, *go*, etc.), iterative (*again*, *anymore*, *return*, *repeat*,

another time), cleft sentence, and comparisons or contrasts.

In the movie, there are thirty one lexical presuppositions triggered by two implicative predicates, five change of state verbs, eight iterative, two cleft sentences, two comparisons, and twelve other findings consist of the word *never*, *only* and superlative construction. Implicative predicate *happened to* found in (13) [00:43:25-00:43:29] *You just happened to guess the biggest reveal in cinematic history* presupposes the addressee did not plan or intend to guess the biggest reveal in cinematic history.

Additionally, change of state verbs, *start*, and *take* are also found in the movie. Examples from the data are displayed in (14) and (15).

(14) [00:08:44-00:08:48]

I need to move to LA and get a job at a record label and *start paying my dues*.

(15) [00:53:13-00:53:15]

Well if you can't, then someone else needs to step up and solo. | I think *Beca should take my solo*.

In the utterance in (14), the word *start* presupposes that the speaker has not been paying her dues. Afterwards, as seen in (15), the verb *take* presupposes that the speaker is the one who has to solo (perform alone).

Furthermore, iterative *return*, *again*, *for the first/second time and so on*, and *anymore* are found in the movie as a form of repeating act or situation. There are nine iterative in the movie. Examples from the data are displayed in (16) and (17).

(16) [00:14:18-00:14:27]

What Aubrey means to say is that we're a close-knit, talented group of ladies whose dream is to *return* to the national finals at Lincoln.

(17) [00:03:02-00:03:07]

Well, the Bellas tonight are making history as *the first ever all-female group* to advance to the ICCA finals.

As can be seen in (16), the word *return* suggests that the speaker had been there before, at the national finals. Then, in example (17) the speaker mentions *the first all-female group* to suggest that there had been no female group who got to finals before them.

In addition, there are also cleft sentences and comparisons as another form of lexical presupposition found in the movie. In uttering the utterance in (18), the speaker suggests that she did something which is bad (a really dick move). The word *better* in (19) presupposes that they are not as good as when they are with Beca.

(18) [01:26:51-01:26:53]

What I did was a really dick move

(19) [01:20:22-01:20:26]

I texted Beca | You did what?! | She makes us *better*.

In addition to all of the triggers identified, other words and phrases that can be categorized as signaling lexical presupposition for having one other non-asserted meaning are found in the movie. They are *never*, *only* and superlative construction. The examples from the data are elaborated as follows.

(20) [01:05:46-01:05:49]

The Trebles *never* sing the same song twice.

(21) [00:11:55-00:11:58]

I'm *the best* singer in Tasmania. With teeth.

(22) [00:09:39-00:09:46]

There's *only* one group on this campus worth joining. As far as Barden goes, that's what being a man's all about. The Treblemakers.

Firstly, the utterance in (20) has another non-asserted meaning with the presence of the word *never*. It presupposes that The Barden University Treblemaker always sings different song when they perform. After that, it is found that superlative construction as in (21) also presupposes a non-asserted meaning that the other singers in Tasmania are not as good as the speaker. Then, the word *only* in the utterance in (22) presupposes that the other group in that campus is not worth joining.

2.5. Structural Presupposition

Like the factive presupposition, structural presupposition is as well associated with the use of certain words or phrases. The difference is that to presuppose with particular structures means the part of the structure is already believed to be true. WH-question is a form of utterance that belongs to this type of presupposition. Examples from the data are displayed in (23) and (24).

(23) [01:11:20-01:11:24]

What boring, estrogen-filled set have you prepared for us today?

(24) [00:43:07-00:43:11]

What the hell is wrong with you? How do you not like movies?

When the utterance in (23) is said, the part *you have prepared estrogen-filled set* is already assumed to be true. It is the same as the utterance in (24). By saying the utterance in (24), the speaker proposes that it is true that the addressee does not like movies.

2.6. Counterfactual Presupposition

Counterfactual presupposition is when the presupposition is contrary to the fact and also at once indicates that it is not true. The examples displayed in (25) and (26) below show the form of if-clause which is generally called counterfactual conditional.

(25) [00:22:36-00:22:40]

If I could sing a lick, in any human way possible, I would (join the audition), but I can't.

(26) [00:53:31-00:53:34]

A: Beca should take my solo. | B: She'd never want to. | C: *I would be happy to do it. If I got to pick a new song and do an arrangement.*

The utterance in (25) presupposes what actually happen is that the speaker could not sing and did not join the audition. It can also be noticed that what happen is they do not change the face of a cappella because of it. On the same way, by the utterance in (26), it is known that the speaker is not happy and

she does not get to pick a new song and do the arrangement.

3. THE FUNCTION OF PRESUPPOSITION IN THE MOVIE PITCH PERFECT

When someone uses a presupposition in his utterance, he makes an assertion while also having to believe something which is not yet proved to be true. Thus, the use of presupposition often implies the functions of utterance in a conversation. There must be reason behind the use of presupposition in a conversation. Therefore, an analysis of the use, meaning, or function of an utterance is necessary. From the analysis referring to Jakobson's the function of language theory (1960, 350-377) conducted to 114 data, there are several functions in the use of presupposition in a conversation.

Table 3. The Function of Presupposition in the Movie Pitch Perfect

Types of Function	No.	%
Referential Function	40	35.10
Emotive Function	48	42.10
Conative Function	12	10.52
Phatic Function	14	12.28
Total	114	100

As what have been presented on table 3, from 114 presupposition, forty presuppositions are applied to practice referential function, forty eight presuppositions are used to practice emotive function, twelve presuppositions are applied to practice conative function, and fourteen presuppositions are used to practice phatic function. The next part explains more about these functions and the examples from the data.

3.1. Emotive Function

The presupposition in the movie is applied in expressing particular feelings and emotion in an utterance instead of using a direct assertion. Presupposition is used in showing happiness, sorry,

anger, and so on. This use of language is called emotive function. Emotive function is oriented toward the addresser as the sender or the enunciator of the message. The message reveals the condition of its speaker. It focuses on the speaker's attitude towards what they are speaking about. Thereby, it tends to create an impression of a certain emotion or feeling. This is portrayed on the examples from the data elaborated as follows.

(27) [01:26:43-01:27:02]

This utterances are said by Bela who felt guilty after what she did when The Bellas performed.

I know. I just wanted to say that I'm sorry. What I did was a dick move. I should never have changed up our set without asking the group, and I should never have left. *I let you guys down, and I'm sorry.*

From the utterance, it is noticeable that the speaker has changed up the set of her and her friends' performance without asking the rest of the member. Then, the fact that she walked out makes her even sorer and decides to apologize. The utterance in (27) presupposes the truth that the speaker has done something wrong and let her friends down. By saying it, the speaker attempts to express regret and wants to apologize. Thus, the use of presupposition in the utterance (27) emphasizes that she has realized what she has done is wrong and expresses how sorry she is.

(28) [01:04:16-01:04:25]

This is a dialogue between Jesse and Beca. It takes place in a police station after Beca gets arrested for destruction of property. Beca is mad because Jesse calls her father which is not appropriate to do according to her.

You called my dad?! Why?! | They put you in handcuffs, Bec. It looked pretty serious. | That doesn't mean you call my Dad! | Who else was I gonna call? *Why are you yelling at me? I'm the only one here.*

Presupposition in the movie, is also applied to express disappointment and sadness. By saying the utterance in (28), someone named Jesse expresses his unhappy feeling after being yelled at when he was the only one who waited for Beca after she got arrested at a police station. The presupposition takes the role in emphasizing the fact that he was being yelled when what he did was totally right and appropriate.

3.2. Referential Function

Another function in the use of presupposition found in the movie is to deliver information. By presupposing something on the utterance, the speaker conveys information more than what is uttered literally. This function of language is called referential function. Otherwise, we can simply consider referential function as conveying information. The examples from the data are discussed as follows:

(29) [00:44:11-00:44:18]

The utterance is said by the presenter of The Riff-off (annual singing elimination contest in Barden University) when he informs the competitors about the microphone from Hoobastank as the prize for the winner.

The winners get the greatest prize of all. [It is] The microphone used by Hoobastank when they rocked out at the Schnee Performing Arts Center.

(30) [00:14:18-00:14:27]

In the Activities fair, where all the fraternity in the Barden University opens a recruitment for freshmen, Beca is in the booth for The Bellas a cappella group.

What Aubrey means to say is that we are a close-knit, talented group of ladies whose dream is to return to the national finals at Lincoln Center this year.

The utterance in (29) informs the participants about the microphone that is used by a band called Hoobastank as the prize they will get if they win. The presupposition in the utterance (29) suggests

that the mic was actually used by the band Hoobastank when they performed at Schnee Performing Arts Center. Then, the use of presupposition in practicing referential function can be seen in (30) as well. By uttering the utterance in (30) the speaker delivers the information of what she and her friends want to say about their a cappella group.

3.3. Conative Function

In addition showing emotion and conveying information, presupposition is treated as delivering command or request. This function is called conative function. It is concerned toward the addressee as the object of a delivered message. The intention is to get someone to do something. Sometimes, it is also meant to oversee the behavior of the participant. As a device to convey more than what is said, presupposition can be applied for this function in order to have a polite way or in contrast to put a little sarcasm in commanding or requesting. These are reflected in the following examples:

(31) [01:06:53-01:06:56]

This utterance is said by Luke, someone who runs the radio station to Beca.

Hey, [on] spring break, at the station, *take the night shift. Play your own stuff.* Whatever you want. The place is all yours, Becky. | Thanks.

A direct imperative can be easily acknowledged when someone states the utterance in (31). This utterance is applied to give someone called Becky a command to take over the night shift at the spring break while presupposing that he was the one who used to be in the night shift.

(32) [01:22:14-01:22:24]

The dialogue happens when The Bellas a cappella group is in the middle of practicing for finals without Beca who walked out from the group. The rest of the member realizes that it is not the same without one of them while Aubrey, the leader, is being too controlling

A: Aubrey, give us a break. It's not the same when we're not all here. | B: We need Beca. | C: *Maybe if Aubrey loosened up the reins.* | Aubrey: (to C) Shut it, Chloe!

When the utterance in (31) reflects a conative function literally, the utterance in (32) exposes a more sarcastic way. This is done by the speaker to stop someone named Aubrey for being too controlling. From the utterance, it is known by her reaction that Aubrey feels annoyed. The presupposition specifies that what really happened is contradictory to what the speaker wants.

(33) [00:38:13-00:38:16]

This utterance takes place in The Bellas' practice room when Aubrey notices Beca's piercings and tell her to take them out when they perform.

Beca, a word. *You know you'll have to take that ear monstrosity [piercings] out for the Fall Mixer.* | You really don't like me, do you?

Meanwhile, the presupposition in the utterance (33) takes the role to make a conative function become more unseen by considering the addressee already knows what is trying to be requested. In the dialogue, Beca, the addressee considers the utterance as showing hatred. However, how the speaker believes the addressee already knows that she has to take out her piercing reveals how presupposition can be used in giving command while prevents from sounding too overbearing at the same time.

3.4. Phatic Function

In communication between individuals, there is a purpose of maintaining relationship. This function can be seen from the gestures, physical contact, and facial expression from both the speaker and the addressee. It is possibly done by expressing solidarity and empathy. This function is called phatic function which focuses on the participant's contact with the intention of establishing relations or promoting feelings of goodwill and fellowship. In

some ways, presupposition can be a strategy in hinting a closer relationship between speaker-addressee interactions. The examples from the data are discussed as follows.

(34) [00:17:16-00:17:24]

This is a dialogue between Beca and Jesse and takes place in a radio station of Barden University. Beca and Jesse are the freshmen who want to join at the radio station

A: Hey, I know you! | B: No, you don't. | A: I do know you. I sang to you. I remember because you were in a taxi. *Wait, is your dad a taxi driver?*

The utterance in (34) is spoken by Jesse to Beca when they bumped into each other at the radio station in Barden University to join there, after they met at the first day in college. Jesse practices the phatic function since they both are freshman and it is important to start making friends. The presupposition in the utterance asking about the existence of Beca's dad and verifying whether he is a taxi driver or not, is a strategy to start a conversation and be friend.

(35) [00:40:00-00:40:19]

This utterance is uttered by Beca to Chloe after she knows that Chloe has a vocal nodule but decides to keep singing with a cappella group.

I HAVE NODES! Vocal Nodules. The rubbing together of your vocal cords at above-average rates without proper lubrication. | Isn't that painful? *Why would you keep performing?* [This utterance is uttered by Beca to Chloe after she knows that Chloe has a vocal nodule but decides to keep singing with a cappella group.]

Furthermore, in order to maintain relationship, people has a tendency to show care or compassion toward each other. This is reflected on the utterance (35). The utterance is proposed by Beca to Chloe who has vocal nodule. Beca shows her sympathy

toward what happens to Chloe by questioning the reason why she keeps performing despite the pain she must bears.

In conclusion, the utterances discussed above noticeably indicates the significant requirement on the use of presupposition in practicing particular purpose which are emotive function, referential function, conative function, and phatic function. These functions are regarding the expression of certain emotion or feelings, delivery of information and awareness about the existence of something, give order or ask someone to do something, and lastly the maintenance of a relationship between the speaker and the addressee through conversations or talks.

4. CONCLUSION

Based on the findings and the discussion from the previous chapters, the conclusion for this research can be drawn as follows. From the result, it is found that out of 114 presuppositions found in the movie, the most used type is existential presupposition (28.94%). Meanwhile, the rest of them are factive (21.92%), lexical (27.19%), structural (9.65%), non-factive (5.26%), and counter-factual (7.1%).

The existential presupposition in the movie were triggered by definite description in definite article *the* and possessive construction of *my*, *your*, and *apostrophe*. Then, the factive presupposition type were triggered by factive verb *realize*/predicates *know*, *see*, *be sorry*, *be glad*, temporal clauses *when*, *while*, *after*, *during*, *since*, and the word *thank/thank you*. Next, the lexical type were triggered by implicative predicate *happened to*, change of state verbs *start*, *take*, iterative *return*, *again*, *for the first time*, *anymore*, cleft sentence, comparisons, superlative construction (*the best*), and the adverb *only* and *never*. Lastly, the structural presupposition were triggered by WH-questions, non-factive by verbs *pretend*, *sound like*, and *should have/have never*, and counter-factual by if-clause.

From the analysis, it can also be concluded that the use of presupposition in the movie proposes four functions which are emotive (42.10%), referential (35.10%), conative (10.52%), and phatic (12.28%). The intentions of delivering these four functions are to emphasize the emotions, support the information, strengthen the commands, and manage a speaker-addressee relationship. However, the dominant use of presupposition in the movie is to express particular emotion (emotive function).

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