

CHAPTER I

INTRODUCTION

A. Background of the Study

Language plays a central role in communication and meaning-making. One important aspect of linguistic analysis is presupposition, which refers to first thought of the speaker expressed before utterances spoken, Yule (1996). his concept highlights that speakers do not merely convey new information but also rely on assumptions that are taken for granted to be true by both parties in a conversation. In this sense, presupposition serves as a bridge between what is explicitly stated and what is implicitly understood, allowing communication to remain efficient without the need to restate shared knowledge. Understanding presupposition therefore becomes essential in pragmatics, as it reveals how meaning is not only constructed through words but also through the assumptions embedded within them.

Furthermore, Yule (1996) categorizes presupposition into six types: existential, factive, lexical, structural, non-factive, and counterfactual. Each type is identified through specific linguistic triggers that signal implicit assumptions within an utterance. These presuppositions function to present certain information as already known or accepted by the listener without being explicitly stated. Through this categorization, the researcher is able to systematically analyze how speakers embed background assumptions about reality, events, or beliefs in their

statements. Consequently, Yule's framework provides a clear and structured foundation for examining presupposition in spoken discourse, including film dialogue.

Presupposition is strongly connected with the way of communication especially its function. Meanwhile, Jakobson (1960) identifies six communicative functions of language: referential, emotive, conative, phatic, metalingual, and poetic. His model provides a framework to analyze the communicative functions behind presupposed utterances. Combining both Yule and Jakobson's theories offers a comprehensive lens for investigating the use and purpose of presupposition in communication, particularly in scripted media like animated films

The animated film "Up" (2009) produced by Pixar Animation Studios, offers a rich linguistic and emotional narrative that invites presuppositional analysis. The film uses nuanced dialogue and narrative structures to convey complex themes of grief and adventure as well as interpersonal connection. Dialogues between Carl, Russell, and other characters often include implicit meanings that contribute to both plot and emotional storytelling. These elements make "Up" a valuable subject for linguistic study, particularly from a pragmatic perspective

Previous studies have examined presupposition in various film genres. For instance, Haryati (2022) analyzed presuppositions in *Escape from Pretoria*, finding that existential presupposition was the most dominant type. Saputra & Zaim (2023) found Lexical presuppositions to be the most frequent in *How to Train Your Dragon: The Hidden World*. Jannah (2022) investigated Johnny English Reborn,

revealing existential presupposition. These studies commonly employed Yule's (1996) theory and showed how different genres shape the use and frequency of presupposition types.

However, despite such growing interest in presupposition in film, there remains a gap in the literature regarding animated films, especially those with emotionally rich and layered narratives such as "Up". Moreover, most studies focused only on the types of presupposition, with limited attention to the communicative functions based on Jakobson's framework. It is such as Paradieta (2014), in her study on *Pitch Perfect*, was one of the few to integrate Jakobson's (1960) model, discovering that the emotive and referential functions were the most dominant. In line with Paradieta, Aprilia et al. (2024) investigated *Cinderella* (2021) and analyzed language style and communicative functions used by the main character. The study found that emotive function was the most dominant, followed by conative, referential, metalingual, and phatic functions, indicating that film dialogue often serves to express feelings and interpersonal intentions. This finding supports Jakobson's (1960) argument that language functions are oriented toward different communicative factors, particularly the addresser and context

Another study examining communicative function in cinematic discourse was conducted by Krebs (2016) through a multimodal analysis of the trailer *Dr. No* using Jakobson's functional model. The study found that referential and emotive functions were more dominant than conative function, showing that film discourse often emphasizes information delivery and emotional engagement simultaneously. This finding is in line with Jakobson's (1960) view that no utterance performs a

single function only, but several functions coexist with one dominant orientation. Furthermore, according to Forceville (2009), multimodal communication in film allows linguistic functions to work together with visual and auditory modes in constructing meaning. Therefore, Krebs's (2016) study strengthens the argument that communicative function analysis is applicable and significant in film-based linguistic research. yet research combining both Yule's (1996) and Jakobson's (1960) frameworks in the context animated films remains scarce.

"Up" (2009) is chosen as the object of this study due to its significant achievements and recognition in the film industry. "Up" won the Academy Award (Oscar) in 2010 for Best Animated Feature and also received the Best Original Score award at the same ceremony. In addition, "Up" became the first animated film to open the Cannes Film Festival, marking a significant milestone in animation history. These accomplishments indicate that "Up" is a high-quality animated film with strong narrative and artistic elements, making it relevant and worthy to be analyzed.

This research aims to fill that gap by examining not only the types of presupposition used in the film "Up" (2009) based on Yule's framework, but also the communicative functions of those presuppositions as proposed by Jakobson. Analyzing the dialogues in "Up" through this dual framework enables a deeper understanding of how language is used implicitly to construct meaning and emotion in cinematic storytelling.

B. Research Focus

This research focuses on the analysis of verbal presuppositions found in the dialogues of the animated film “Up” (2009). The scope is limited to identifying presupposition types using Yule’s (1996) theory and communicative functions based on Jakobson’s (1960) model. Non-verbal elements, visual cues, and soundtrack components are excluded from analysis. The data are taken only from the official dialogues in the film. This limitation is set to ensure focused and manageable research that contributes meaningfully to the pragmatic analysis of language in animated film.

C. Research Questions

The research questions of this study are:

1. What types of presupposition found in the dialogues of (2009) according to Yule’s (1996) typology?
2. How the communicative functions are in the animated film “Up” (2009) based on Jakobson’s (1960) theory.

D. Purposes of the Research

The purposes of this Research are:

1. To describe the type of presupposition in the dialogue of “Up”
2. To describe the communicative function in the dialogue of “Up”

E. Significance of the Research

Theoretically, this research is expected to enrich the field of pragmatics,

particularly in understanding how presupposition functions in multimodal media like film. It provides a dual-framework model by combining Yule's classification and Jakobson's functional theory. Practically, this study can help students, educators, and film analysts recognize the subtle layers of meaning in film dialogues, thereby enhancing critical viewing and analytical skills.

Practically, this research is expected to provide useful contributions for several parties. For students, this study can improve their understanding of presupposition and communicative function in film dialogue, particularly in the field of pragmatics. For lecturers and researcher, this study can serve as a reference for further research related to presupposition, communicative function, and film discourse analysis. In addition, this research can help English learners and educators develop critical awareness of implicit meaning and language functions used in authentic communication through films. For film analysts and audiences, this study may contribute to a deeper understanding of how dialogue in animated films constructs meaning, emotion, and interaction through presupposed utterance.

F. Definition of Key Terms

1. Presupposition

Presupposition is an assumption that a speaker believes to be true before making a statement. It refers to background information that is taken for granted in communication. This assumption is usually shared between the speaker and the listener. Presupposition remains true even if the sentence is changed into a question or a

negative form. Therefore, presupposition helps listeners understand implied meaning in an utterance.

2. Communicative Function

Communicative function refers to the role or purpose a message serves within an interaction. It can include giving information, expressing emotions, persuading the listener, maintaining social contact, clarifying language, or highlighting the artistic nature of a message. These functions are essential for understanding how language operates within various contexts.

3. Animated Film “Up” (2009)

“Up” is a computer-animated film produced by Pixar Animation Studios and released in 2009. The story follows Carl Fredricksen and Russell as the main characters. The film's dialogues contain layers of implied meaning, making it an appropriate subject for analyzing presuppositions and their communicative function in cinematic language.