

CHAPTER II

REVIEW OF LITERATURE

A. Review of Literature

1. Presupposition

Presupposition in films refers to implicit assumptions embedded in characters' dialogue that are taken for granted by both speakers and audiences. These assumptions allow film makers to convey background information indirectly and efficiently. According to Yule (1996), presupposition is background information implicitly assumed by the speaker and accepted as true by the listener. This concept is clearly observable in films such as *Escape from Pretoria*, where dialogue often assumes prior events related to imprisonment and escape without explicit explanation. Presupposition helps to deliver narrative information smoothly while maintaining tension. Therefore, presupposition functions as an essential pragmatic device in film dialogue (Haryati, 2022; Saputra & Zaim (2023). This finding aligns with Yule's (1996) view that presupposition enables speakers to treat certain information as shared knowledge. As a result, the audience can easily follow the storyline without excessive exposition.

In action-comedy films (Jannah, 2022), presupposition contributes to narrative continuity and humor. In the research *Johnny English Reborn*, many dialogues presuppose previous missions, failures, or character traits. Existential and structural presuppositions dominate the films dialogue, allowing jokes and plot developments to function effectively. According to Dynel (2016), presupposition

in film comedy helps maintain coherence while enhancing comedic timing. Thus, presupposition supports both storytelling and entertainment purposes.

Presupposition is also evident in animated films with strong emotional narratives. In *Brave* (Mujahidah, 2023), dialogues often presuppose family relationships, past conflicts, and cultural traditions. It is found that existential and structural presuppositions were the most frequent types in the film. These presuppositions enable the film to express emotional depth efficiently through implicit assumptions embedded in the characters' dialogue. Consequently, presupposition helps the audience understand characters' motivations and emotional struggles implicitly.

Furthermore, presupposition is commonly used in musical and drama-comedy films. In *Pitch Perfect* (Paradieta, 2014), characters frequently assume shared experiences related to competitions, group identity, and past performances. demonstrates that presupposition in this film not only reflects implicit meaning but also serves emotive and referential communicative functions. According to Jakobson (1960), such functions are crucial in expressing emotion and conveying contextual information. Therefore, presupposition enhances both narrative clarity and emotional engagement in film dialogue.

These previous studies support the relevance of analyzing presupposition in films but also reveal a gap particularly in research that combines both Yule's and Jakobson's theories in animated films. The current study addresses this by applying the dual-framework to "Up" (2009), which offers complex emotional narrative rich

with implied meaning.

2. Type of Presupposition

The types of presupposition found in films can be analyzed using Yule's theory of presupposition. Yule (1996) classifies presupposition into six types: existential, factive, lexical, structural, non-factive, and counterfactual. According to Yule (1996), these types are identified based on linguistic triggers within an utterance. Yule's classification remains widely applicable in film discourse analysis. Each type reflects a different assumption embedded in language. Therefore, Yule's theory provides a systematic framework for analyzing presupposition types in films. The followings are Yule's.

Existential presupposition assumes the existence of a person, object, or entity mentioned in an utterance. Yule (1996) explains that possessive constructions and definite noun phrases often trigger this type. In films, existential presupposition is frequently used to introduce characters or objects naturally. Animated films particularly rely on existential presupposition for world-building. Thus, existential presupposition is one of the most common types found in films.

Factive presupposition occurs when certain verbs imply that the information following them is true. Yule (1996) identifies verbs such as know, realize, and regret as common factive triggers. The audience accepts the presupposed information as factual. Therefore, factive presupposition contributes to narrative depth.

Lexical presupposition arises from the use of specific words that imply a prior action or state. According to Yule (1996), verbs such as stop, continue, and start commonly trigger this type of presupposition. These words indicate that a related event or condition existed before the utterance. In film dialogue, lexical presupposition helps maintain continuity between scenes by connecting previous and current events. As a result, audiences can more easily understand the development of the story and the characters' actions

According to Yule (1996), lexical presupposition enables speakers to refer implicitly to a prior action or state through specific lexical items. This type of presupposition allows characters to convey background information without stating it directly. Yule (1996) also explains that structural presupposition is commonly triggered by WH-questions. Such questions assume that certain information is already true or accepted by the listener. Both lexical and structural presuppositions contribute to maintaining a smooth and coherent narrative flow in film dialogue.

Non-factive presupposition assumes that the information in the utterance is not true, while counterfactual presupposition assumes the opposite of reality. Yule (1996) explains that verbs like dream, imagine, and wish trigger non-factive presupposition. Films often use these types in reflective or hypothetical scenes. Saeed (2016) states that counterfactual presupposition is commonly used to express regret or alternative realities. These types add emotional complexity to film narratives. Thus, Yule's classification comprehensively explains presupposition types found in films.

This research applies Yule's (1996) theory of presupposition as the main framework for analyzing the types of presupposition found in film dialogue. This theory is selected because it offers a clear and systematic classification of presupposition into six types: existential, factive, lexical, structural, non-factive, and counterfactual. By applying this theory, the researcher can identify implicit assumptions embedded in utterances accurately. The use of Yule's framework also ensures consistency in categorizing presupposition types throughout the analysis. Therefore, Yule's theory provides a strong theoretical foundation for this study.

3. Communicative Functions

Communicative function refers to the purpose or role of language in communication. According to Jakobson (1960), language is not only used to convey information but also serves several communicative purposes depending on the context of interaction. He proposes six functions of language, namely referential, emotive, conative, phatic, metalingual, and poetic functions. Each function is related to a particular factor in the speech event, such as context, speaker, hearer, contact, code, and message. Therefore, Jakobson's theory provides a systematic framework for analyzing how language functions in communication, including film dialogue.

The referential function focuses on the context and is used to convey information or describe situations, objects, or events. According to Jakobson (1960), this function is oriented toward the subject matter of communication and emphasizes informational content. It allows speakers to provide factual information related to the surrounding context.

The emotive function is centered on the speaker and reflects the speaker's feelings, attitudes, or emotions toward the message. Jakobson (1960) explains that this function emphasizes personal expression and often appears through emotional utterances. It enables speakers to communicate their internal states and personal reactions to particular situations. In dialogue, emotional meanings are frequently conveyed through subtle linguistic choices that express the speaker's attitudes and feelings. Thus, the emotive function helps reveal characters' emotional states and interpersonal relationships.

The conative function focuses on the addressee and is used to influence, direct, or encourage the listener's response or action. According to Roman Jakobson (1960), this function is oriented toward the receiver of the message and commonly appears in commands, requests, suggestions, and persuasive expressions. It is frequently used when speakers intend to guide or affect the behavior of others through language. The conative function plays an important role in revealing how characters use language to influence communication and interaction within cinematic discourse.

The phatic function focuses on maintaining communication and establishing social contact between speakers. According to Jakobson (1960), this function serves to open, sustain, or end interaction rather than convey substantial information. It helps speakers ensure that communication remains active and socially connected. Thornborrow and Wareing (2021), confirming Jakobson's theory, state that phatic communication is important in creating social connection and interactional continuity. Thus, the phatic function supports relational meaning

in film discourse.

The metalingual function refers to language used to clarify or discuss the code itself. Jakobson (1960) explains that this function occurs when speakers use language to explain meanings, check understanding, or negotiate interpretation. It allows participants to confirm that they share the same understanding of words or expressions being used. Therefore, the metalingual function contributes to interpretive clarity in dialogue.

The poetic function focuses on the message itself and emphasizes the aesthetic or stylistic aspects of language. Jakobson (1960) states that this function highlights how a message is expressed rather than only what it means. It draws attention to the form, structure, and artistic arrangement of linguistic elements. Following Jakobson's concept the poetic function is not exclusive to literary texts but can appear in a wide range of discourse contexts, suggesting its potential relevance for analyzing creative language use such as in film dialogue.

This research applies Jakobson's theory of communicative function as the main framework for analyzing the functions of presupposition found in the dialogue of "Up" (2009). This theory is chosen because it explains how utterances serve different communicative purposes beyond conveying literal meaning. By applying these six functions, the researcher can identify the communicative roles performed by presupposed utterances in the film. The theory also provides a functional perspective for understanding how language contributes to narrative and emotional meaning. Therefore, Jakobson's communicative function theory provides a strong

foundation for this study.

4. Animated Film

Animated film refers to a type of film that creates the illusion of movement through a sequence of images, which are manipulated frame by frame. According to Wells (2016), animated film is not merely a technical process but a form of artistic expression that allows creators to construct imaginative worlds beyond the limitations of live-action cinema. This medium enables the visualization of abstract ideas, emotions, and fantasy elements in a highly flexible way. Therefore, animated film serves both as a storytelling medium and an artistic platform for creative exploration.

Furthermore, animated film is defined as a cinematic form that combines visual design, narrative structure, and motion to communicate meaning. As stated by Furniss (2017), animation emphasizes the relationship between movement and meaning, where every visual element is intentionally constructed. Unlike live-action films, animated films rely heavily on design and timing to deliver messages effectively. This characteristic makes animation a unique medium for analyzing language, visuals, and storytelling simultaneously.

In addition, animated film functions as a powerful communication tool that can convey complex themes in an accessible way. According to Buchan (2018), animation has the ability to simplify complicated ideas while still maintaining emotional depth. This makes animated films suitable for audiences of all ages, as they can deliver both entertainment and educational content. Consequently,

animated films are often used to explore social, cultural, and psychological themes through symbolic representation.

Moreover, animated film is often associated with digital technology and innovation in modern filmmaking. As Wells and Moore (2019) explain, contemporary animation integrates advanced computer-generated imagery (CGI) to enhance visual storytelling. This technological development allows filmmakers to create more realistic and immersive animated environments. As a result, animated films have evolved significantly, becoming more sophisticated in both visual quality and narrative complexity.

Finally, animated film can be understood as a multimodal text that combines verbal and non-verbal elements to construct meaning. Animation integrates dialogue, sound, visuals, and movement to create a cohesive narrative experience. This multimodal nature makes animated films particularly relevant for linguistic and pragmatic analysis. Therefore, animated films provide a rich source of data for examining how meaning is constructed through both language and visual representation.

B. Review of Relevant Research

Research on presupposition in film dialogue has shown that implicit meaning plays a significant role in shaping narrative understanding. One study that supports this view analyzed presupposition in a mystery and thriller genre film. Haryati (2022) examined presuppositions in *Escape from Pretoria* using Yule's framework and Halliday's functional theory. The findings revealed that lexical presupposition

was the most dominant (37.3%), followed by existential presupposition (21.4%), factive presupposition (20.5%), and structural presupposition (15.8%). The study also showed that presupposition contributed to the effectiveness of narrative delivery. This research demonstrates how presupposition functions differently across film genres.

Presupposition has also been widely examined in animated films, particularly those involving fantasy and adventure themes. A study focusing on this genre analyzed presupposition in *How to Train Your Dragon: The Hidden World*. Saputra & Zaim (2023) identified 177 presuppositions in the film dialogue, with existential presupposition being the most dominant. This dominance reflects the importance of introducing characters and fictional settings implicitly. The findings suggest that animated films rely heavily on existential assumptions to build their story worlds. This study is relevant because it shows how presupposition supports world-building in animation.

Another study explored presupposition in action-comedy films to understand its role in narrative flow. The analysis focused on *Johnny English Reborn* and examined how implicit assumptions were embedded in dialogue. Jannah (2022) found that that existential and structural presuppositions were the most common among the 146 instances she analyzed. These presuppositions helped maintain narrative continuity and enhance comedic timing. The study highlights how presupposition supports both storytelling and genre-specific effects. This research provides insight into the pragmatic function of presupposition in film dialogue.

Animated films with strong emotional narratives have also been examined through presupposition analysis. One such study analyzed the animated film *Brave* to identify presupposition types used by the characters. Mujahidah (2023) identified 67 presuppositions, with existential (35.8%) and structural (32.8%) types as dominant. The findings indicate that presupposition helps convey character background and emotional conflict implicitly. This study reinforces the idea that animated films frequently rely on implicit meaning. It also supports the relevance of presupposition analysis in animation.

Research combining presupposition types and communicative functions remains relatively limited. Another study that addressed this gap examined presupposition in the film *Pitch Perfect*. Paradieta (2014) applied Yule's presupposition theory alongside Jakobson's language function model. The results showed that 114 instances of presupposition and concluded that emotive and referential functions were the most dominant. This dual-framework theory is especially relevant to the current study. It is particularly relevant because it supports the theory used in the present research.

On the otherhand, the research on communicative function in film was conducted by Aprilia et al. (2024) in *Cinderella* (2021) using Jakobson's theory. The study identified five communicative functions, namely emotive, conative, referential, metalingual, and phatic functions, with emotive function as the most dominant. According to Jakobson (1960), the emotive function emphasizes the speaker's attitude toward the message, which was strongly reflected in the main character's utterances. The findings indicate that film dialogue performs multiple

communicative purposes beyond delivering information. This study supports the relevance of communicative function analysis in understanding language use in cinematic discourse.

Another relevant study was conducted by Krebs (2016), who analyzed communicative functions in the *Dr. No* trailer through Jakobson's framework. The findings revealed that referential and emotive functions were the most dominant, while phatic, poetic, and metalingual functions served supporting roles in constructing multimodal meaning. This result supports Jakobson's (1960) argument that several language functions may coexist in one message, although one function may be more prominent. The study also shows that communicative functions can be applied not only to verbal dialogue but also to broader cinematic discourse. Therefore, this research strengthens the theoretical foundation for analyzing communicative functions in film.

From the review above, it can be concluded that previous studies have examined presupposition and communicative functions in film discourse from different perspectives. Most studies focused on identifying presupposition types. Although studies by Paradieta (2014), Aprilia et al. (2024), and Krebs (2016) contribute to communicative function research, studies integrating communicative functions with presupposition in animated films remain limited. Moreover, no previous study has specifically analyzed both presupposition types and communicative functions in the animated film "Up" (2009). Therefore, this study aims to fill that gap by applying a dual-framework analysis to reveal both the implicit meanings and communicative purposes embedded in the film dialogue.

C. Theoretical Framework

This study is based on two main theoretical foundations used to understand how implied meanings are constructed in the dialogues of the animated film “Up” (2009). These frameworks involve the classification of presupposition types and the communicative functions of language. Both are chosen because they provide a comprehensive theory one that analyzes language structurally and functionally.

The classification of presupposition types is used to identify how implicit information is embedded within dialogue. Presupposition refers to assumptions that are not explicitly stated but are considered to be already known or accepted by both the speaker and the listener. In film dialogues, this is crucial because it builds background knowledge that helps the audience understand the story without the need for detailed explanations. These types include assumptions about the existence of people or things, the truth of events, past actions, implied meanings through sentence structure, and imagined or hypothetical conditions.

Meanwhile, communicative functions are used to explore the reasons behind the use of such presuppositions. Language in film does more than convey information it serves to express emotions, build relationships between characters, attract attention, initiate interaction, clarify meanings, or enhance the aesthetic style of the message. Understanding the communicative function of each presupposition helps reveal the deeper intent of the dialogue, both in terms of narrative development and emotional impact.

Using these two frameworks allows the study to analyze both the content and

purpose of implicit meanings in the film's dialogue. This dual theory not only examines how language is used but also why it is used and what communicative effects it produces in relation to the plot and the audience. "Up" was chosen because its dialogues are rich with emotional and layered meanings, making it an ideal subject for a thorough presupposition analysis in animated cinematic discourse.

The chart illustrates the theoretical framework of the study, which analyzes implied meanings in the dialogues of the film "Up" (2009). The research uses two main theories: presupposition types, to identify how hidden information appears in the dialogue, and communicative functions, to understand the purpose behind the use of those presuppositions. By combining both theories, the study explains the content and intent of implied meanings that strengthen the storyline and emotional depth of the film.

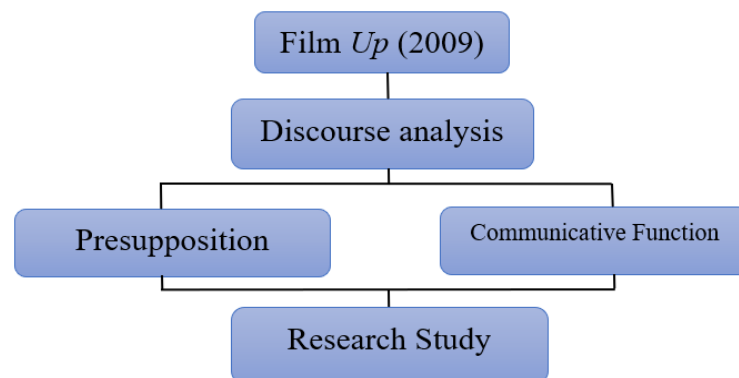


Figure 1. Theoretical Framework of the Study