AN ANALYSIS OF PRESUPPOSITION IN COCO ANIMATION MOVIE

A Thesis

Submitted to the Adab and Humanities Faculty of Alauddin State Islamic University of Makassar in partial Fulfillment of the Requirement of the Degree of Sarjana Humaniora

By:

Amru Azas
40300115039

ENGLISH AND LITERATURE DEPARTMENT

ADAB AND HUMANITIES FACULTY

ALAUDDIN STATE ISLAMIC UNIVERSITY OF MAKASSAR

2020

PERNYATAAN KEASLIAN SKRIPSI

Dengan penuh kesadaran, penulis yang bertanda tangan di bawah ini menyatakan bahwa skripsi ini benar-benar adalah hasil karya penulis sendiri, dan jika kemudian hari terbukti merupakan duplikat, tiruan, plagiat, atau dibuat oleh orang lain secara keseluruhan ataupun sebagian, maka skripsi ini dan gelar yang diperoleh batal demi hukum.

Romang Polong, 12 Maret 2020

Amru Azas
40300115039

UNIVERSITAS ISLAM NEGERI
ALAUDDIN
MAKASSAR

PERSETUJUAN PEMBIMBING

Pembimbing penulisan skripsi saudara **Amru Azas,** NIM: **40300115039,** mahasiswa jurusan Bahasa dan Sastra Inggris pada Fakultas Adab dan Humaniora UIN Alauddin Makassar, setelah dengan seksama meneliti dan mengoreksi skripsi yang bersangkutan dengan judul, **An Analysis of Presupposition in Coco Animation Movie,** memandang bahwa skripsi tersebut telah memenuhi syarat-syarat ilmiah dan dapat disetujui untuk diajukan ke sidang munaqasyah.

Demikian persetujuan ini diberikan untuk diproses lebih lanjut.

Romang Polong, 12 Maret 2020

Pembimbing I	Pembimbing II
Dr. Jumharia Djamereng, M.Hum	Helmi Syukur, S.Pd., M.Hum
NIP:19690108 200212 2 002	**NIP: 19810610 201411 2 001**

UNIVERSITAS ISLAM NEGERI
ALAUDDIN
MAKASSAR

APPROVAL SHEET FOR THESIS

Title of Thesis	: *An Analysis of Presupposition in Coco Animation Movie*
Name	: Amru Azas
Reg. Number	: 40300115039
Program	: Bachelor Degree

Romang Polong, March 12th 2020.

Supervisor

Supervisor I

Dr. Jumharia Djamereng, M.Hum
NIP:19690108 200212 2 002

Supervisor II

Helmi Syukur, S.Pd., M.Hum
NIP: 19810610 201411 2 001

Approved by:
The Head of English and Literature Department,

Dr. Jumharia Djamereng, M.Hum.
NIP. 19690108 200212 2 002

Acknowledged by:
Dean of Adab and Humanities Faculty,

Dr. Hasyim Haddade, S.Ag., M.Ag.
NIP. 19750505 200112 1 001

PENGESAHAN SKRIPSI

Skripsi yang berjudul, ***"An Analysis of Presupposition in Coco Animation Movie"*** yang disusun oleh **Amru Azas, NIM: 40300115039** Mahasiswa Jurusan Bahasa dan Sastra Inggris pada Fakultas Adab dan Humaniora UIN Alauddin Makassar, telah diuji dan dipertahankan dalam **sidang *Munaqasyah*** yang diselenggarakan pada hari **Jum'at, tanggal 20 Maret 2020 M.,** bertepatan dengan **15 Rajab 1441 H.**, dan dinyatakan telah dapat diterima sebagai salah satu syarat untuk memperoleh gelar Sarjana Humaniora (S.Hum.) dalam Ilmu Adab dan Humaniora, Jurusan Bahasa dan Sastra Inggris (dengan beberapa perbaikan).

Romang Polong, **12 Maret 2020 M.**
7 Rajab 1441 H.

DEWAN PENGUJI:

Ketua	: Dr. A. Ibrahim, S.Ag., S.S., M.Pd.	(.....)
Sekretaris	: Nirwana, S.Pd., M.Pd.	(.....)
Munaqisy I	: H. Muh. Nur Akbar Rasyid, M.Pd., M.Ed., Ph.D	(.....)
Munaqisy II	: Hj. Nahdhiyah, S.S., M.Pd.	(.....)
Konsultan I	: Dr. Jumharia Djamereng, M.Hum.	(.....)
Konsultan II	: Helmi Syukur, S.Pd.I., M.Pd.	(.....)
Pelaksana	: Isnawati Azis, S.E.	(.....)

Diketahui oleh:
Dekan Fakultas Adab dan Humaniora
UIN Alauddin Makassar,

Dr. Hasyim Haddade, S.Ag., M.Ag.
NIP. 19730505 200112 1 001

ACKNOWLEDGEMENT

بسم الله الرحمن الرحيم

Alhamdulillah Rabbil Alamin, all praises and gratitude to The Almighty Allah SWT for His uncountable graces, faiths, and helps always stand behind the writer, show writer the right way, and carry the writer out to the final step of this thesis writing. Shalawat and salam are addressed to our prophet Muhammad SAW, the greatest one who has shared inspiration, spirit, and power to the human.

The researcher realizes that this thesis could not complete without getting assistance, guidance, understanding and encouragement from many people. Therefore the researcher would like to express the deepest gratitude to the following:

1. The research's beloved parents, Asdar and Samsia and grandparents for their loves, cares, supports and prayers for the researcher's safety and successful.
2. The researcher's beloved brother, Firdaus Asas for his support and sincere prayer for the researcher's success.
3. The researcher's beloved big family for their support and sincere prayer for the researcher's success.
4. The Rector of UIN Alauddin Makassar, Prof. Drs. Hamdan Juhannis, M.A., Ph.D. for his chance during the period when the researcher studied at the university.
5. The Dean of Adab and Humanities Faculty Dr. Hasyim Haddade, M.Ag and his staff, all of the vices of dean of Adab and Humanities Faculty, Dr.

UNIVERSITAS ISLAM NEGERI ALAUDDIN MAKASSAR

Andi Ibrahim, S.Ag., S.S., M.Pd., Dr. Firdaus, M.Ag., H. Muh. Nur Akbar Rasyid, M.Pd., M.Ed., Ph.D, the Head of English and Literature Department, Dr. Jumharia Djamereng, M.Hum and Secretary of English and Literature Department, Syahruni Junaid, S.S, M. Pd. for their support, help and encouragement.

6. Jumharia Djamereng, M.Hum and Helmi Syukur, S.Pd., M.Hum, the writer's supervisors who have given their comments, guidance, suggestions, corrections, and over all support since the preliminary part of this thesis until the end.
7. The researcher's gratitude is also addressed to all the lecturers of Adab and Humanities Faculty, for their knowledge, enlightenment, and advices during the academic years also for the administrative officers of Adab and Humanities Faculty, for their help, services, and administrative support.
8. The writer's thanks are addressed to the best friend Anna Anriana and Sartiwi for their help and support for the writer.
9. The writer's thanks are also addressed to the writer's beloved friends in English Literature Departement, especially for UTOFEIS (Unlimited Togetherness of English and Literature 2015) the writer is proud of them and with them the writer shares experience and knowledge during study and writing this thesis.
10. The researcher's thanks are also addressed to the researcher's beloved friends in English Literature Departement, especially for English and Literature AG 3-4 2015 the researcher is proud of them and with them the

researcher shares experience, helps, and knowledge during research and writing this thesis.

11. All of people who helped the writer and those whom the writer cannot mention one by one. Finally the writer is sure that this thesis is far from being perfect, so the writer sincerely appreciates the constructive criticism from the readers.

Romang Polong, March 12th 2020

The Researcher,

Amru Azas
40300115039

UNIVERSITAS ISLAM NEGERI
ALAUDDIN
MAKASSAR

TABLE OF CONTENTS

COVER ---------- **i**

PERNYATAAN KEASLIAN SKRIPSI ---------- **ii**

PERSETUJUAN PEMBIMBING ---------- **iii**

APPROVAL SHEET ---------- **iv**

PENGESAHAN SKRIPSI ---------- **v**

ACKNOWLEDGMENT ---------- **vi**

TABLES OF CONTENTS ---------- **ix**

ABSTRACT ---------- **xi**

CHAPTER I. INTRODUCTION

A. BACKGROUND ---------- 1

B. RESEARCH QUESTION ---------- 4

C. OBJECTIVE OF THE RESEARCH ---------- 4

D. SIGNIFICANCE OF THE RESEARCH ---------- 4

E. SCOPE OF THE RESEARCH ---------- 5

CHAPTER II. LITERATURE REVIEW

A. PREVIOUS FINDINGS ---------- 6

B. THEORETICAL APPROACH ---------- 9

1. Pragmatics ----------9

2. Presupposition ----------12

3. Context ----------18

4. Coco Movie ----------20

CHAPTER III RESEARCH METHODOLOGY

A. RESEARCH METHOD ---------- 21

B. DATA SOURCE ---------- 21

C. INSTRUMENT OF RESEARCH ---------- 21

D. DATA COLLECTING TECHNIQUE ---------- 22

E. TECHNIQUE OF DATA ANALYSIS ---------- 23

CHAPTER IV FINDING AND DISCUSSION

A. FINDING ---------- 24

B. DISCUSSION ---------- 33

CHAPTER V CONCLUSION AND SUGGESTIONS

A. CONCLUSION ---------- 40

B. SUGGESTION ---------- 40

BIBLIOGRAPHY ---------- 41

APPENDIX ----------43

BIOGRAPHY ----------46

UNIVERSITAS ISLAM NEGERI
ALAUDDIN
MAKASSAR

ABSTRACT

Name : **Amru Azas**
Reg. Number : **40300115039**
Major : **English and Literature Department**
Faculty : **Adab and Humanity Faculty**
Title : **An Analysis of Presupposition in Coco Animation Movie**
Supervisor I : **Dr. Djumharia Djamereng, M.Hum**
Supervisor II : **Helmi Syukur, S.Pd., M.Pd.**

The objectives of this research are to describe the types of presupposition used by the main character in Coco movie. Yule‟s theory of presupposition is used by the researcher to answer the formulated research questions.

This research is a qualitative study applying descriptive-qualitative method. The subject of this research is a movie entitled Coco. The data were some scenes including the utterances said by speaker and heard by hearer. The data analysis was conducted by classifying and categorizing the data to find the inferences.

The findings of the research are as follows: in Coco Movie, all Yule's six types of presupposition are found. Those six types of presupposition are 35 data of Existential Presupposition, 12 data of Structural Presupposition, 10 data of Factive Presupposition, 5 data of Lexical Presupposition 4 data of Counter Factual Presupposition, and the last is 1 data of Non-factive Presupposition.

Keywords: ***Pragmatics, Presupposition, Context, Coco Movie***.

UNIVERSITAS ISLAM NEGERI
ALAUDDIN
MAKASSAR

CHAPTER I

INTRODUCTION

A. Study Background

One of the causes of failure in communicating is misunderstanding between the speaker and the listener so that the message to be conveyed is not conveyed properly and cannot be received well by the listener. This case in communicating sometimes happen which causes the communication itself is not going well. This happened because of the differences in the basic understanding between the speaker and the listener about the thing being discussed. The same basic understanding between the speaker and the listener is very important in creating a good communication. In this case the speaker has the assumption that what he or she will convey, also will be understood by the listener, and the listener is able to draw basic conclusions on what is conveyed by the speaker. In linguistics studies this is called presupposition.

Communication plays a very important role in human life so that fluency in communication is needed. Delivery and receipt of the right message will facilitate the communication process. Communication is needed in human life because without communication, human life will appear to be empty, without communication, interactions between people, both individuals, groups, and organizations would not be possible.

As social beings, human cannot avoid the act of communication to convey and receive messages. According to Smith & Williamson (1977) in Pace &

Faules (2006), said that a person cannot not communicate. This act of communication continues throughout the life process.

The main point of communication is to convey message or information to the listener, but sometimes the message conveyed by the speaker is interpreted differently by the listener. The same understanding of the message or information conveyed by the speaker to the hearer is very important to achieve the goal of communication.

In a conversation, sometimes the speaker assumes the information that will be delivered is already known by the listener even though the information does not appear directly. So the listener needs to find the meaning of the words and what the speaker means in the same situation. In addition Yule (1998: 3) states that pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener. Beside, to acquire the right interpretation in meaning is by doing assumption.

Assumption can be done by drawing a conclusion (listeners try to understand the implied meaning in an expression using the additional knowledge that they have). Such a phenomenon is presented in the phrase: "Dany's guitar is new". In this expression the listener considers that "Dany has a guitar". In fact, something is assumed to be true in sentences that confirm other information. This is called presupposition.

According to Cummings (2009: 42), Presupposition are assumptions or inferences implicit in certain linguistic expressions. Presupposition is

something that is required, while presupposes means to assume something that is true without proof. The phenomenon of presupposition can occur not only in daily communication but also in film conversation. The language used in a film attracts many audiences. The use of presupposition by the characters must be appropriate so that the audience will understand them. In this research, the researcher choose Coco movie as an object. Coco movie will be analyzed by the researcher to find out the phenomenon of presupposition.

Based on what is explained above, the researcher is interested in conducting this research because misunderstanding in communicating is still happen. Seeing communication plays an important role in human life, and one of the causes of misunderstandings in communication is because of differences in the basic thoughts held between speakers and listeners. Therefore researchers are interested in conducting research on this presupposition because presupposition is the initial key that must be shared by the speaker and listener to determine success in a communication.

أُوْلَٰٓئِكَ ٱلَّذِينَ يَعۡلَمُ ٱللَّهُ مَا فِي قُلُوبِهِمۡ فَأَعۡرِضۡ عَنۡهُمۡ وَعِظۡهُمۡ وَقُل لَّهُمۡ فِيٓ أَنفُسِهِمۡ قَوۡلَۢا بَلِيغٗا ٦٣

Meaning:

Those are the ones of whom Allah knows what is in their hearts, so turn away from them but admonish them and speak to them a far-reaching word. (An-Nisa: 63).

The verse above according to communication in Quran belong to the type of Qaulan Baligha. Qaulan Baligha is the type of communication which is on target, communicative, and easy to understand. This verse tells that to create a good communication we have to deliver statements that are easy to understand by the listener. Which means the speaker knows that what he or she are going to say will be understand by the listener. This verse related to this research because this research is about presupposition. Presupposition itself is something the speaker assumes to be the case prior to making an uttrance (Yule, 1996: 25).

B. Research Question

Based on the previous explanation, the writer formulates the research question: What are the types of each presupposition found in Coco movie?

C. Objective of the Research

Therefore the objectives of this research is to analyze the types of presupposition in conversation by the characters in Coco movie and to interpret the implied meaning of the character's utterances in Coco movie.

D. Significance of the Research

This research divided in two kinds of significance, first one is academic significance and the second is practical significance. Both are follows:

1. Academically

Giving some contribution to increase knowledge of pragmatic studies especially regarding presupposition. This research hoped can help the readers to find or to identify or even to make their own research about presupposition.

2. Practically

For the students of the study program of English Language and Literature, the result of this research can be used as the reference to improve their understanding of presupposition.

E. Research Scope

This research focused on analyzing the types of presupposition in the conversation by the characters in *Coco* movie using Yule's theory of presupposition. There are six types of presupposition, existential presupposition, factive presupposition, lexical presupposition, structural presupposition, non factive presupposition, and counterfactual presupposition.

CHAPTER II

LITERATURE REVIEW

A. Previous Findings

The researcher finds there are some previous findings which related and relevant with this research. The first research was carried by Hikmah (2017) from Alauddin State Islamic University of Makassar under the tittle *An Analysis of Language Presupposition in Advertisements of TV Channels in Indonesia*. She analyze the language of presupposition used in advertisement in Indonesia to find out the types of presupposition used in advertisement. To analyze the data, the she used descriptive qualitative method and Yule's theory. The result of this study found that there were three types of presupposition that used in English Advertisement of TV channel in Indonesia, those are: 8 data of existential presupposition, 1 data of structural presupposition, and 3 data of counterfactual presupposition. The researcher concluded that everyone who presupposed something that they must have different presupposition.

The second research was carried by Syahril (2017) from State Islamic University of Syarif Hidayatullah Jakarta conducting a research entitled *A Presupposition Analysis of Sea Foam Short Story in The Jakarta Post on Monday, October 23rd, 2017*. His research aim to find out the types and the most dominant types of presupposition in *Sea Foam Short Story*. He used Yule's theory (1996) of presupposition in his research. The result of his research found that there are 20 presuppositions. 8 lexical presuppositions, 5

factive presuppositions, 3 existential presuppositions, 2 structural presuppositions,the last are non factive and counter factual presupposition with 1 presupposition per each.

The third research by Ricco (2012) from Universitas Negeri Padang conducting a research entitled *An Analysis of Presupposition Used in Novel Harry Potter and The Deathlu Hallows.* He analyzed the types and the most dominant presupposition in *Short Stories of Silvester Goridus Sukur*. He used descriptive qualitatif method to describe the types of presupposition and their meaning in novel *Harry Potter*. The result of his paper shows that based on Yule's theory, found there are five types of presupposition which used in novel *Harry Potter,* they are: 5 lexical presupposition, 12 existential presupposition, 14 structural prespposition, 11 factive presupposition, and 8 counterfactual presupposition.

The fourth was conducted by Khalili (2017) from Sistan and Baluchistan University conducting a research entitled *An Analysis of Presupposition Used in Oedipus Rex*. He used descriptive research method in his research because all the data comes from the novel and the data is reviewed based on theory of presupposition. His research aims to find out the types of presupposition and the most dominant types of presupposition used in Oedipus Rex. He found five types of presupposition which applied in Oedipus Rex, they are 14 existential presupposition (27%), 5 lexical presupposition (9%), 16 structural presupposition (30%), 8 factive presupposition (15%) and 10 counterfactual presupposition (19%). The types of presupposition mostly used is Structural

Presupposition and the less is factive presupposition because structural is the asssumption that part of the structure contains information being treated as already known and its mark by WH-question.

From the previous finding above there are similarities and differences with this research. The similarities is using the same theory of presupposition by Yule and the differences can be seen from the object of the research. First, Hikmah (2017) from Alauddin State islamic University of Makassar used advertisemen as an object of her research. Second, Syahril (2017) from State Islamic University of Syarif Hidayatullah Jakarta used shot story as an object of his research. Third, Ricco (2012) from Universitas Negeri Padang. He used novel as an object of his research. Fourth, Khalili (2017) from Sistan and Baluchistan University used novel as an object of his research, and this research used animation movie as an object of the research.

A study certainly has each of its advantages and disadvantages. Advantages and disadvantages of one research with another sometimes left the gap so that further research is carried out. According to Ferdinand (2016) explains that some of the characteristics of a research gap, they are: first, the results of research that are controversial to other similar research, and second are the results of research that leaves weaknesses.

As for some gaps left in previous studies found by researcher. First, the data findings from several previous studies have not been able to complete all the types of presupposition that may be caused by the limitations of the data

they have based on each object studied. Next, in general the research that analyzed the types of presupposition will be dominated by the type of existential presupposition with the most amount of data. However, some previous studies actually show different things. This is because in analyzing the data, the data they classified into the type of existential presupposition is only in the form of sentences that indicate the existence of a person and also a things. Whereas in the theory of Yule (1996) it is explained that the intended existence encompasses broadly the existence of something, a person and another.

B. Theoretical Approach

1. Pragmatic

Sometimes people say something that has a different meaning or another meaning than what they say. Although they use language as the main communication tool to make effective communication, they often cannot reach their goals easily because sometimes an expression has an implied meaning that cannot be easily understood. To understand this in communicating, pragmatics are needed. Pragmatics are needed because when people understand pragmatics, they will not only understand the explicit meaning of speech, but also its implied meaning. Implicit meaning consists of assumptions, goals, and objectives. That is why pragmatics is important to learn because it can analyze how language is used in certain contexts.

According to Yule, Pragmatics is the study of the relationship between the forms of language and the users of those forms (Yule, 1996: 4). Yule added that Pragmatics is the study of how language is used and specific situations to communicate. Yule (1996: 3) also states that there are four areas related to pragmatics.

a. Pragmatics is the study of speaker meaning.

This approach studies the meaning communicated by a speaker (or writer) and taken by the listener (or reader), which means that this approach provides a deeper analysis of what people say to get what people really mean by words rather than the literal meaning of expressions itself.

b. Pragmatics is the study of contextual meaning.

What people say is usually related to the context of the conversation. This type of study must involve interpretations of what people mean in certain contexts and how context influences what is said. It takes consideration of how the speaker arranges what they want to say according to who, when, where and in what situations they speak.

c. Pragmatics is the study of how more meaning are communicated than what is said.

Pragmatic is about how the listener can interpret the meaning and make conclusions about what is said by the speaker. In the conversation, what is not said is recognized as part of communication that is very important in

interpreting the intended meaning of the speaker. That is why this approach also explores the implied meaning or the unspoken part of the speaker's speech.

d. Pragmatics is the study of the expression of relative distance.

This approach answers the perspective of what determines the choice between what is said and what is not spoken, where the spoken and unspoken are related to the idea of distance. Assuming how close or far the listener is, the speaker determines how much needs to be said

In the same way, Trudgill (1980: 61) states that Pragmatics is a branch of linguistics which deals with the meaning of utterances as they occur in social context. Here Trudgill would underline two points. First, it is concerned with meaning in context; second, it is about the speaker's or listener's intention. Thus, Pragmatics is concerned not with syntax or literal meaning of words, but with meaning intended by the speakers and interpreted by the listener. Pragmatics may be described as the study of the meaning of linguistic utterances for their interpreters. Then, based on Pragmatic point of view, the aspect of meaning and language use of people dependent on the speaker, the addressee and other features of the context of utterance, such as the goals of the communication, the principal of the communication.

Similarly, Leech (1983: 6) redefines pragmatics as the study of meanings in relation to speech situation. It means that by using pragmatics people can differentiate meanings of one's utterance based on the situation of the communication. Thus, different situations influence the meaning of speech.

In addition, Mey (1993: 42) defines pragmatics as the study of the conditions of human language uses as these are determined by the society context. Here, Mey clearly states that context of society holds an important role in the uses of human language. It means that different context will determine different types of language use. Similar to the opinion above, Levinson (1983: 5) states that pragmatics is the study of language use, that is, the study of the relation between language and context that are basic to an account of language understanding.

From the definition above, it appears that there is a close relationship between the forms of language and the people who use them. A sentence can have some different meanings. In other words, pragmatics is the study of the meaning of speech in relation to its context which involves how the speaker can produce the best speech to convey its meaning and how the listener can interpret the true meaning of the speaker's speech.

2. Presupposition

a. Definition

In communicating, the main purpose of the speakers is to convey message to the speech partner. To make a good situation in a conversation can be done by making assumptions. In this case, presupposition play an important role in the production and understanding of speech. For example: "You are late again" presupposes that "You were late before".

Hudson (2000: 321) states that a presupposition is something assumed (presupposed) to be true in a sentence which asserts other information. It will generally remain a necessary assumption whether the utterance is placed in the form of an assertion, denial or question and can be associated with a specific lexical item or grammatical feature in the utterance.

Similarly, Finch (2000: 173) writes that presupposition deals with the necessary preconditions for statements to be true. Presupposition refers to assumption implicitly made by speakers and listeners which are necessary for the correct interpretation of utterances. It is something as speaker's assumption to be the case prior for making an utterance.

In the same way, Yule (1996: 6) states that presupposition deals with the relationship between two proportions, which gives precondition to be true statement although the statement is negated. Presupposition must be mutually known or assumed by the speaker and address for the utterances to be considered in context. A presupposition of a sentence must normally be part of the common ground of the utterance context in order for the sentence to be felicitous. However, sentences may carry presuppositions that are not part of the common ground and nevertheless be felicitous. For example, upon being introduced to someone that John's wife is a dentist, this without addressee having ever heard, or having any reason to believe that John has a wife. In order to be able to interpret my utterance, the addressee must assume that John has a wife. This is process of an addressee assuming that a presupposition is true.

Yule (1996: 25) states that presupposition is something the speaker assumes to be the case prior to making an utterance. Which means that is the basic consideration of the speaker that will be given to the listener to be accepted the truth in the conversation. Therefore a sentence can imply a hidden information that can be the background or basis for the listeners in a conversation.

Based on some definitions of presupposition above, the researcher can conclude that presupposition is an assumption which is accepted by the hearer from the speaker based on the background belief of the hearer.

b. Types of Presuppositon

Presupposition has been related to the utilization of an outsized range of words, phrases, and structures. These linguistic forms are considered as indicators of potential presupposition, which can only be actual in the context of speakers. Yule (1996: 27) states six types of presupposition which are: existential presupposition, factive presupposition, non-factive presupposition, lexical presupposition, structural presupposition and counterfactual presupposition.

Below are the further explanations of the six types of presupposition.

a. Existential Presupposition

This presupposition is the assumption of the entities named by the speaker. Its not only assumed to be present in possessive construction but more gemerally in any definite noun phrase. Form of define noun phrase like *the*, *a*

and *and*. While possesive construction show the ownership or the existence of someone. Existential presuppositions show how the existence of something can be conveyed through presuppositions.

For example:

"Andy's book is new" it can be presuppose that Andy is exist and he has a book. This is the example of possessive construction because it shows the existence of someone and the ownership.

Another example "the guitar is so cool". This example shows the existence of the guitar and this is the example of the form of definite noun phrase because the phrase "the guitar" is noun phrase.

b. Factive Presupposition

This presupposition arises from the information to be conveyed, expressed in words that indicate a fact or news that is believed to be true. This presupposition is characterized by the use of several verbs in the sentences to denote facts, such as know or realize.

For examples:

"He didn't realize that he was sick",

The utterance above can be presupposed that "He is sick".

c. Lexical Presupposition

The use of one form with conventionally defined meanings is interpreted with the assumption that other meanings (which are not affirmed) are understood and involve lexical elements, such as stop, start, and again.

For examples:

“John stopped smoking”,

It can be presupposed that John used to smoke but now he stopped smoking.

”Nasra started complaining about the service in the hospital”,

The utterance above can be presupposed that Nasra were not complaining before but now she is complaining about the service in the hospital.

d. Non factive Presupposition

Non-factive presupposition is a presupposition that is assumed not to be true. This presupposition still allows for wrong understanding because of the use words that are uncertain and still ambiguous or biased. Verbs like “deam”, “imagine” and “pretend” are used with the presupposition that what follows is not true.

For examples:

“Azza dramed that he has a super car”

It can be presupposed that actually he does not have a super car.

e. Structural Presupposition

In addition to presupposition is marked by several uses of certain words and phrases, there are also structural presuppositions. In this case, the structure of certain sentences has been analyzed conventionally and regularly presupposes that part of the structure is assumed to be true. This can be seen in the use of the "Wh-Question" structure.

For examples:

“When did he leave?”

It can be presupposed that he leave.

“What's in the cupboard?”

The utterance above shows the presuppositions, that:

- There is something stored in the cupboard, or

- The cupboard is empty

f. Counterfactual Presupposition

This presupposition results in an understanding that is the opposite of recognition or contradiction. Conditions that produce presuppositions like this usually contain 'if-clause' in the sentences. The results obtained are contradictory to those received previously.

For examples:

“If I am rich, I will buy a car”

From the example of the utterance above, can be presupposed that I is not rich.

3. Context

Context is a very important aspect in inferring the implicit meaning. Context is the knowledge and situation in which how language itself guides the use of language and the interpretation of utterances (Schiffrin, 1994:365). The conveyed information will be successfully understood only if the listener or reader is able to catch the meaning within the known context. The function of context is to reduce the ambiguities of meaning since different context will result different meaning or information of the similar utterance.

Context has been understood in various ways, for example to include relevant aspects of the physical or social setting of an utterance (Levinson, 1983). Physical context means the place where the conversation happens among the participants. Then social context means a social relationship between the participants. Context is a very important to be considered in studying utterances. Pragmatic is a study which concerns how a context can influence in conveying information. Contexts are sets of propositions and presuppositions consist of propositions.

For example, to understand the context of an utterance is crucial in finding out which presupposition speaker intends to say by the utterance such as :

e.g. Billy was there when Henry got attacked

If we only interpret the meaning based on its basic meaning in the situation, they share about where Billy was, whether Billy knows Henry and what's going to do with Henry or should Billy do something to Henry.

Context can be seen in two points of view: context of culture and context of knowledge (Lyons, 1987). Context of culture can help people to explain where the communication happens. It consists of condition and situation in which of the speaker and hearer or the writer and reader involved. If the readers do not involve these elements, it may be difficult to assume the action in culture where part of the convention is not known by the readers.

Context of knowledge refers to the capability of in inferring the meaning. Lyons (1987) also said that context of knowledge can influence the reading process. Therefore, the quality of communication is affected strongly by the potential of the reader's knowledge.

In addition to context of culture and context of knowledge, to understand the implicit meaning in movie, the viewers are also helped by the context such as dialogue. The existence of dialogue in movie function is not only considered as the interest catching but also as effective devices which direct the viewer to recognize the movie and information indeed.

Context is one thing that cannot be ignored of pragmatic. Context takes a big part in studying pragmatic. It is considered when we are interpreting the situation and condition of the utterances that is uttered by a speaker to a listener

in order to find an intended meaning by speaker. Communication can be success if participants know context of the conversation.

4. Coco Movie

Coco is an animation movie directed by Lee Unkrich, and produced by Pixar. This movie is the story of Miguel Rivera, a 12-year-old boy who lives with his grandmother named Coco. They live in a small village in Mexico. When Coco was a child, he lived with his mother, Imelda Rivera, and at that time music was strictly prohibited in his family. But now the great-grandson Miguel is secretly dreaming of becoming a musician like Ernesto de la Cruz, who is a popular movie star and singer of the Imelda's generation.

One time Miguel found a photo he knew as Ernesto and concluded that he was Ernesto's great-grandson. Since then, Miguel tried to enter Ernesto's tomb and steal his guitar to be used in a performance.

Miraculously, when Miguel strummed a guitar, he became invisible to everyone at the venue. He could only see and be seen by his dog, and his relatives who had died at that time who were visiting from the Land of the Dead for a vacation, then brought Miguel to their nature.

Since then, Miguel experienced many incidents in the Land of the Dead. He traveled unexpectedly to find out about his family history. It was there that Miguel also met with Hector, a lucky frame.

CHAPTER III

RESEARCH METHODOLOGY

1. Research Method

This research used descriptive qualitative method. Qualitative research will intend to explore and understand the meaning individuals or groups ascribe to a social or human problem (Creswell, 2009). Therefore this research intend to describe presupposition in the conversation in Coco Movie.

2. Source of The Data

To conduct this research, the researcher used conversation that assume contain presupposition in Coco movie. The movie was taken from XXI website and the script was taken fom IMSDb (Internet Movie Script Database) website.

3. Research Instrument

In the data collection, the researcher as the main instrument of this research. Because he act as the data researcher and data collector. As mention by Lincoln and Guba (1985) “identify the characteristic, humans are the "instrument of choice" for naturalistic inquiry because humans are responsive to environmental cues, and are able to adapt and interact with situations, they have the ability to gather information at various levels simultaneously and are able to process data as soon as it is available.

4. Data Collecting Technique

In a research, method and data collection techniques are important step to collect the data. By determining the appropriate data collection methods and techniques, the data obtained will be more precise, accurate, complete and representative to be processed and analyzed. So, the researcher used *Simak* technique in collecting the data and used *Catat* (note taking) technique as an advance technique.

Simak method is used to scruntinize the use of language. The term scruntinize here is not only related to the use of verbal language, but also the use of written language (Mahsun, 2005: 92).

Simak method in this study used an advance technique which is the *Catat* (note taking) technique. *Catat* (note taking) technique is used as a technique in data collection. *Catat* (noting) techniques is to note some forms that are relevant to the research from the use of written language (Mahsun, 2005: 93).

In collecting the data, the researcher applied continued steps as follows:

1. Watched the movie repeatedly
2. Reading the movie script
3. Identified and write down the data
4. Classified the data based on the theory

5. Technique of Data Analysis

After collecting data, the next step is to analyze the data. The method of data analysis is how to describe and classify lingual units according to patterns, themes, categories, and research problems.

In this research, the researcher used the distributional method, to process the data that had been obtained. The distributional method uses a determinant in the language itself. The basic determinant in the work of the distributional method is the technique of selecting data based on categories (criteria) in terms of grammatics according to the natural features possessed by research data (Sudaryanto, (1993: 30).

As for technique of data analysis, the research identified the utterances that contain presupposition and classified the data into the types of presupposition based on Yule's theory of presupposition. There are six types of presupposition, existential presupposition, factive presupposition, lexical presupposition, structural presupposition, non factive presupposition, and counterfactual presupposition. The data are described by looking the context in the conversation and grouping the data based on the types of presupposition. After that, the researcher made a conclusion from the data that found in the movie.

CHAPTER VI

FINDINGS AND DISCUSSION

This chapter consists of two main parts, findings and discussion. As stated in the previous part, this research aims to describe the types of presupposition used by the characters in Coco movie and to interpret the implied meaning of the characters‟ utterances in Coco movie. The data gained are presented in the findings, while the detail explanation is conveyed deeply in the discussion section.

A. Findings

Based on the data analysis, all Yule's six types of presupposition are found in Coco movie. Those six types of presupposition are Existential Presupposition, Factive Presupposition, Non-Factive Presupposition, Lexical Presupposition, Structural Presupposition, and Counter Factual Presupposition. The researcher found all the types of presupposition which used in conversation of the characters in Coco movie.

a. Existential presupposition

Existential presupposition is the most used types of presupposition found in this research. This presupposition assume the existence of someone or something in a sentence. Its not only assumes the existence of something in a sentence that indicates ownership, but it is even more extensive the existence of a statement in an expression.

The Exsistential presupposition found in Coco movie will be discussed in this section. The first data can be seen below:

Extract 1

Miguel: But I wasn't stealing the guitar!

Mama Imelda: Guitar..?

The situation in extract 1 is when Miguel meet his family in the land of the dead. He entered into the land of the dead because he stole something from the dead. It can be seen that presuppositon used in Miguel's utterance "But I wasn't stealing the guitar!" is existential presupposition because we can presuppose the existential of the guitar that Miguel is talking about.

Extract 2

Frida: Ah-ah-ah. The Alebrijes of this world can take many forms. They are as mysterious as they are powerful.

The situation in extract 2 is when Frida ask for Miguel's opinion of Ernesto de la Cruz's Sunrise Spectacular in rehearsal area. It can be seen that presupposition used in Frida's utterance "Ah-ah-ah. The Alebrijes of this world can take many forms. They are as mysterious as they are powerful" is existential presupposition because we can presuppose the existential of the creature called Alebrijes. Alebrijes is a spirit creatures who guided soul on their journey.

Extract 3

Mama Imelda: But when we had Coco, suddenly... there was something in my life that mattered more than music.

The situation in extract 3 is when Mama Imelda after Miguel for send him back to the land of the living, but Miguel run away because he want a musician's blessing. It can be seen that presupposition used in Mama Imelda's utterance "But when we had Coco, suddenly... there was something in my life that mattered more than music" is existential presupposition because we can presuppose that there is someone named Coco, we can presuppose that Coco is exist.

Extract 4

Ernezto de la Cruz: All this came from my amazing fans in the land of the living!

The conversation in extract 4 is takes places in Ernesto de la Cruz's home between Miguel and Ernesto de la Cruz. Ernesto shows the gift from his fans to Miguel. It can be seen that the presupposition used in Ernesto de la Cruz's utterence "All this came from my amazing fans in the land of the living!" is the types of existential presupposition because we can presuppose the existence of Ernesto de la Cruz's fans through his utterance.

Extract 5

Abuelita: I found your son in Mariachi Plaza.

The situation in extract 5 is when Abuelita take Miguel back home and tell his family that she found him in Mariachi Plaza. Through Abualita's utterance "I found your son in Mariachi Plaza" it can be seen that presupposition used by Abualita is existential presupposition because we can presuppose the existential of the place called Mariachi Plaza.

Structural Presupposition

Extract 6

Miguel: Where did he go?

Hector: No one knows

The conversation in extract 6 is between Miguel and Hector in Chicharron's home. Chicharron disappear from the land of the death because no one left in the living world who remember him, he turn into dust. It can be seen from Miguel's utterance "Where did he go?" is structural presupposition becuse we can presuppose that Chicharron has gone.

Extract 7

Hector: Where... where did you get this?

Miguel: That's my Mama Coco. That's myMama Imelda. Is that...you?

The conversation in extract 7 is between Miguel and Hector. It takes place in Cenote (an inescapable sinkhole behind the estate), Ernesto de la Cruz threw them into the Cenote. Hector tells Miguel about his background, then Miguel show Hector a photo. It can be seen from Hector's utterance "Where... where did

you get this? is a structural presupposition because it can be presuppose that Miguel has found the photo.

Extract 8

Audience: What did I miss?

The situation in extract 8 is when one of the audiences returned to his seat and the stage became sensational, the he ask the audience next to him. It can be seen that presupposision used in Crowd Member's utterance "What did I miss?" is structural presupposition because we can presuppose that there is something he miss on the show, some moment he miss on the show.

Factive Presupposition

Extract 9

Abuelita: I know your trick Mariachi! What did he say to you?

Miguel: He was just showing me his guitar.

The situation in extract 9 is when Miguel shine a musician shoes in Mariachi Plaza, then his family found him there. It can be seen that presupposition used in Abuelita's utterance "I know your trick Mariachi!" is favtive presupposition because the word "know" can be used to donate fact. The fact is Abuelita knows the Mariachi's trick.

Extract 10

Miguel: It's him! I know who my great-great grandfather was!

The situation in extract 10 is when Miguel find out who his great-great grandfather is, then he tell his family about that. It can be seen from Miguel's utterance "I know who my great-great grandfather was!" is factive presupposition because it mark by the word "know" that donate fact, and the fact is Miguel know who his great-great grandfather is.

Counterfactual Presupposition

Extract 11

> **Plaza Mariachi:** Look, if I were you I'd march right up to my family and say, "Hey! I'm a musician. Deal with it!."

The situation in extract 11 is when Miguel shine a Plaza Mariachi shoes and he talk about his family. He told the Plaza Mariachi that he is the only one in his famaly that love music and the rest of his family really hated music so much. His family is the only one in Mexico who hated music. It can bee seen that presupposition used by Plaza Mariachi's utterance "Look, if I were you I'd march right up to my family and say, "Hey! I'm a musician. Deal with it!" is counterfactual presupposition because we can presuppose that the real situation is contrary with what is spoken, the Plaza Mariachi is still himself not Miguel and he did not go to Miguel's family and say "I'm a musician" to Miguel's family.

Extract 12

Abuelita: We've to put their photos on the ofrenda so their spirits can cross over. That is very important! If we don't put them up, they can't come!

The situation in extract 12 is when Abuelita take Miguel to the ofrenda room and tell him that Dia de los Muertos is the one night of the year where their ancestors can come and visit them and they have to put their ancestors's photo on the ofrenda so their ancestors's spirits can come to visit them.. It can be seen from Abuelita's utterance "If we don't put them up, they can't come!" is the type of counter factual presupposition because what she said is contrary with the real situation. Their ancestor's photo is actually is on the Ofrenda, so their spirits can come.

Extract 13

Hector: And if I weren't so ugly, she'd possibly give me a chance!.

The conversation in extract 13 is between Hector, Miguel and Chicharron, it takes places in Chicharron's home when Hector and Miguel want to borrow Chicharron's guitar. It can be seen from Hector's utterance "And if I weren't so ugly, she'd possibly give me a chance!" is counter factual presupposition because the real situation he actually ugly and she (Juanita) did not give him a chance.

Extract 14

Miguel: If you forget him, he'll be gone... forever!!

The situation in extract 14 is when Miguel just came back from the land of the dead and he ask his mama Coco to not forget her father because if she forget him he will be gone from the land of the dead forever. It can be seen from Miguel's utterances "If you forget him, he'll be gone... forever!!" is structural presupposition because it's contrary with the real situation. His mama Coco has not completely forgotten his father so his father still in the land of the dead.

Lexical presupposition

Extract 15

Mama Imelda: "I give you my blessing to go home... to put my photo back on the ofrenda... and to never play music again."

The situation in extract 15 is when Mama Imelda gave her blessing to Miguel and send him back to the land of the living with her condition. It can be seen from Mama Imelda's utterance "And to never play music again!" is the type of lexical presupposition because the word "**again**" donate fact that Miguel used to play music. So we can presuppose that Miguel used to play music before.

Extract 16

Miguel: She's the reason you wanted to cross the bridge...

Hector: I just wanted to see her again...

The conversation in extract 16 is between Miguel and Hector. It takes place in Cenote (an inescapable sinkhole behind the estate), Ernesto de la Cruz

threw them into the Cenote. Then Hector tells Miguel about his background. It can be seen from Hector's uttrerance "I just wanted to see her again" is lexical presupposition because we can presuppose that he had met that person before, it mark by word "again" which means he had met that person before.

Extract 17

Mama Imelda: Miguel I give you my blessing. To go home...to put up our photo and never...

Miguel: Never play music again.

The situation in extract 17 is when Miguel's family want to send him back to the land of the living but Ernesto de la Cruz stopped them. It can be seen presupposution used by Miguel's utterance "Never play music again" is lexical presupposition because it can be presuppose that Miguel used to play music before. It mark by the word "again" which shows the fact that he had played music before.

Non-factive Presupposition

Extract 18

Hector: I imagine singing with her again.

The conversation in extract 18 is between Miguel and Hector. It takes place in Cenote (an inescapable sinkhole behind the estate), Ernesto de la Cruz threw them into the Cenote. Hector tells Miguel about his background, then

Miguel show Hector a photo. It can be seen from Hector's utterance "I imagine singing with her again" is no-factive presupposition because it can be presuppose that what Hector said is actually not a fact because what he said is just his imagination and it is not happened in the real situation.

B. Discussion

In this part, the researcher discussed about the data findings of this research. As mentioned in the previous part, this research aims to describe the types of presupposition used by the characters in Coco movie. This discussion shows the result of this research about the types of presupposition in Coco movie. Below is the further explanation of each of the types of presupposition found in Coco movie.

Exsistential presupposition is the types of presupposition with the most data findings. There are 35 data of existential presupposition found in Coco movie. Some explanation of the data of existential presupposition are as follows:

Extract 1 from Miguel's utterance "*But I wasn't stealling* ***the guitar***". This is happened when Miguel meet his family in the land of the dead, he entered into the land of the dead because he stole something from the dead. He stole Ernesto de la Cruz's guitar in Ernesto's tomb.

From Miguel's utterance it can be categorized as the types of existential presupposition because the phrase "**the guitar**" show the existence of the guitar itself. Based on Yule's theory (1996:27) said that existential presupposition is

more generally in any definite noun phrase, and the phrase "**the guitar**" is categorized as noun phrase.

Extract 2 from Frida's utterance " *Ah-ah-ah.* ***Alebrijes*** *of this world can take many forms.* This is happened when Frida explain about the Alebrijes to Miguel in rehearsal area. The Alebrijes in Mexican belief is a spirit creatures who guided soul on their journey.

The utterance in extract 2 is types of existential presupposition because it categorized as possessive construction. The utterance in extract two shows the existence of the creature call "**Alebrijes**". Based on Yule's theory (1996:27) said that existential presupposition is the existence of entities named.

Structural presupposition is the second types of presupposition with the most data after exixstential presupposition. There are 12 data of structural presupposition found in Coco movie. The characters in Coco movie used this type of presupposition mostly when they are asking about something, because this type of presupposition is related to the "WH-Question" structure. Some explanation of the data of existential presupposition are as follows:

Extract 6 from Miguel's utterance "***where*** *did he go?*". This is happened when Miguel and Hector in Chicharron's home. Chicharron disappear from the land of the death because no one left in the living world who remembered him, he turn into dust and disappear. In Mexican belief, when there is no one left who remember you in the living world you will disappear from the land of the dead, they called it the final death.

It can be seen from Miguel's utterance is the types of structural presupposition becuse we can presuppose that Chicharron has gone. The utterance included in structure presupposition because the sentence is a question which follows by the question word "***where***". Based on Yule's theory (1996:28) said that structural presupposition can be seen in the use of the "WH-Question" structure.

Extract 8 from Audience utterance " ***what*** *did I miss?"* the situation in extract 8 is when one of the audiences of Ernesto de la Cruz's sunrise spectacular show returned to his seat and at the same time the stage became sensational, then he ask the audience next to him to find out what happened.

From the Audience's utterance is the types of structural presupposition because based on the utterance and the situation we can presuppose that the Audience is missing something on the show. The utterance included in structure presupposition because the sentence is a question which follows by the question word "***what***". Based on Yule's theory (1996:28) said that structural presupposition can be seen in the use of the "WH-Question" structure.

Factive presupposition is the third types of presupposition with the most data findings in the movie .There are 10 data found of this type of presupposition in Coco movie. One of the explanation of the data of existential presupposition can be seen below.

Extract 10 from Miguel's utterance "*It's him! I* ***know*** *who my great-great grandfather was!*" is factive presupposition because it mark by the word "***know***" this conversation happened when Miguel find out who his great-great grandfather

was and he tell his family about that. All this time the entire of Miguel's family did not know who their great-great grandfather was. They did not talk about him because he left his family in the past. But now Miguel find out who is their great-great grandfather.

The utterance in extract 10 is the types of factive presupposition because the word "***know***" donate a fact, and the fact is now Miguel know who his great-great grandfather was. So we can presuppose that the fact is Miguel know who his great-great grandfather was. Based on Yule's theory (1996:27) said that factive presupposition derived from some verbs that can conclude a fact such as "know" or "realize".

Lexical presupposition is the fourth types of presupposition with the most data findings in Coco movie. There are 5 data of lexical presupposition found in Coco movie. The characters in used this types of presupposition mostly to warn another characters in Coco movie. One of the explanation of the data of existential presupposition can be seen below.

Extract 15 from Mama Imelda's utterance "*I give you my blessing to go home... to put my photo back on the ofrenda... and to never play music* ***again***". This conversation is happened when Mama Imelda gave Miguel her blessing to send him back to the land of the living with the condition Miguel will not play music again. The entire of Miguel's family hated music, they think music is a cursed except Miguel. Miguel secrertly used to play music, but now his family know about that and warn him to not play music again.

It can be seen from Mama Imelda's utterance is the types of lexical presupposition because it can be presupposed that Miguel used to play music before. The word "***again***" interpreted another meaning that Miguel have done play music before. Based on Yule's theory (1996:28) said that lexical presupposition is the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood and involving the lexical items such as *stop*, *start*, and *again*.

Counterfactual presupposition is the fifth types of presupposition with the most data findings. There are 4 data of counterfactual presupposition found in Coco movie. Some explanation of the data of existential presupposition are as follows:

Extract 11 from Plaza Mariachi's utterance **"***Look,* ***if I were you I'd march right up to my family and say, "Hey! I'm a musician. Deal with it!"*** the situation in this conversation is when Miguel tell about his family who hated music so much and his dream to become a musician to Plaza Mariachi when he shine the Plaza Mariachi's shoes, and the Plaza Mariachi give him an advice about his dream to become a musician.

From Plaza Mariachi's utterance is the types of counterfactual presupposition because the real situation is contrary with what is spoken, Plaza Mariachi is still himself not Miguel and he did not go to Miguel's family and say "I'm a musician. Deal with it!" to Miguel's family. Based on what Yule (1996:29) said that counterfactual presupposition is the assumption that what is presupposed

is not only not true but, is the opposite of what is true or contrary to facts. Conditions that produce presupposition like this usually contain "if-clause" in sentences.

Extract 13 from Hector's utterance "*And **if I weren't so ugly, she'd possibly give me a chance!.***" This conversation between Hector, Miguel and Chicharron in Chicharron's home. They are talking about a women named Juanita. Hector tells that he really like Juanita.

The utterance in extract 13 is the type of counterfactual presupposition because it opposite with the real situation. The real situation is he is ugly and she (Juanita) did not give him a chance. Based on what Yule (1996:29) said that counterfactual presupposition is the assumption that what is presupposed is not only not true but, is the opposite of what is true or contrary to facts. Conditions that produce presupposition like this usually contain "if-clause" in sentences.

The last is Non-factive presupposition is the type of presupposition with the least data faound in Coco movie. There is only 1 data found of this type of presupposition in Coco movie. It can be seen in extract 18 below.

Extract 18 from Hector's utterance "*I **imagine** singing with her again*" this conversation takes place in Cenote (an inescapable sinkhole behind the estate), Ernesto de la Cruz threw them into the Cenote. Hector tells Miguel about his background and how big he miss his daughter.

It can be seen from Hector's utterance is the type of non-factive presupposition because we can presuppose that he actually does not sing with her

daugther again, it's just his imagination. Based on Yule's theory (1996:29) said that non-factive presupposition is an assumption that something is not true. It can be recognize in the use of some verbs like *dream, imagine* and *pretend*.

There are 67 total data of presupposition found in Coco movie and all the types of presupposition based on Yule's theory are found in Coco movie.

CHAPTER V

CONCLUSSION AND SUGGESTION

A. Conclussion

After analyzing Coco movie, the researcher can conclude that there six types of presupposition based on Yule's theory of presupposition found in Coco movie. The most used types of presupposition is existential presupposition. The second most used types of presupposition is structural presupposition. The third most used types of presupposition is factive presupposition. The fourth most used types of presupposition is lexical presupposition. The fifth most used types of presupposition is counterfactual presupposiition, and the least most used types of presupposition is non-factive presupposition. Existential presupposition had the highest number of the data than the other types of presupposition because exixtential presuppositon is not only assumed to be present in possessive construction, but more generally in any definite noun phrase and assumed the existence of the entities named.

B. Suggestion

In the end of this research, the researcher provided a suggestion for the next researcher who interested with linguistic study especially about presupposition. This research can be used as a references for the next research in other various object such as novel, speech and so on, and the researcher suggest for the readers they can improve their knowledge anout presupposition, because it can be benefical to understand what the write or the speaker means.

BIBLIOGRAPHY

Cummings, Louise. 2009. Clinical Pragmatics. United Kingdom: Cambridge University Press.

Creswell, John W. 2009. *Qualitative, Quantitative and Mixed Methods Approaches.* Newbury Park: Sage Publications.

Davidson, D. and Harman, G. 1972. *Semantics and Natural Language*. Dordrecht: Reidel.

Ferdinand, A. 2016. *Metodologi Pedoman Penelitian Untuk Penulisan Skripsi Tesis dan Disertasi Ilmu Manajemen*. Universitas Diponegoro.

Finch, G. 2000. Linguistic Terms and Concepts. London: MacMillian Press Ltd.

Hasyim, Suhair Safwat M. 2014. *Existential Presupposition in Religious Islamic Text: Pragmatic Implication*. Dubai.

Hikmah, Sitti Nur. 2017. *An Analysis of Language Presupposition in Advertisements of TV Channels in Indonesia.* Alauddin State Islamic University.

Hudson, G. 2000. *Essential Introductory Linguistics*. Michigan: Blackwell Publishers Inc.

J. Barrett, Deborah. 2006. Strong Communication Skills a Must for Today's Leader Handbook of Business, 385-390.

Khalili, Emad. 2017. An Analysis of Presupposition Used in Oedipus Rex. *International Academic Journal of Humanities,* 4, 58-64.

Knap, M. L & Hall, J.A. 2002. Non-verbal Communnication in Human Interaction. Crowforddsville.

Leech, G. 1983. Principle of Pragmatics. New York: Addison Wesley Longman Publishing

Levinson, S. 1983. Pragmatics, Cambridge UP, Cambridge.

Liang, Ruiqing., & Liu, Yabin. (2016). An Analysis of Presupposition Triggers in Hilary Clinton's First Campaign Speech. *Innternational Journal of English Linguistics, 6, 68-73.*

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Beverly Hills, CA:Sage Publications, Inc.

Lyons, J. 1987. *Semantics*. Vol 2. Cambridge: Cambridge University Press.

Mahsun. 2005. *Metode Penelitian Bahasa*. Jakarta: PT Raja Gafindo Persada.

Marzuqoh, Sari. 2015. The *Descriptive Analysis of Presupposition in the Movie the Trial of Cate McCall Movie Script*. IAIN Salatiga. Graduating Paper.

Mey, J.L. 1993.*Pragmatics: An Introduction. Massachusetts*: Best-set Typesetter Ltd.

Nunan, D. 1993.*Introducing Discource Analysis*. London: Penguin English.

Oktona, Erwin. 2013. The Analysis of Presupposition in the Short Stories of Silvester Goridus Sukur. *Journal of English Education*, 2, 73-83.

Pace, R. Wayne and Don F. Faules. 2006. *Komunikasi Organisasi. Bandung*: PT. Remaja Rosdakarya.

Potts, Christopher. 2014. *Presupposition and Implicature*. ONR Grant.

Ricco. 2012. *An Analysis of Presupposition Used in Novel Harry Potter and The Deathly Hallows*. Universitas Negeri Padang.

Schiffrin, Deborah. 1994. *Approach to Discourse*. Oxford and Cambridge: Blackwell.

Simon, Mandy. 2006. *Presupposition Without Common Ground*. Camegie Mellon University.

Stalnaker. 1974. Pragmatics Presupposition. New York: Oxford University.

Sudaryanto. 1993. *Metode dan Aneka Teknik Analisis Bahasa (Pengantar Penelitian Wahana Kebudayaan Secara Linguistis)*. Yogyakarta: Gajah Mada University Press.

Syahril, Anadya Syafitri. 2017. *A Presupposition Analysis of Sea Foam Short Story in The Jakarta Post on Monday, October 23rd, 2017*. State Islamic University of Syarif Hidayatullah Jakarta.

Trudgill & Chamber, J.K. 1980. Dialectology. New York: Cambridge University Press.

Van Dijk, Teun A. Pragmatics, Presupposition and Context Grammars. Longman.

Yule, G. 1996. Pragmatics. New York: OxfordUniversity Press

Yule, George. 2010. *The Study of Language*. New York: Cambridge University Press.

Yuliana, Dewi. *The Descriptive Analysis of Presupposition in the"Malificent" Movie Script*. 2015. State Institute for Islamic Islamic Studies (IAIN) Salatiga.

Wiersma. 1995. Research Methods in Education: An Introduction.Boston: Allyn & Bacon, Incorporated.

APPENDIX

NO	TYPES OF PRESUPPOSITION	UTTERANCE
1	EXISTENTIAL PRESUPPOSITION	She found a way to provide **her daughter**.
		Then she taught **her daughter** to make shoes.
		Then **her grandkids** got roped in.
		You see that woman was **my great-great grandmother**, **Mama Imelda**.
		He had the coolest **guitar**.
		But **the plaza's** where all the foot traffic is.
		I found **your son** in **Mariachi Plaza**.
		Dia de les muertos is the one night of the year **our ancestors** can come visit us.
		You'll craft huaraches just like **your Tia Victoria**
		And wingtips, like **your Papa Julio**
		Mama Coco's father was**Ernesto de la Cruz**
		The Guitar! It's gone!
		We need **Mama Imelda**
		Some churros… from **my family**
		We are not visiting **your ex-wife**
		It was **my great-great grandfather**
		But I wasn't stealing **the guitar**
		Then you had **the petal** to Miguel
		And amigos, they help **their amigos**
		You better have **my dress** Hector
		The Alebrijes of this world can take many forms
		Is **Chicarron** around?
		Well everyone knows **Juanita**
		Like the time you promised to bring back **my van?**
		Or **my mini-fridge?**
		Bring back **the dog!**
		I remember that feeling, when **my husband** would play, and I would sing and nothing else mattered
		All this came from **my fans.**
		It was hard, saying goodbye to **my hometown**
		Leaving **your family?**

		He walked me to **the train station**
2	STRUCTURAL PRESUPPOSITION	**What** did de la Cruz always says?
		What did he say to you?
		What did it take for you to seize your moment?
		Alright, **who's** in there?
		What's going in?
		What is going on?
		Who has the petal Miguel touched?
		Where did he go?
		Where did you get this?
		What did I miss?
		What are you doing to that poor woman?
		What are you doing here?
3	FACTIVE PRESUPPOSITION	I **know** I'm not supposed to love music, but it's not my fault
		I **know** your trick, Mariachi
		You **know** better than to be here in this place!
		You **know** how Abuelita fells about the plaza
		I **know** who my great-great grandfather was!
		But I **know** you would have
		Cause I happen to **know** where he's rehearsing!
		I **know** a guy
		You **know** my favourite, Hector
		But now I **know**, it comes from you.
4	LEXICAL PRESUPPOSITION	And to never play music **again**
		I just wanted to see her **again**
		Never play music **again**
		I imagine singing with her **again**
		Never do that **again**
5	COUNTERFACTUAL PRESUPPOSITION	**If we don't put them up, they can't come**
		Look, **If I were you I'd march right up to my family and say, "hey! I'm a musician. Deal with it!"**

		And **if I weren't so ugly, she'd possibly give me a chance!**
6	NON-FACTIVE PRESUPPOSITION	I **imagine** singing with her again

BIOGRAPHY

Amru Azas was born on September 29th 1996 in Bulukumba. He is the 2nd child of Asdar and Samsia. He has one brother. He began his school at elementary school in SD 45 Dampang and graduated in 2009. At the same year she continued her study at SMPN Negeri 5 Bulukumba and graduated at 2012. Then, he continued his69 study at SMA 12 Bulukumba and graduated at 2015. After finishing his study 42at senior high school, at the same year she continued his study at Alauddin St43ate Islamic University of Makassar. He studied at Adab and Humanities Facu44lty especially Department of English and Literature.