ANALYSIS OF PRESUPPOSITION IN "*BRAVE*" MOVIE

THESIS

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ABSTRACT

MUJAHIDAH, QURROTA A'YUN. 2023. *Analysis of Presupposition in "Brave" Movie.* Thesis, English Language Teaching Department, Faculty of Tarbiyah and Teacher Training, State Islamic Institute of Ponorogo. Advisor: Wiwin Widyawati, S.S, M. Hum.

Keywords: *Presupposition, Utterances, "Brave" Movie*

In daily communication, a speaker's utterance is more complex than just the spoken word. People often assume, imply', or hide certain the information in their communication. Presupposition helps to explain how such meanings are to be better understandable. Presupposition examines the presuppositions that have been made before, as presuppositions implied in the speaker's utterance.

This research aims to identify the types of presupposition used in the *"Brave"* movie script. It also describes the dominant types of presupposition used in the *"Brave"* movie script.

This research used descriptive qualitative. The researcher described the types of presupposition phenomena contained in the *"Brave"* movie script. The data consisted of utterances that spoken by characters in the *"Brave"* movie script. The researcher integrated the two theories, used Yule's theory as the main theory and Huang's theory as a supporting theory. The source of data in this research used utterances in *"Brave"* movie script as primary data. The secondary data, the researcher used books, journals and internet. To collect the data, the researcher used documentation techniques. The data were analysed through three steps, there were data reduction, data display, and conclusion drawing. Validity of data in this research was achieved through three techniques, that observer persistence, triangulation, and discussion with the supervisor.

The result of this research showed that there are 67 presuppposition utterances found in *"Brave"* movie script, those are existential presuppositions, factive presuppositions, non-factive presuppositions, lexical presuppositions, structural presuppositions, and counter-factual Presupposition. It consists of 24 data of existential presupposition, 5 data of factive presupposition, 4 data of non-factive presupposition, 7 lexical presupposition, 22 data of structural presupposition, and 5 data of counter factual presupposition. The dominant type of presupposition was found in the *"Brave"* movie script is existential presupposition with the number of 24 data with a percentage of 35,8%. This is because existential presupposition is utilized in the *"Brave"* movie to indicate the existence of the complex setting and characters of the *"Brave"* movie.
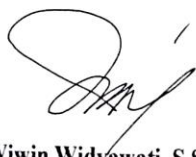
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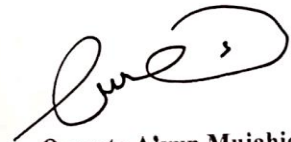
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CHAPTER I

INTRODUCTION

A. The Background of the Study

Humans are creatures that are equipped with the basic ability to socialize. The way humans form, maintain and understand social relationships is by communicating, such as in friendship, work, quarrels, and other activities. Through communication, humans exchange thoughts and ideas, and convey their emotions, desires, and hopes. In the process of communication, humans need language as the main tool.[1]

Language is a symbol or sign that is used to convey certain messages in the communication process. Language consists of basic elements such as words, phrase, and grammatical structures that have concrete meanings. However, it cannot be denied that in its implementation, language is only limited to symbols used in the communication process. Therefore the speaker conveying a language is not a concrete meaning, but the speaker's meaning behind the symbol (language).[2]

The fundamental purpose of human communication is to find meaning from the process of communicating. Devito explained words (language) basically have no meaning, but it is people who give meaning to the words that are sounded. This shows that in communication the meaning is not in the words that are expressed, but in the people who use those words.

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[1] Ranny Lestari. *Presupposition Used in The Oprah Talk Show About J.K. Rowling's Life and Career* (A thesis: Syarif Hidayatullah State Islamic University Jakarta: 2017), 1.
[2] Ibrahim, "Makna dalam Komunikasi," *Journal Dakwah*, 9, no.1(2015), 18. https://jurnaliainpontinak.or.id/.

Thus, when communication occurs, there are at least two people who give meaning to te communication, that the sender of the message and the recipient of the message. This case is studied in a branch of linguistics, namely pragmatics.[3]

Pragmatics is the study of the relationship between language and meaning externally relevant to grammatical writing.[4] This definition is concerned with the meaning of language, which is not only determined by the meaning of what is said, both verbally and textually, but also includes an external meaning contained in the conversation, such as the speaking situation or the background knowledge of the speaker and listener. External meanings in pragmatic studies are used to express what speakers actually think in certain situations, especially when the words used have different meanings, logics and truths. There are a various studies in pragmatics, such as deixis, speech act, presupposition, implicature, reference and inference, and politeness.[5]

Presupposition pragmatics examines the assumptions made beforehand as implied meaning in the speaker's utterance. This ensures that the message the speaker wants to convey is understood by the listener. Likewise, the listener makes assumptions, interprets and infers what the speaker intends to communicate. This process leads to the drawing of

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[3] Ibrahim, "Makna, 18-22.

[4] Ogba ThankGod Igiri, et al., "Pragmatics of Presupposition in Human Communication in the English Language," *IOSR Journal of Humanities And Social Science (IOSR-JHSS)*, 27, no.10, (October 17,2022), 8, https://www.iosrjournals.org/.

[5] Dwi Setiyawan, et all. "Presupposisi dalam Percakapan Antar Tokoh Novel Kembang Turi Karya Budi Sarjono", *Journal Thesis* (Tanjungpura University Pontianak:2018), 1, https://jurnal.untan.ac.id/.

conclusions about the meaning of the utterance. Furthermore, it is the case that the speaker and the listener have the same knowledge about the information the speaker intends to convey. Consequently, speakers presume that certain information is already known by the listener.[6] This information is typically not explicitly stated but is inferred and understood as part of the communication. This is known as the 'invisible meaning'.[7] For instance, "What time are you coming to Lia's party? presupposes that the speaker is aware of the party and expects the listeners to attend. The speaker's utterance would be ineffective if every assumption was explicitly expressed without drawing a conclusion. "This is Lia's party, and I know you will come to Lia's party. What time are you coming to Lia's party?".

The phenomenon of presupposition is also found in movies. Movies are cultural artifacts created by a particular culture and are a reflection of that culture. In other words, movies are a reflection of the world about human life. In addition, producers usually choose certain settings for their movies because the settings affect the language used in the movie. This means that the language used in the movie is no different from the language used in everyday conversation in real life.[8] Therefore, the writer is interested in analyzing presuppositions in a movie entitled *"Brave"*.

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[6] Ibid, 2.

[7] George Yule, *Pragmatics*. (United States of America: Oxford University Press, 1996), 5.

[8] Briant Nino Aditya. *A Pragmatic Analysis of Presupposition in Genndy Tartakovsky's Hotel Transylvania.* (A Thesis: Yogyakarta State University: 2014), 4.

"Brave" is a 2012 American computer-animated fantasy movie produced by Pixar Animation Studios and released by Walt Disney Pictures. It was directed by Mark Andrews and Brenda Chapman, co-directed by Steve Purcell, and produced by Katherine Sarafian, with John Lasseter, Andrew Stanton, and Pete Docter as executive producers. The movie told the story of Princess Merida of the Scottish kingdom of DunBroch opposing her engagement leading to chaos in the kingdom. Until the moment queen Elinor, her mother, falls victim to a terrible curse and turns into a bear, Merida must search within herself and find the key to saving the kingdom.[9]

As opposed to other Disney princess main characters, the "Brave" movie created a strong and tomboyish princess character. Making this movie popular in its time. The movie received many positive reviews and set records during its theatrical run. "Brave" received a billion revenue of $540.4 million with a budget of $185 million. It won the Academy Award, the Golden Globe, and the BAFTA Award for Best Animated Feature Film.[10]

In this research, the researcher analyzed what types of presuppositions are contained in the utterances of the "Brave" movie script. The researcher analyzed presupposition with George Yule's theory as the main theory and Huang's theory as a supporting theory. The six types of presupposition are supported by Huang's latest theory.

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[9] Wikepedia, "Brave (2012 Movie)," accessed on March 12, 2023, in https://en.wikipedia.org/wiki/Brave_(2012_film).
[10] Ibid.

The reasons why the researcher chooses the *"Brave"* movie as object of research are: first, the researcher chooses the movie as the research object as an example of how presupposition is used in people's daily conversation. Second, movies able to used by teachers to improve students' English skills.[11] Movies are authentic and engaging and when combined with learner motivation factors, they become an important aspect of language learning. Used effectively, movies help students develop language skills in a more enjoyable and interesting way. [12]

B. Limitations of the Study

Based on the background of the study, this research focuses on finding, identifying, and analysing the types of presupposition in the utterances of the *"Brave"* movie script. In analysing research, the researcher use the presupposition theory proposed by George Yule and Huang. This research also concern on the dominant types of presupposition in the utterances of the *"Brave"* movie script. Dominant data is obtained through a calculation of the results of classifying expressions that contain presupposition.

C. Statements of the Problems

Based on the background of study above, this research proposes the main problem as follows:

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[11] Armilia Sari, Bastian Sugandi, "Teaching English Through English Movie: Advantages And Disadvantages", *Journal Education*, (2015), 14, https://ejournal.unsri.ac.id/index.php/jenglish/article/view/2303.
[12] Ghadah Hassan Al Murshidi, "Effectiveness of Movies in Teaching and Learning English as a Foreign Language at Universities in UAE", *Psychology And Education*, 57(6),(2020), 444.

a. What are types of the presupposition in the "*Brave*" movie script?

b. What is the dominant type of presupposition in the "*Brave*" movie script?

D. Objectives of the Study

The purposes of this research that represent what the research wants to accomplish are described as follows:

a. To identify the types of presupposition found in the "*Brave*" movie script.

b. To find out the dominant type of presupposition used in the "*Brave*" movie script.

E. Significance of the Research

From the results of this study the researchers hope to contribute to the academic and practical fields, as follows:

1. Theoretically

   This research could contribute to expanding knowledge about presuppositions in pragmatic science. Therefore, researchers hope to be able to contribute to pragmatic study, especially presupposition analysis.

2. Practically

   a. Students

   The results of this research able to used as an explanation and reference for presupposition, in which the researcher analyzes the "*Brave*" movie as a real example of how presupposition is carried out in conversations.

b. Lecturer

The findings of this research have the ability to enhance the knowledge of pragmatics, especially in conversational presupposition. Furthermore, the lecturers obtain additional references in teaching pragmatics study.

c. Readers

The result of this research is expected to be references to study presupposition of pragmatic and it able to used as additional knowledge in pragmatics. The researcher hopes that with this research, the readers understand presuppositions easily and clearly.

F. Organization of the Thesis

Organization of the research is provided to help readers know and understanding each discussion of the research. This thesis is consist of five chapters. Those are:

Chapter I   : This chapter is the introduction to this research. This chapter covered the background of the study, limitations of the study, the scope of the study, the statements of the study, the objectives of the study, the significance of the research, and the organization of the thesis.
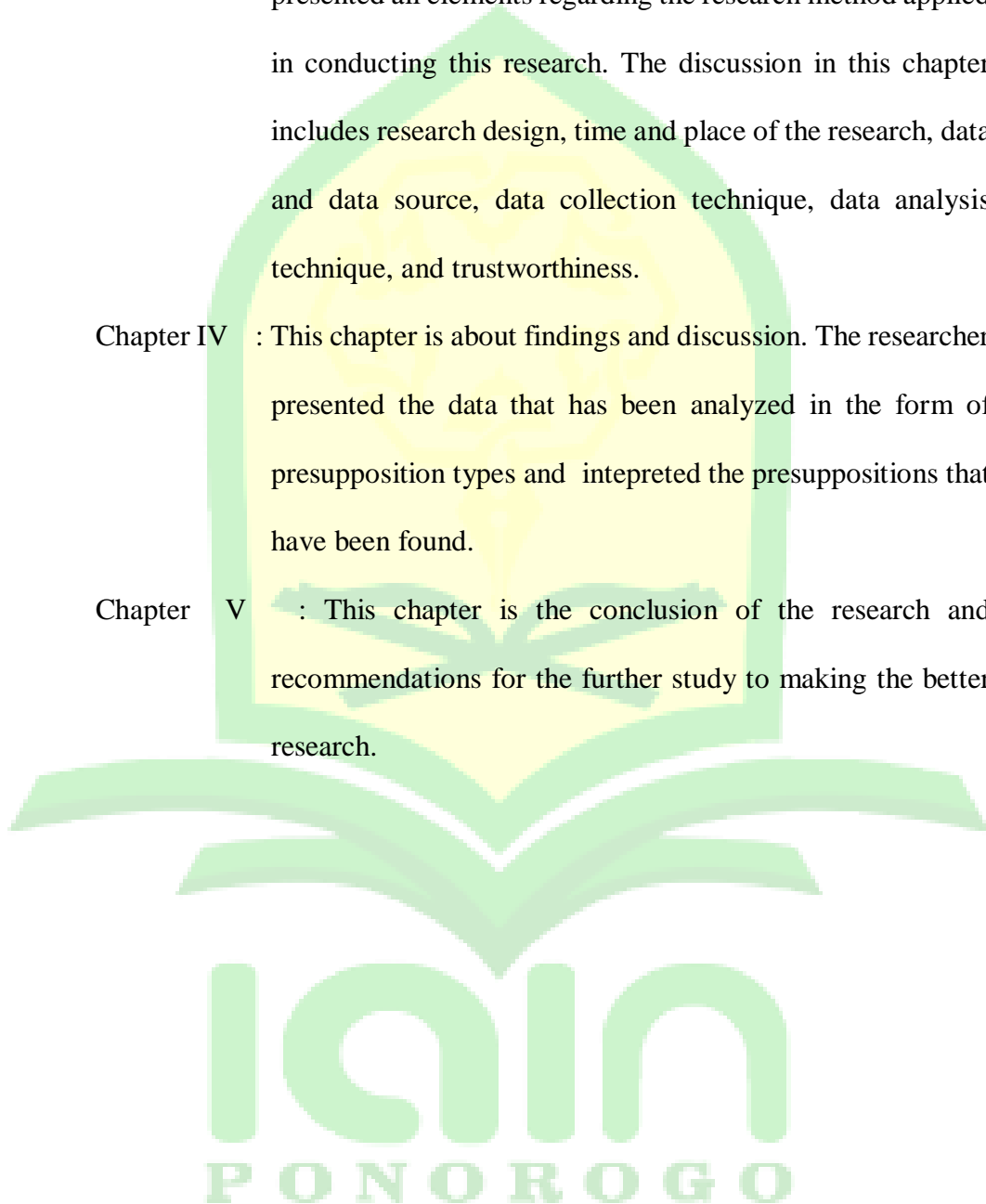
Chapter II   : This chapter is a review of the literature. This chapter described several theories related to research and previous studies. The researcher analyzed the types of presupposition in the "*Brave*" movie script, which are related to pragmatics,

context, presupposition, movie, the synopsis of "*Brave*" movie, and previous research studies.

Chapter III : This chapter is about research method. The researcher presented all elements regarding the research method applied in conducting this research. The discussion in this chapter includes research design, time and place of the research, data and data source, data collection technique, data analysis technique, and trustworthiness.

Chapter IV : This chapter is about findings and discussion. The researcher presented the data that has been analyzed in the form of presupposition types and intepreted the presuppositions that have been found.

Chapter V : This chapter is the conclusion of the research and recommendations for the further study to making the better research.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Review of Related Literature

1. Context

a. Definition

In pragmatic studies, an utterance is not interpreted literally according to the form of the language. This is because, in an utterance, the meaning conveyed by an utterance is seemingly inconsistent or unrelated to the expression of the language used. That way, to understand an utterance there needs to be factors into consideration. These factors are known as context.[13]

Context is a proponent in producing and interpreting the meaning of utterance in pragmatics. The speaker considering the context in the form of who is communicating, with whom and why; in what situation; different types of communication styles; and the close relationship between the speaker and the listener. All these contextual features help the speaker to interpret the meaning of the utterance correctly. [14] Thus, an utterance is not understood literally from linguistics unaccompanied, but the use of language in an utterance is

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[13] Fathul Maujud, Sultan, *Pragmatik: Teori dan Analisis Makna Konteks dalam Bahasa.* Ed. Muhamad Nurman, (E-Book: Perpustakaan UIN Mataram. 2019), 151, http://repository.uinmataram.ac.id/471/.

[14] Ogba Thank God, et al, "Pragmatics: The Study of its Historical Overview, Meanings, scope, and The context in Language use," *IOSR Journal of Humanities and Social Science*, 25, no. 6, (June 2020), 52, https://www.iosrjournals.org/.

understood in the context as a whole. Therefore, between text and context appear simultaneously in a communication process. [15]

b. Types of context

Dardjowidjojo states that there are two contextual environments in language use, the linguistic context and the extralinguistic context. Linguistic context is an element of language, such as words, phrases, and sentences. Meanwhile, the extralinguistic context is the factors outside the language that give rise to meaning in utterances.[16] Simillary, Cutting states that the linguistic context is known as the context within the text, and the extralinguistic context is known as the context outside the text. Cutting said there are two types of extralinguistic contexts, situational contexts and background knowledge contexts. Furthermore, the context of background knowledge is divided into cultural context and interpersonal context.[17]

1) Extralinguistic context

Extralinguistic context also be called the external context of language, because in essence the context is outside the language entity. It is extralinguistic context that makes the speaker's meaning appear. As a result, the extralinguistic context determines the main meaning of utterance in pragmatics.[18]

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[15] Fathul Maujud, *Pragmatik: Teori*, 150.

[16] Ibid, 152.

[17] Rita Erlinda, *Introduction To English Pragmatics Applying Research-Based Learning Model*. (Jakarta: Prenamedia Group. 2019), 17.

[18] Kunjana Rahardi, Konteks Intralinguistik dan Konteks Ekstralinguistik. (Yogyakarta: Amara Books. 2019), 107-108.

a) **Situational context**

Situational context refers to something the speaker knows about what the speaker and listener are able to see around them. The situational context is the shared physical presence, the situation in which the interaction takes place at the time of speaking. In other words, situational context refers to some physical environment in which people are aware of the occurrence of spoken during interaction.[19]

b) **Cultural context**

Cultural context means general knowledge that most people carry in their minds about life.[20] Culture has several dimensions, including ethics, aesthetics, and conscience. The dimensions of ethics and aesthetics are interrelated, that aesthetics supports ethics to create good communication; how someone passes on the utterance in accordance with the ethical values of culture and beauty. Then, in the dimension of conscience, one should consider the pros and cons when speaking, what negative impacts arise if the dimension of conscience is ignored.[21]

c) **Interpersonal context**

Interpersonal context include to personal and specific knowledge about the history of the speaker himself.[22]

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[19] Rita Erlinda, *Introduction To English*, 18.
[20] Ibid, 19.
[21] Kunjana Rahardi, *Konteks Intralinguistik*, 117-119.
[22] Rita Erlinda, *Introduction To English Pragmatic*, 19.

Interpersonal knowledge is knowing acquired through prior verbal interactions or shared activities and experiences, and it includes privileged personal knowledge about the other person. This interpersonal context also emphasizes the influence of socio-cultural variables that influence the results of discourse or text.[23]

2) Linguistic Context

Linguistic context (co-text) is a linguistic element in a text (sentence structure that comes out in the form of utterance or writing) which functions to form the meaning of a text. In other words, to understand a text, it is necessary to concern to the linguistic elements that build a text. This linguistic element that helps clarify the meaning of a text is known as co-text.[24]

Linguistic context is identical with semantic meaning, which interprets the literal meaning of language. This semantic meaning is also a denotation. Denotative meaning is the meaning associated with a particular linguistic unit, not affected by the surrounding context. Therefore, denotative meaning is also known as conceptual meaning. Conceptual meaning refers to the definition or meaning of a linguistic unit. Thus, conceptual meaning is limiting meaning, and meaning limitation is not caused by context

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[23] Ogba Thank God, et al., "Pragmatics: The study of its historical overview, 54.
[24] Fathul Maujud, *Pragmatik: Teori*, 147.

but by the concept itself.[25] There are three types of contexts in pragmatics :

a) **Physical Context**

Physical context means setting the spatio-temporal location of utterances, that is the space-time location of utterances. It is known that one word have other meanings based on physical context or environment.[26] For example, the meaning of the word "drink" on the library shelf is different from the meaning of the word on the canteen door. The physical context definitely influences our interpretation of the word. People's understanding of words or expressions is much more tied to the physical context, especially in terms of the time and place referred to in the expression.[27]

b) **Linguistic Context**

The linguistic context refers to the utterances that cover it in the same discourse, what has been mentioned in the previous discourse.[28] For instance, if the word "shoot" appears in a linguistic context with other words such as "dribbling", "penalty kick" or "over the bar", people immediately understand what shooting means.[29]

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[25] Kunjana Rahardi, *Konteks Intralinguistik*, 117-119.
[26] Rita Erlinda, *Introduction* To *English*, 16-17.
[27] Ogba Thank God, etall, "Pragmatics: The study, 54.
[28] Rita Erlinda, *Introduction* To *English* , 17.
[29] Ogba Thank God, etall, "Pragmatics: The study, 54.

       c)   **General Knowledge Context**

The context of general knowledge relates to background assumptions (real world knowledge) shared by the speaker and the listener. It is known as shared and personal grounding. Common ground is the assumption of background that is shared by members of the community; whereas personal grounding means two people share background knowledge from their past experiences with one another.[30]

2. Presupposition

a. Definition

Presupposition comes from the word to pre-suppose, which means to suppose beforehand, that before the speaker (writer) speak something speaker already has presupposition to the listener or the matter being discussed.[31] Simillary, Yule explained presupposition defined as something that is assumed by speakers as a case before producing an utterance. Before the speaker says something, the speaker and the listener have the same experience or information. The speaker configure the utterance related to the speaker's knowledge of the listener. The listener can understand what the speaker means

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[30] Rita Erlinda, *Introduction To English*, 17.

[31] Puspamyati, "Praanggapan dalam Cerita si Palui pada Surat Kabar Harian Banjarmasin Post Edisi Juni 2015", *Jurnal Bahasa, Sastra, dan Pembelajarannya,* (2015), 224, https://www.researchgate.net/publication/348302456.

and is able to construct linguistic messages based on broad assumptions about what the listener already knows.[32]

In addition, when speakers and listeners are involved in a conversational interaction, they not only exchange information, but also make assumptions as interpretations of the utterances they produce. It is supported by Richard's statement that the people involved in the conversation process, speakers and listeners consider and produce their utterance with assumptions and expectations about what the conversation is about, how it is developing and what kind of contribution they are expcted to make.[33]

In the same way, Hudson said that a presupposition is an assumption that assure the truth of a proposition that emphasize other information.[34] The main purpose of this presupposition as a prerequisite for its proper use in a sentence. In general, it analyzes whether the utterance is an assertion, a refutation, or a question, and whether the utterance may belong to a particular lexical element or grammatical feature, while still requiring the necessary assumptions.[35]

b. Types of Presupposition

The theory of the types of presupposition in this research is using Yule and Huang's Theory. The researcher used Yule's presupposition

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[32] Ayu Puspita Sari. *A Pragmatic Analysis of Presupposition in Mata Najwa Talk Show " Politik Sarung Ma'ruf Amin"*. (A Thesis: University of Muhammadiyah Sumatera Utara Medan: 2019), 12.

[33] Puspamyati, "Praanggapan dalam, 224.

[34] Areej As'ad Ja'far, "Entailment and Presepposition." *Journal Thesis*, (September 7, 2011), 8. https://studylib.net/.

[35] Briant nino Aditya. *A pragmatic Analysis,* 20.

theory as the main theory. As for the supporting presupposition theory, the researcher used Huang's theory.

Yule's theory of presupposition is a widely used and commonly understood theory in linguistics. Yule's theory divides presupposition into six types: existential presupposition, factive presupposition, lexical presupposition, structural presupposition, non-factive presupposition, and counterfactual presupposition. Yule stated presupposition is connected to how words, phrases, and linguistic constructions are used, which are called presupposition triggers.[36] Huang's theory is used as a presupposition trigger to support Yule's theory.[37] Huang's theory explains that presupposition triggers are linguistic constructions or lexical items that are responsible for presupposition in a given content.[38] Therefore, Yule's theory and Huang's theory are complementary in explaining presupposition and its triggers in linguistic studies.

Huang divides presupposition into nine types, they are definite descriptions, factive predicates, aspectual of state predicates, iteratives, implicative predicates, quantifiers, temporal clauses, cleft sentences, counterfactual presuppositions.[39]Then, Huang theory definite descriptions and quantifiers triggered existential

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[36] George Yule. *Pragmatics*, 27.

[37] Luthfiyatun Thoyyibah. "Presupposition Triggers: A Comparative Analysis Between Oral News and Written Online News Discourse", *Journal Apllied Linguistics and Literacy*, 2, no. 1, (2017), 14.

[38] Risky Aulia Ghifari, "Praanggapan pada ujaran Tokoh james Carter dan Lee dalam Film Rush Hour 3: kajian pragmatis", *Journal Thesis*, (2017), 4, https://pustaka.unpad.ac.id/.

[39] Sadam Rahmadianto. *Presupposition in Joe Biden's Inauguration Speech*. (A thesis: Maulana Malik Ibrahim State Islamic University Malang: 2021), 19.

presuppositions; factive predicates triggered factive presuppositions; aspectual of state predicates, iteratives, and implicative predicates triggered lexical presuppositions; wh-cleft sentences triggered structural presuppositions; counterfactual conditional triggered counter factual presupposition. In this case, non-factive presupposition does not find presupposition trigger from Huang's theory.

1) Existential Presupposition

Existential presuppositions are not only present in possessive clauses, but more generally in any definite noun phrase related existence from utterances by using any expressions and the speaker assumed to be commited in existence of the entities named.[40] According to Huang, this type includes in definite description and quantifiers.

a) Definite Description

Definite description presupposition indicates the existence of something. It can be proper names, possessives, and certain wh-phrases. [41]

E.g. the King of Sweden (*There is a king in Sweden*)

Based on the example above, it is an obvious presupposition that there is a king of Sweden in real life. Before saying that utterance above, the speaker assumes that 'there is

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[40] George Yule, *Pragmatics*, 27.
[41] Ranny Lestari. *Presupposition Used*, 17.

a king of Sweden'. Thus, it is possible to conclude that the above type of presupposition consists of the existence of something.[42]

b) Quantifiers

Quantifiers presupposition occurs when the speaker mentions quantifier at the beginning of a noun phrase. This type concern about the amount of something that needed to presuppose. [43]

E.g. The committee interviewed all the short listed candidates for the post. (*There is a candidates*)

2) Factive Presupposition

A factive presupposition is an assumption made when information is implied to attend a verb that is taken to be a fact. This presupposition arises from information conveyed by words indicating a news fact or phenomenon that should exist. Words that are able to represent facts in a statement are verbs that are able to give a clear meaning to a statement, such as using words know, realize, regret, glad, aware, and other.[44]Simillary with Huang's theory, this type includes in factive predicates.

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[42]Ibid, 17.

[43] Ibid, 22.

[44] Dwi Pebrina Siaga, et al., "Praanggapan dalam Pidato Obama pada CEO APEC SUMMIT 2014", *Journal of Cohesional Sciences*, 4, (2020): 2, https://www.kohesi.sciencemakarioz.org/.

a) Factive Predicates

Factive predicates presupposition contains certain verbs or constructions that indicate something is a fact. Factive predicates divided into two subtypes.[45] Those are:

i. Epistemic or cognitive factives

This subtype is concern about the knowledge of fact. Such as know and realize.[46]

E.g. She didn't realize he was ill. (*He was ill*.)

ii. Emotive factives

This subtype is concern about the emotional attitude towards fact. Such as regret, glad, sorrow, be sorry, etc. [47]

E.g. We regret telling him. (*We told him*.)

3) Non-Factive Presupposition

A non-factive presupposition is a presupposition that is assumed not to be true. This presupposition usually use verbs such as dream, imagine, pretend, hope, think, indicating an ambiguous statement or uncertainty. [48] .

E.g. I dreamed that I was rich. *(I was not rich.)*

4) Lexical presupposition

Lexical presupposition refers to assumptions or information contained implicitly in the meaning of certain words or phrases, that the speaker's utterances interpreted with the presupposition

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[45] Sadam Rahmadianto, *Presupposition in Joe Biden's,* 20.

[46] Ibid, 20.

[47] Ibid, 20.

[48] George Yule, *Pragmatics,* 29.

that another meaning (which is not stated) is comprehended. Words that indicate lexical presupposition are stop, start, try, success, etc.[49]

Furthermore, Huang's theory has three types in the lexical presupposition category. They are aspectual of state predicates, iteratives, and implicative predicates.[50]

a) Aspectual of State Predicates

The utterance is expressed implicitly, with the aim of confirming the assumption after the utterance is made. This type of presupposition represents a transition from one state to another, implying that the moved-from state existed at some state in the past.[51]

E.g. He stopped smoking. (*He used to smoke*)

b) Iteratives

Iteratives presupposition indicates represents a repetition of a previous activity or circumstance. Iteratives presupposition is also known as the presupposition of repetition. This type is also referred to as the repetition presupposition. Huang divided this type into three subtypes. [52] Those are:

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[49] Ibid, 28; Dwi Pebrina, "Praanggapan dalam Pidato, 2-3.

[50] Ranny Lestari. *Presupposition Used*, 20.

[51] Ibd, 20.

[52] Sadam Rahmadianto, *Presupposition in Joe Biden's* , 21.

i. Iterative verbs

E.g. Maryam returned to Jakarta. (*Maryam was in Jakarta before*)

ii. Iterative adverbs

E.g. The girl won again. (*The girl won before*)

iii. Iterative prefixes.

E.g. Luna remarried. (*Luna married before*)

c) Implicative Predicates

The implicative verbs determine the presupposition of implicative predicates. Each implicative verb has a presupposed meaning that is capable of being interpreted in different ways.[53]

E.g. Jackson managed to give up training. (*Jackson tried to give up training*)

5) Structural Presupposition

Structural presuppositions indicate to the use of certain words and phrases that have been analyzed as regular and conventional presuppositions, which part of the structure is assumed to be true. [54] For instance, the use of the wh-question structure (e.g. where and why) in the speaker's utterance. It means the speaker has the assumption that the context of the information after the wh-form is ascertain. That way, listeners perceive the information conveyed is certainly true, not just the speaker's

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[53] Ibid, 22.
[54] George Yule, *Pragmatics*, 28.

speculation.[55] According to Huang, this type includes wh-cleft in cleft sentence.

a) Cleft Sentence

Cleft sentence occurs when the speaker mentions the cleave verb (it and wh-form) emphasizes what the speaker wants to express in a particular sentence. The cleave verb is the linguistic marker unit of the presupposition that is able to be explored in a more focused way. It is based on the speaker's utterance, situational background and common ground.[56] This type is divided into two types:

i. It-cleft : It's X that Y.

E.g. It was Sarah who bought a new dress. (*there is someone bought a new dress*)

ii. Wh-cleft or Pseudo-cleft: Who X is Y.

E.g. Who she met at the party was John. (*At the party, she met someone named John)*

6) Counter factual Presupposition

Counterfactual presuppositions are utterances that are presupposed not only to be untrue, but also to be the opposite of the truth or contrary to reality. For instance, the utterance contains an if-clause, that signify the statement contradicts the facts.[57]

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[55] Ogba, "Pragmatics of Presupposition, 7.
[56] Sadam Rahmadianto, *Presupposition in Joe Biden's*, 23.
[57] George Yule. Pragmatics, 29.

Simillary with Huang's theory, this type includes in counterfactual conditional.

    a) Counterfactual Conditional

Huang explained this type of presupposition gives the opposite result from the truth of statement or contradiction.[58]

E.g. If you were my friend, you would have helped me. *(You are not my friend.)*

3. Movie

a. Definition

Movie is part of the audio-visual arts, which develop a medium of mass communication through the representation of words, sounds, moving images and their combinations. Movies are able to describe a lot of things in a short time. Consequently, the spectator is able to penetrate into the space and time that can tell the life in the movie.[59]

According to Effendy, movie is an audio-visual communication medium that aims to convey a message to a group of people gathered in a certain place. It is perceived that most of the movie makers make movies based on personal experiences or real events taken from the realities that grow and develop in society.[60]

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[58] Sadam Rahmadianto, *Presupposition in Joe Biden's*, 23.

[59] Rahman Asri, "Membaca Film Sebagai Sebuah Teks: Analisis Isi Film Nanti Kita Cerita Tentang hari ini", *Journal Al-Azhar Indonesia Seri Ilmu Sosial*, Vol. 1, No.2 (August: 2020), 74.

[60] Ibid, 75.

Therefore, the audience feels close to the movie scene while watching. It is not only the scenes in the movie, but the audience understands the intent, purpose and advice of the movie.[61]

Based on the outline, movies are divided according to their type, namely non-fiction and fiction. Non-fiction movies are documentaries and movies for scientific purposes. Fictional movies are further divided into two types, that experimental and genre. According to Pratista, movie genres are divided into two groups, namely: primary parental genres and secondary parental genres. Secondary parental genres are major and popular genres which are developments or derivatives of primary parental genres such as Disaster movies, Biography and scientific movies for studies. Whereas primary parental movie types are existing and popular principal genres since the beginning of the development of cinema in the 1900s to the 1930s.[62] There are various genres that Pratista proposes, as follows:

1) Action

Action movies are movies that have exciting, tense, dangerous scenes and fast-paced stories in the story.[63]

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[61] Nia Nafisah, "Film Studies: An Introduction", *International Journal of Conference on Language*, (2010): 7, https://www.semanticscholar.org/.

[62] Handi okatvianus, "Penerimaan Penonton Terhadap Praktek Eksortis di dalam Film Conjuring", Journal Komunikasi, Vol. 3 No. 2, (2015), 3-4.

[63] Ibid, 4.

2) Adventure

Adventure movies relate stories of travel, the exploration of a tourist attraction, or an expedition to a place that has never been visited.[64]

3) Fantasy

Fantasy movies typically take place in worlds that *"we don't actually know about"* and, as a result, don't seem real. But as fantasy is a reflection of our unconscious, these movies most readily depict the parts of ourselves that we suppress, especially our unconscious and our dream world.[65]

4) Comedy

Comedy movies contain light drama with exaggerated actions, situations, language, and characters. In general, comedy movies also always have an ending that satisfies the audience, or a happy ending.[66]

5) Drama

Dramatic movies typically have a connection to places, narrative themes, people, and a setting that mirrors real life. Conflict arises as a result of the environment, oneself or nature.[67]

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[64]Ibid, 6.

[65] Wikipedia, Genre of Movie, in https://en.wikipedia.org/wiki/Film_genre, accessed March 30, 2023.

[66] Handi Okatvianus, "Penerimaan Penonton Terhadap Praktek Eksortis, 5.

[67] Ibid, 4.

6) Historical

This genre generally has the theme of a past (historical) period with the background story of a kingdom, major events, or figures that become myths, legends, or biblical stories.[68]

7) Musical

The musical genre movie refers more to the combination of music, song, dance and choreography elements that blend with the story. In the use of music accompanied by lyrics that blend with the song supports the storyline presented in the movies.[69]

8) Thriller

Movies with stories that are often inspired by or contain elements of human mythology, situations that defy logic, or both, set in fictional universes.[70]

4. The Synopsis of "*Brave*" Movie

Princess Merida is the daughter of the king of Dun Broch. Princess Merida is a beautiful girl who is firm and brave. Princess Merida likes challenging things; as archery, mounted, and rock climbing. It is no wonder that princess Merida has grown into a girl who is good defense field. King Fergus supports Merida's hobby, but her mother queen Elinor was irritated by Meridar's hobby. Queen Elinor believes that a princess is a woman who is elegant, polite and brainy, as a queen in general.[71]

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[68] Ibid.

[69] Ibid, 6.

[70] Ibid.

[71] Wikepedia, "Brave(2012 Movie)", https://en.wikipedia.org/wiki/Brave_(2012_film), accessed March 12, 2023.

The conflict begins when the kingom hold an betrohal for Merida. Princess Merida doesn't want to attend the betrohal tradition. Queen Elinor wants Merida to marry and inherit the kingdom, while princess Merida wants freedom. The reason is princess Merida didn't want to be a princess who rule the kingdom elegantly and reside within the palace; Merida wants to make her own choices. Therefore, queen Elinor and Merida contend their for defend their own opinion. Because of the conflict, Merida decided to leave the palace and find a witch. Princess merida asked the witch to give merida a spell so that Elinor would change her mind about a betrohal. The witch gave Merida a pie as spell. Queen Elinor unexpectedly turned into a bear after eating the pie. Merida regretful for what she did to her mother, Elinor. After that incident, Elinor and Merida became more understanding of each other. Then, Merida and Elinor work together to make a new tapestry when they are called to the docks to say goodbye to the other clans and ride horses together.[72]

B. Previous Research Studies

There is a lot of research about presuppositions in pragmatics, which many experts and people in the world have discussed with different reasons and objects. Therefore, it is crucial to be aware of prior studies on presupposition in pragmatics to enhance understanding and knowledge about the presupposition. Additionally, previous research provides

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[72] Ibid.

examples and literal reviews. Following are some relevant previous studies as references for conducting this research.

The first research is entitled "A Pragmatic Analysis of Presupposition In Genndy Tartakovsky's Hotel Transylvania". This research thesis was written by Briant Nino Aditya, a student at Yogyakarta State University. This research thesis was published in 2014. In this research, Briant describe the types of presupposition used by the main character in Hotel Transylvania movie and interpret the implied meaning of the main characters' utterances in Hotel Transylvania movie. Hotel Transylvania movie was analyzed using Yule's theory of presupposition and Holmes' theory of context are used by Briant to answer the formulated research questions. The results of this research, Yule's six types of presupposition are found. Those six types of presupposition are Existential Presupposition (12.5%), Factive Presupposition (15%), NonFactive Presupposition (5%), Lexical Presupposition (20%), Structural Presupposition (20%), and Counter Factual Presupposition (27.5%).

The second research, entitled "Presupposition in Joe Biden's Inauguration Speech". This research thesis was written by Sadam Rahmadianto, a student at State Islamic University Malang. This research thesis was published in 2021. In this research, Sadam find types of presupposition used by Joe Biden in his inauguration speech especially the types of presupposition used theory of presupposition proposed by Huang (2014). Sadam also analyzes the meanings of the utterances based on the context of the speech used theory of context proposed by Huang (2014). The

results of this research found 32 utterances which indicated presupposition. These utterances were classified into nine types of presupposition were used by Joe Biden in his inauguration speech. They are 13 utterances of definite description, 3 utterances of factive predicates, 2 utterances of aspectual of state predicates, 3 utterances of iteratives, 1 utterance of implicative predicates, 3 utterances of quantifiers, 1 utterance of temporal clause, 3 utterances of cleft sentences, and 3 utterances of counterfactual conditional presupposition.

The third research, entitled "Presupposition Used In The Oprah Talk Show About J.K. Rowling's Life And Career". This research thesis was written by Ranny Lestari, a student at State Islamic University of Syarif Hidayatullah Jakarta. This research thesis was published in 2017. This research aims to analyze the types of presupposition in the utterance of hosts in The Oprah Talk Show, Oprah Winfrey. The researcher used theory of presupposition proposed by Huang (2014). The results of this research found 33 in 25 data. They are 18 utterances of definite description, 4 utterances of factive predicates, 1 utterances of aspectual of state predicates, 2 utterances of iteratives, 1 utterance of implicative predicates, 1 utterances of quantifiers, 2 utterance of temporal clause, 3 utterances of cleft sentences, and 1 utterances of counterfactual conditional presupposition.

The fourth research, entitled "Presuposisi Dalam Percakapan Antar Tokoh Novel Kembang Turi Karya Budi Sardjono". This research journal was written by Dwi Setiawan, a student at State University of Tanjungpura pontianak. This research journal was published in 2018. This research aims

to analyze the types of presupposition in the utterance of Kembang Turi Novel by Budi Sardjono, with used Yule's theory. In this research, Presupposition of conversation between Characters in Kembang Turi Novel by Budi Sardjono, all types of presupposition stated by Yule were found. The types of presupposition found are existential presupposition (105 utterances), factive (28 utterances), lexical (27 utterances), structural (18 utterances), non-factive (4 utterances), and counterfactual (13 utterances) and existential presupposition is found to be the most dominant among other types of presupposition.

The fifth research, entitled A Pragmatic Analysis Of Presupposition In Mata Najwa Talk Show " Politik Sarung Ma'ruf Amin". This research thesis was written by Ayu Puspita Sari, a student at University of Muhammadiyah Sumatera Utara Medan. This research thesis was published in 2019. This research aimed to finding the types of presupposition based on Yule's theory and describing the truth meaning of presupposition based on context. The data were interpreted by using descriptive qualitative method. The result of the study showed 53 presupposition. 18 structural presuppositon with percentage 34%, 10 factive presupposition and counter factual presupposition with percentage 18,8%, 8 existential presupposition with percentage 15%, 4 nonfactive presupposition with percentage 7,5% and 3 lexical presupposition with percentage 5,6%.

From those previous research, it appears that research on presuppositions has been carried out. However, there is few research conducted research on the presuppositions in the "*Brave*" movie script yet.

The researcher believes that the research in this "*Brave*" movie aims to complement the results of previous studies. The difference between this research and previous studies is the data, data sources, and final research results. Meanwhile, the similarity between this research and previous research is the description of types of presuppositions.

CHAPTER III

RESEARCH METHOD

A. Research Design

Qualitative research is a research methodology that examines social and cultural phenomena under natural or real conditions, where the researcher is the main instrument in collecting and interpreting the data. Other instruments, such as questionnaires, recordings, tests, and others, are aids, not substitutes, for the researcher, who constructs reality based on the researcher's experience in the field of research. In qualitative research, the focus is on comprehending the phenomenon in its entirety. It is crucial for the researcher to grasp the complete context and conduct a comprehensive analysis, which should be described. Qualitative research reports typically comprise a synthesis and an abstraction of conclusions.[73] Bogdan and Tailor define qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words or in the form of policy action. That way, qualitative research does not use statistical numbers but describes research by collecting data in the form of words or pictures.[74]

The researcher used descriptive qualitative methods. The researcher describe the pragmatic phenomena contained in the movie. It focuses on types of presuppositions about the utterances spoken by characters in the

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[73] Hardani, et al., *Metode Penelitian Kualitatif & Kuantitatif* (Yogyakarta: Pustaka Ilmu, 2020), 17-18; Jhon W. Creswell, *Research Design Qualitative, Quantitaive, Mixed Methods Approaches*. Third Edition, terj. Achmad Fawaid (Yogyakarta: Pustaka Pelajar, 2013), 261.

[74] Subandi, "Deskripsi Kualitatif sebagai Satu Metode dalam Penelitian Pertunjukan," *HARMONIA*, 11, no.2 (December 2011), 176.

"*Brave*" movie. The descriptive analysis provides a comprehensive explanation of these phenomena in relation to the theoretical framework of the utterances.

B. Data and Data Source

Sources of research data able to people, objects, documents, or processes of an activity, and so on. Research subjects are entities that influence research design, data collection, and data analysis decisions.[75] In addition, the main data sources in qualitative research are language and actions.[76]

1. Primary data

    The primary data source for this research were taken from "*Brave*" movie, directed by Mark Andrews and Brenda Chapman. The movie was released on June, 22nd 2012. The research case in this research is the phenomenon of types of presupposition of the character's utterances in the *"Brave"* movie. The data were in the form of a scene that contains speakers and listeners conversation.

2. Secondary data

    Researcher took several references from books, journals, articles, and other written sources to support research data. Moreover, the researcher used a movie script from the internet as a supporting primary data.

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[75] Zuchri Abdussamad, *Metode Penelitian Kualitatif* , ed. Patta Rapanna (Makassar: Syakir Media Press,2021), 130.

[76] Lexy J. Moleong, *Metodologi Penelitian Kualitatif* (Bandung; Remaja Rosdakaryua, 2017), 157.

C. Data Collection Techniques

In this research, data were collected using documentary techniques by reading movie script and watching the "*Brave*" movie. Data collection techniques with documentation take the form of writing, pictures, or the monumental works of a person. For instance, documentation in written form includes diaries, life histories, stories, biographies, regulations, and policies; documentation in the form of images includes votes, motion pictures, sketches, and others; and documentation in the form of works of art includes works of art in the form of drawings, sculptures, movies, and others.[77]

Based on the explanation above, researcher have used documentation as data collection. This technique has been used because the object of this research is the "*Brave*" movie and the "*Brave*" movie script. The researcher transcribed the movie and identified utterances that contained presuppositions. The researcher used these steps for collecting the data as follows:

1. The researcher was searching and downloading "*Brave*" movie file in the internet, http://51.79.160.87/bioskop/brave-2012/.[78]

2. The researcher was searching and downloading the "*Brave*" movie script in the internet. [79]

3. The researcher was watch the "*Brave*" movie for many times.

4. The researcher was read the "*Brave*" movie script for many times.

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[77] Sugiyono, *Metode Penelitian Pendidikan Pendekatan Kuantitif, Kualitaif, dan R&D* (Bandung: Alfabeta, 2010), 329.

[78] http://51.79.160.87/bioskop/brave-2012/, accessed on Febuary 2, 2023.

[79] https://www.scripts.com/script/brave_4612 ; https://subdl.com/subtitle/sd6585/brave-2012, accessed Febuary 2, 2023.

5. Rechecking the suitability between the script of the "*Brave*" movie and the real conversation in the *"Brave"* movie.

6. The researcher making a note all significant statements and information, as well as marking words or sentences, to aid problem analysis.

7. The researcher then classified six types of presuppositions in the *"Brave"* movie script based on the theory of George Yule and Huang.

D. Data Analysis Techniques

Data analysis is a continuous process that requires constant reflection on the data, asking analytical questions, and writing brief notes throughout the research. Qualitative data analysis involves the processes of collecting data, interpreting it, and reporting the results simultaneously and collaboratively.[80] Data analysis also includes the systematic gathering of data. The information gathered through interviews, field notes, and documentation was classified, categorized, unitized, synthesized, and assembled into patterns.[81]

In conducting this research, researcher used the qualitative data analysis model of Miles and Huberman. Miles and Hubermant define analysis as consisiting of three concurrent flows of activity; data reduction,

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[80] Creswell, *Research Design Qualitative, Quantitaive, Mixed Methods Approaches*, 274.

[81] Sugiyono, *Metode Penelitian Pendidikan Pendekatan Kuantitif, Kualitaif, dan R&D*, 335.

data display, and conclusion drawing, there are three steps of activities in analyzing qualitative data.

a. Data Reduction

Reducing data means summarising, selecting key points, focusing on important things, looking for themes and patterns and discarding unnecessary ones. Thus, the data that has been reduced provides a clear picture and makes it easier for researchers to carry out further data collection, and search for it when needed.[82]

The researcher collected data from video and transcription of the *"Brave"* movie. The researcher watches the *"Brave"* movie, than listens and checks the data by reading the transcription to see the context. Then, the researcher selects the utterances of characters *"Brave"* movie which contains the presupposition. The types of presupposition that found immediately to highlighted, and phrase and sentences containing types of presuppositions are marked with the bold text to identify which sentences contain types of presupposition. The data are classified and identified into types of presuppositions based on Yule's and Huang's theory.

b. Data Display

Data display is carried out in the form of brief descriptions, charts, relationships between categories, and presents narrative text.

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[82] Ibid, 337-338.

Displaying data will make it easier to understand what is happening, plan further work based on what has been understood.[83]

The researcher categorized the results of the data from each identifying types of presupposition found in the *"Brave"* movie script into a table, that consist of existential presupposition, factive presupposition, non-factive presupposition, lexical presupposition, structural presupposition, and counter factual presupposition. The researcher also used some codes in classifying the types of presupposition, to make it easier for readers.

Table 3.1 Coding of Types of Presupposition

No.	Category	Coding
1.	Datum	D
2.	Brave	Br
3.	Existemtial Presupposition	EP
4.	Definite Description	DD
5.	Quantifiers	Q
6.	Factive Presupposition	FP
7.	Factive Predicate	FPr
8.	Non-factive Presupposition	NFP
9.	Lexical Presupposition	LP
10.	Aspectual of Sate Prediacate	ASP
11.	Implicative Predicate	IP
12.	Structural Presupposition	SP
13.	Cleft Sentences	CS

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[83] Sugiyono, *Metode Penelitian Pendidikan Pendekatan Kuantitif,* 341.

14.	Counter Factual Presupposition	CFP
15.	Counterfactual Conditional	CC

Then, the researcher analyzed and interpreted the presuppositions found from the utterance of the characters based on the context. The first analysis is presupposition triggers or construction which concern about language aspect such as word or phrases used by the *"Brave"* movie characters in their utterances. The second analysis is and interpreted the implied meaning with extralinguistic context based proposed by Cutting.

c. Conclusion Drawing

The last step is to draw conclusions based on the analysis that has been done previously. To find out the dominant type of presuppositions in the *"Brave"* movie, the researcher calculated the percentage with the following calculation.

$$\frac{f}{n} \times 100\% = \cdots\%$$

Code :

F = The frequency of types

N = The total number of types in all categories

After find out the dominant type of presupposition, the researcher defines the reason for the types of presupposition most dominant in the *"Brave"* movie than other.

E. Trustworthiness

Checking the validity of the data is conducted to ensure that the data obtained is truly objective and reduces the error rate of the data found to make the results of this research accountable.**[84]** In this research, the technique used to check the validity used three techniques:

1. Observer persistence

   The researchers make observations that are more accurate and more persistent. The persistence of this research is a way of ensuring that the data and the sequence of events are recorded in a clear and systematic way. In this way, researchers are able to provide accurate and systematic data descriptions of what has been observed.[85]

2. Triangulation

   The researcher used the data tringulation method. Data tringulation involves multiple data sources, such as observations, interviews, and documents to gather information about the research topic.[86] In this research, researchers collected and analyzed data from the movie script of *"Brave"* through integrating theories in types of pragmatic presuppositions. The researcher integrated

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[84] Dwi Setiyawan, et al., "Presupposisi dalam Percakapan Antar Tokoh Novel Kembang Turi, 5.

[85] Sugiyono, Metode Penelitian Pendidikan Pendekatan Kuantitif, Kualitaif, dan R&D, 370.

[86] Sugiyono, Metode Penelitian, 372.

Yule's theory of pragmatic presuppositions and Huang's theory of pragmatic presuppositions.

3. Discussion with the supervisor

In this study, the researcher asked the supervisor to provide advice and suggestions about the analysis. The researcher also checked the data from the perspective of the research supervisor.

CHAPTER IV
RESEARCH FINDINGS AND DISCUSSION

This chapter contains research findings and the discussion. The purpose of this research is to describe the different types of presuppositions used by the characters in "*Brave*" movie and to describe the types of presupposition that owned by characters in the *"Brave"* movie. Data was found in documentation by researchers. The data unitized is presented in a table that is arranged the type. The researcher then revealed the findings of the analysis throughout the discussion.

A. FINDINGS

1. The Types of Presupposition Found in *"Brave"* Movie

In this section, the research presents the data that has been analyzed in terms of the types of presuppositions that have been collected by categorizing them. The data is taken from the *"Brave"* movie script. The researcher found 67 utterances that contains all types of presupposition from 342 utterances in *"Brave"* movie script.

1) Existential Presupposition

Existential presuppositions are assumptions that indicate the existence of something expressed by a particular word. In the research, the researcher found 24 existential presupposition utterances from the utterances of the *"Brave"* movie script. According to Huang, existential presupposition includes in definite descriptive and quantifiers where it shows the existence of something.

a. Existential Presupposition triggered by Definite Description

The existence of the entities uttered by the speaker is assumed to be a definite description. The data shown as follow.

Table 4.2 Existential Presupposition triggered by Definite Description

No.	Time	Utterances	Presupposition	Coding
1.	00:01:52 --> 00:01:54	(Fergus put the crossbow on the table) Elinor : **Fergus**, no weapons on the table! Merida : Can I shoot an arrow? Can I? Can I? Can I? Can I?	There is Fergus	D1/EP/DD/Br
2.	00:03:37 --> 00:03:45	Merida : I saw **a wisp**. Elinor : **A wisp?** You know, some say that will-o'-the-wisps lead you to your fate.	There is a wisp	D2/EP/DD/Br
3.	00:04:00 --> 00:04:02	(Merida screamed at the sight of Mor'du) Fergus : **Mor'du! Elinor**, run!	There is Mor'du and Elinor	D3/EP/DD/Br
4.	00:05:18--> 00:05:24	Merida : I became a sister to three new brothers. **Hamish, Hubert and Harris.** Wee devils, more like.	There is Hamish, Hubert and Harris	D4/EP/DD/Br
5.	00:05:33--> 00:05:46	Merida : I'm **the princess.** I'm the example! I've got duties, responsibilities, expectations... My whole life is planned out!	Merida is a princess	D5/EP/DD/Br
6.	00:05:46--> 00:05:53	Merida : Well, **my mother**. She's in charge of every single day of my life.	Merida has mother	D6/EP/DD/Br

7.	00:09:10 --> 00:09:13	(Merida descended from her horse) Merida : I'm starving. You hungry too, **Angus?**	There is Angus	D7/EP/DD/Br
8.	00:10:06 --> 00:10:13	Elinor : Merida, a princess does not place her weapons on the table. Merida : Mum! It's just **my bow.**	Merida has a bow	D8/EP/DD/Br
9.	00:10:24 --> 00:10:29	Merida : I climbed **the Crone's Tooth, and drank from the Fire Falls.** The DunBroch royal family : Fire Falls?	There is the Crone's Tooth, and drank from the Fire Falls	D9/EP/DD/Br
10.	00:11:02 --> 00:11:04	(Maudie brings the letter) Maudie : My lady. Elinor : Thank you, **Maudie**.	There is Maudie	D10/EP/DD/Br
11.	00:11:12 --> 00:11:16	Elinor : From **the Lords Macintosh, MacGuffin and Dingwall**. Their responses, no doubt. (Elinor reads the sender's letter)	There is the Lords Macintosh, MacGuffin and Dingwall	D11/EP/DD/Br
12.	00:12:06 --> 00:12:13	Elinor : **The lords** are presenting **their sons** as suitors for your betrothal. Merida : What? Elinor : The clans have accepted.	There are the lords and their sons	D12/EP/DD/Br
13.	00:12:22 --> 00:12:30	Elinor : This year, each clan will present **a suitor** to compete in the games for your hand. Merida : I suppose a princess just does what she's told?	There are a suitor	D13/EP/DD/Br
14.	00:19:06 --> 00:19:19	Fergus : Clan Macintosh. King of the Macintosh : Your Majesty, I present **my heir and sire** who defended our land	The existence of the son of the king, Macintosh	D14/EP/DD/Br

		from the Northern invaders and with his own sword stabbed bloody, vanquished a thousand foes!		
15.	00:19:27 --> 00:19:39	Fergus : Clan MacGuffin. King of the MacGuffin : Good Majesty. I present **my eldest son.** Who scuttled Viking longships and with his bare hands vanquished two thousand foes.	The existence of the son of the king, MacGuffin	D15/EP/DD/Br
16.	00:19:48 --> 00:20:01	Fergus : Clan Dingwall. King of the Dingwall: I present **my only son** who was besieged by ten thousand Romans, and he took out a whole armada singlehandedly.	The existence of the son of the king, Dingwall	D16/EP/DD/Br
17.	00:22:11--> 00:22:26	Elinor : Now, where were we? Ah, yes. In accordance with **our laws**, by the rights of our heritage only the firstborn of each of the great leaders may be presented as champion. Merida : Firstborn?	The DunBorch kingdom have laws	D17/EP/DD/Br
18.	00:26:04 --> 00:26:13	(Merida step forward with her bow) Merida : I am Merida, firstborn descendant of clan DunBroch. And I'll be shooting for **my own hand**!	Merida has hands, and Merida did herselft	D18/EP/DD/Br
19.	00:32:04 --> 00:32:10	(Merida take a look around the cottage) Merida : **Your broom**! It was sweeping by itself! Witch : That's ridiculous.	The witch has a broom	D19/EP/DD/Br
20.	00:36:35 --> 00:36:42	Elinor : I didn't know what to think. Look at **your dress!**	Merida has a dress	D20/EP/DD/Br

		Merida : Angus threw me. But I'm not hurt.		
21.	00:38:52 --> 00:38:58	Fergus : Elinor! Are you all right, dear? Elinor : Fine, I'm fine. Go back to avenging **your leg!**	Fergus lost his leg	D21/EP/DD/Br
22.	00:40:36 --> 00:40:50	(Elinor turned into bear) Merida : Mum, You're... You're **a bear!** Why a bear? That's scaff witch gave me a gammy spell!	There is a bear	D22/EP/DD/Br
23.	01:00:44 --> 01:00:46	(Merida touches the split stone statue) Merida : Split, like **the tapestry**.	There is tapestry	D23/EP/DD/Br

Based on the table 4.2, the researcher found 23 data in existential presupposition triggered by definite description from the utterances of the *"Brave"* movie script. The researcher found proper name, possessive, and noun-phrase in definite description trigger. A proper name is a word or phrase in a sentence that refers to a particular entity, such as a person, place or thing; and possessive is a word or phrase that indicates ownership;[87] and noun-phrase that refers to a specific entity is included in the definite description[88]

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[87] Sadam Rahmadianto. *Presupposition in Joe Biden's Inauguration Speech…*, 28

[88] Ranny Lestari. *Presupposition Used in The Oprah Talk Show About J.K. Rowling's Life…*, 57

b. Existential Presupposition triggered by Quantifiers

Quantifiers presupposition occurs when the speaker mentions quantifier at the beginning of a noun phrase. Quantifiers are used to express the amount or degree of something. The data shown as follow.

Table 4.3 Existential Presupposition triggered by

Quantifiers

No.	Time	Utterances	Presupposition	Coding
1)	00:11:27--> 00:11:36	Elinor : Fergus? They've **all** accepted. Merida : Who's accepted what, Mother?	There are several clans receiving letters from the DunBorch kingdom	D1/EP/Q/Br

Based on the table 4.2, the researcher found 1 datum in existential presupposition triggered by quantifiers from the utterances of the "Brave" movie script.

2) Factive Presupposition

A factive presupposition is an assumption in which information is assumed to attend a verb that is considered a fact. In factive presupposition, the researcher found 5 from the utterances of the *"Brave"* movie script. According to Huang, this type includes in factive predicates.

Factive Presupposition triggered by Factive Predicates

Factive predicates presupposition contains certain verbs or constructions that indicate something is a fact. The data shown as follow.

Table 4.4 Factive Presupposition triggered by

Factive Predicates

No.	Time	Utterances	Presupposition	Coding
1.	00:37:03 --> 00:37:17	Elinor : Of course, we both **know** a decision still has to be made. (Merida take a pie) Elinor : What's this? Merida : It's a peace offering. I made it. For you. Special.	Elinor and Merida both know that a decision regarding marriage must be finalized soon	D1/FP/FPr/Br
2.	00:48:17 --> 00:48:20	(Merida ran towards the cottage) Merida : I can't believe it. I **found** it.	Merida found the cottage	D2/FP/FPr/Br
3.	00:58:01--> 00:58:10	(Elinor catches Wisps aggressively) Merida : Mum, I **know** you're scared, you're tired, you don't understand, but we've got to keep our heads. Just calm down!	Elinor is frightened	D3/FP/FPr/Br
4.	01:06:18--> 01:06:24	Merida : And we all **know** how Lord Dingwall broke the enemy line… Lord Macintosh : With a mighty throw of his spear!	Lord Dingwall broke the enemy line with a mighty throw of his spear	D4/FP/FPr/Br

5.	01:20:48 --> 01:20:52	(Elinor didn't turn into human) Merida : Oh, Mum, I'm **sorry.** This is all my fault. I did this to you, to us. You've always been there for me. You've never given up on me. I want you back, Mummy	Merida regreted what she had done	D5/FP/FPr/Br

Based on the table 4.4, the researcher found 5 factive presupposition triggered by factive predicates from the utterances of the *"Brave"* movie script. This research finds subtypes of factive predicates, 4 data epistemic factive and 1 data emotive factive predicate.

3) Non-factive Presupposition

A non-factive presupposition is one that is predicated on the assumption that it is untrue. This presumption frequently uses words like *dream, imagine, pretend, hope, think,* which denote ambiguity or uncertainty. The researcher found 4 non-factive presupposition from the utterances of the *"Brave"* movie script. Non-factive presupposition does not find support and match from Huang's theory.

Table 4.5 Non-factive Presupposition

No.	Time	Utterances	Presupposition	Coding
1.	00:15:56 --> 00:16:01	Elinor : I **think** I could make you understand if you would just...	Merida and Elinor do not understand each other	D1/NFP/Br

		...listen. Merida : ...listen.		
2.	00:24:43 --> 00:24:48	(The son of Macguffin get a low target in archery) Merida : I **bet** he wishes he was tossing cabers. Fergus : Or holding up bridges.	They were having an archery competition, and what Merida said didn't happen	D2/NFP/Br
3.	00:25:51 --> 00:25:57	(The son of clan Dingwall shoot archery perfectly) Fergus : Guess who's coming to dinner? Merida : Fergus! Fergus : By the way, **hope** you don't mind being called Lady... (Merida left her seat)	Merida objected	D3/NFP/Br
4.	00:39:01 --> 00:39:05	Fergus : I **dream** about the perfect way to make this devil die.	Fergus had not killed Mor'du yet	D4/NFP/Br

Based on the table 4.5, the researcher found the verbs think, bet, hope, and dream, which indicate a non-factive presupposition in the utterance of *"Brave"* movie character's.

4) Lexical Presupposition

Lexical presupposition refers to information contained implicitly in the meaning of certain words or phrases, that the speaker's utterances interpreted with the presupposition that another meaning (which is not stated) is comprehended. The researcher found 7 lexical presupposition from the utterances of the "Brave"

movie script. According to Huang, this type includes in aspectual of state predicate, iteratives, and implicative predicate. In this research, the researcher did not find any lexical presupposition triggered by iteratives.

a. **Lexical Presupposition triggered by Aspectual of State Predicate**

Aspectual of state predicate is concerned with the transition of one state to another that is described as having taken place at a certain time.

Table 4.6 Lexical Presupposition by Aspectual of State Predicate

No.	Time	Utterance	Presupposition	Coding
1.	00:26:32 --> 00:26:40	Elinor : Merida, **stop** this! Don't you dare loose another arrow!	The time Elinor says that utterance, Merida is still shooting archery	D1/LP/ASP/Br
2.	00:28:06 --> 00:28:21	Merida : I'll never be like you! Elinor : No, **stop** that! Merida : I'd rather die than be like you! Elinor : Merida, you are a princess, and I expect you to act like one!	The time Elinor says that utterance, Merida is still raised her sword at the tapestry in anger	D2/LP/ASP/Br
3.	00:42:34--> 00:42:45	(Bear Elinor walk out around palace) Merida : **Stop! Stop!** You're covered with fur!	The time Merida says that utterance, Elinor is still walking and covering her body with a big tapestry	D3/LP/ASP/Br

No.	Time	Utterance	Presupposition	Coding
		You're not naked!		
4.	01:03:57 --> 01:03:58	(Fergus and the royal clans battle) Merida : You've got to **stop** them before it's too late.	The time Merida says that utterance, in the palace, the king and the royal clans are still at war	D4/LP/ASP/Br

Based on the table 4.6, the researcher found 4 data in lexical presupposition triggered by aspectual of state predicates from the utterances of the *"Brave"* movie script.

a. Lexical Presupposition triggered by Implicative Predicate

The presupposition of implicative predicates is determined by the implicative verbs. There are numerous ways to understand the presuppositional meaning of each implicative verb.[89]

Table 4.7 Lexical Presupposition triggered by Implicative Predicate

No.	Time	Utterance	Presupposition	Coding
1.	00:27:48 --> 00:28:01	Merida : You walk around telling me what to do,what not to do, **trying** to make me be like you. Well, I'm not going to be like you. Elinor : You're acting like a child	Elinor manage Merida's whole life	D1/LP/IP/Br
2.	01:00:52 --> 01:00:55	(Merida sees the events of the previous spell in her minds) Merida : The spell. It's **happened** before.	It is happen before	D2/LP/IP/Br

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[89] Sadam Rahmadianto. *Presupposition in Joe Biden's Inauguration Speech…,* 30-32

3.	01:08:53 --> 01:08:57	Lord MacGuffin : Let these lads **try** and win her heart before they win her hand. If they can.	Lord MacGuffin agreed with Merida and his son's opinion. They want freedom of choice in their lives	D3/LP/IP/Br

Based on the table 4.7, the researcher found 3 data in lexical presupposition triggered by implicative predicates from the utterances of the *"Brave"* movie script.

5) Structural Presuppostion

Structural presuppositions indicate to the use of certain words and phrases that have been analyzed as regular and conventional presuppositions, which part of the structure is assumed to be true. In this research, the researcher found 22 from the utterances of the "Brave" movie script. According to Huang, this type includes wh-cleft in the cleft sentence.

a. Structural Presupposition triggered by Wh-Question

In Yule's theory of structural presuppositions, the use of the wh-question presupposes that it is related to information that is considered to be already known (the situation or event) that forms the subject of the question.

Table 4.8 Structural Presupposition triggered by Wh-Question

No.	Time	Utterances	Presupposition	Coding
1.	00:10:34 --> 00:10:37	(Elinor busy with her letter) Elinor : **What** did you do, dear? Merida : Nothing, Mum.	Merida did something	D1/SP/Br

No.	Time	Utterances	Presupposition	Coding
2.	00:11:27--> 00:11:36	Elinor : Fergus? They've all accepted. Merida : **Who's accepted what**, Mother?	There are receivers of letters about Merida's proposal	D2/SP/Br
3.	00:15:04 --> 00:15:11	Elinor : I ask you, **what** do you expect us to do? Merida : Call off the gathering. Would that kill them? You're the queen.	Merida wanted the suitors to be dismissed	D3/SP/Br
4.	00:26:15 --> 00:26:24	(Merida declared herself the representative of clan DunBorch) Elinor : **What are you doing?** Merida! Merida : Curse this dress!	Merida doing something	D4/SP/Br
5.	00:27:48 --> 00:28:01	Merida : **Do you ever bother to ask what I want?** No. You walk around telling me what to do, what not to do, trying to make me be like you. Well, I'm not going to be like you. Elinor : You're acting like a child	Merida has a desire	D5/SP/Br
6.	00:31:01 --> 00:31:04	(Merida saw the cottage) Merida : **Why** would the wisps lead me here?	the wisps lead Merida go to the cottage	D6/SP/Br
7.	00:33:19 --> 00:33:23	Witch : Well, **how** are you going to pay for that, sweetie? Merida : With this.	Merida buys the spell	D7/SP/Br
8.	00:33:42 --> 00:33:49	Witch : **Are you sure you know what you're doing?** Merida : I want a spell to change my	Merida is desperate to buy a spell	D8/SP/Br

No.	Time	Utterances	Presupposition	Coding
		mum. That'll change my fate.		
9.	00:33:54 --> 00:34:04	Merida : **Where** are you going? Witch : There. Merida : **What are you doing?** Witch : You never conjure where you carve very important.	The witch went outside the cottage and did something	D9/SP/Br
10.	00:34:26 --> 00:34:33	Merida : And did he get **what** he was after? Witch : Yes. And made off with an especially attractive mahogany cheese board .	The prince gets the strength of 10 men with a spell from the witch	D10/SP/Br
11.	00:39:12 --> 00:39:26	Merida : Then maybe in a bit you might have something new to say on the marriage. Elinor : **What was in that cake?** Merida : Cake. Mum? So I'll just tell them the wedding's off, then?	Elinor felt unwell unwell after ate cake from Merida	D11/SP/Br
12.	00:42:03 --> 00:42:07	(Bear Elinor walk out from bedroom) Merida : **What** are you doing? Dad. The Bear King?	Bear Elinor did something	D12/SP/Br
13.	00:45:52 --> 00:45:59	Palace ministry : **What** did you see, Maudie? Just spit it out, Maudie. For goodness' sakes, Maudie, would you get a grip?	Maudie saw a bear at the Palace	D13/SP/Br
14.	00:50:22--> 00:50:25	Merida : No. No! **Where**'d you go?	The witch goes missing from	D14/SP/Br

No.	Time	Utterances	Presupposition	Coding
			the place of the potion	
15.	00:52:42--> 00:52:50	Merida : Good morning. So, **What's** all this supposed to be?	Elinor prepared breakfast with the grove food	D15/SP/Br
16.	00:53:43 --> 00:53:47	(Merida looks at the water in the vessel) Merida : **Where** did you get this water? It has worms.	bear Elinor get the water	D16/SP/Br
17.	00:56:39 --> 00:56:41	(Elinor left in the river after she played with Merida) Merida : **Where** are you going?	Elinor went into the forest	D17/SP/Br
18.	00:59:25 --> 00:59:27	(Merida and Bear Elinor saw the abonded palace) Merida : **Why** did the wisps bring us here?	The wisps has brought Merida and bear Elinor to the abandoned palace	D18/SP/Br
19.	01:04:03--> 01:04:07	(Fergus and the royal clans battle) Merida : But **how** do we get you through there and up to the tapestry with the lot of them boiling over like that?	Merida and elinor wanted to take the tapestry inside the palace	D19/SP/Br

Based on the table 4.8, the researcher found 19 data in structural presupposition triggered by wh-question from the utterances of the *"Brave"* movie script.

b. Structural Presupposition triggered by Wh-Cleft Sentence

Wh-cleft in cleft sentence theory is used to emphasise certain elements in a wh-form sentence such as what, where, why, who and how.

**Table 4.9 Structural Presupposition triggered by
Wh-Cleft Sentence**

No.	Time	Utterances	Presupposition	Coding
1.	00:12:33--> 00:12:42	Elinor : Merida, this is **what** you've been preparing for your whole life. Merida: No, it's what you've been preparing me for my whole life. I won't go through with it. You can't make me.	Elinor has been preparing for Merida's whole life	D1/SP/CS/Br
2.	00:27:28 --> 00:27:32	Elinor : You embarrassed me. Merida : I followed the rules. Elinor : You don't know **what** you've done!	Merida has done archery after the suitors	D2/SP/CS/Br
3.	00:36:32 --> 00:36:35	Elinor : I didn't know **where** you'd gone or **when** you'd come back. I didn't know what to think. Look at your dress.	Merida left and returned without Elinor knowing	D3/SP/CS/Br

Based on the table 4.9, the researcher found 3 data in structural presupposition triggered by wh-cleft sentence from the utterances of the "Brave" movie script.

Wh-question and wh-cleft have similarity implies the presence of a question or known information, and these presuppositions include either the relevant subject or object, as well as additional information in the context.

6) Counter Factual Presupposition

Counter factual presuppositions are utterances that are presupposed not only to be untrue, but also to be the opposite of the truth or contrary to reality. The researcher found 5 from the utterances of the *"Brave"* movie script. According to Huang, this type includes counterfactual conditional.

Counter Factual Presupposition triggered by Counterfactual Conditional

Counterfactual conditional is defined as a situation where the utterance contains a presupposition that contradicts the factual situation.

Table 4.10 Counter Factual Presupposition triggered by Counterfactual Conditional

No.	Time	Utterances	Presupposition	Coding
1.	00:15:43 --> 00:15:54	Elinor : **If** you could just try to see what I do, I do out of love. Merida : But it's my life, I'm just not ready.	Merida still didn't get what Elinor was doing.	D1/CFP/CC/Br
2.	00:27:32 --> 00:27:34	Merida : Just don't care how I... Elinor : It'll be fire and sword **if** it's not set right.	The real situation is on the contrary with what is spoken. in fact, it had not happened. this utterance Elinor s speculation	D2/CFP/CC/Br
3.	00:35:26 --> 00:35:37	Merida : You're sure **if** I give this to	Merida had not given the spell to her mother yet	D3/CFP/CC/Br

		my mum, it will change my fate? Witch : Trust me. It'll do the trick, dearie.		
4.	00:42:03 --> 00:42:09	Merida : What are you doing? Dad. The Bear King? **If** he so much as sees you, you're dead.	Fergus had not seen Merida and Elinor yet	D4/CFP/CC/Br
5.	01:02:32--> 01:02:39	Merida : **If** we don't hurry, you'll become like Mor'du. A bear! A real bear. Forever!	Elinor had not changed like Mor'du	D5/CFP/CC/Br

Based on the table 4.10, the researcher found 5 counter factual presupposition from the utterances in *"Brave"* movie script.

2. The Dominant Type of Presupposition in the *"Brave"* Movie Script

Overall the result from the analysis types of presupposition in the *"Brave"* movie script is calculated using percentage formula, as follows:

$$\frac{f}{n} \times 100\% = \cdots\%$$

Code :

F = The frequency of types

N = The total number of types in all categories

Then, the calculation of types of presupposition in the *"Brave"* movie script are classified as follows:

1) **Existential Presupposition**

   The total number of frequencies types of presupposition found in the *"Brave"* movie script is 24 of the 67, the following calculations:

   $$\frac{f}{n} \times 100\% = \cdots\%$$

   $$\frac{24}{67} \times 100\% = 35,8\%$$

2) **Factive Presupposition**

   The total number of frequencies types of presupposition found in the *"Brave"* movie script is 5 of the 67, the following calculations:

   $$\frac{f}{n} \times 100\% = \cdots\%$$

   $$\frac{5}{67} \times 100\% = 7.5\%$$

3) **Non-factive Presupposition**

   The total number of frequencies types of presupposition found in the *"Brave"* movie script is 4 of the 67, the following calculations:

   $$\frac{f}{n} \times 100\% = \cdots\%$$

   $$\frac{4}{67} \times 100\% = 6\%$$

4) **Lexical Presupposition**

   The total number of frequencies types of presupposition found in the *"Brave"* movie script is 7 of the 67, the following calculations:

   $$\frac{f}{n} \times 100\% = \cdots\%$$

$$\frac{7}{67} \times 100\% = 10,4\%$$

5) **Structural Presupposition**

The total number of frequencies types of presupposition found in the *"Brave"* movie script is 22 of the 67, the following calculations:

$$\frac{f}{n} \times 100\% = \cdots\%$$

$$\frac{22}{67} \times 100\% = 32,8\%$$

6) **Counter Factual Presupposition**

The total number of frequencies types of presupposition found in the *"Brave"* movie script is 5 of the 67, the following calculations:

$$\frac{f}{n} \times 100\% = \cdots\%$$

$$\frac{5}{67} \times 100\% = 7,5\%$$

The table below shows the overall data of presupposition found in *"Brave"* movie script:

Table 4.11 Dominant Types of Presupposition in "*Brave*" Movie

No.	Types of Presupposition	Frequency	Precentage
1.	Existential Presupposition	24	38,5 %
2.	Factive Presupposition	5	7,5 %
3.	Non-factive Presupposition	4	6%
4.	Lexical Presuppsotiopn	7	10,4%
5.	Structural Presupposition	22	32,8%
6.	Counter Factual Presupposition	5	7,5 %
	Total	67	100 %

Based on the table above, all types of presupposition are found in conversation between characters in *"Brave"* movie script. The most common

type of presupposition is existential presupposition with 24 (38,5%) out of 67 data. This indicates that the basis that appears mostly in the *"Brave"* movie is a existential presupposition. Furthermore, structural presupposition have a total 22 (32,8%) data, lexical presupposition have a total of 7 (10,4%) data, counter factual presupposition have a total of 5 (7,5%) data, factive presuppositions have a total of 5 (7,5%) data, and non-factive presupposition have a total of 4 (6%) data.

B. DISCUSSION

In this section, the researcher describe the description of types of presupposition found in utterances *"Brave"* movie and describe the dominant types of presupposition in the *"Brave"* movie script.

1. **The Description of Types of Presupposition Found in Utterances *"Brave"* Movie Script**

   There are six types of presupposition which are existential presupposition, factive presupposition, non-factive presupposition, lexical presupposition, structural presupposition, and counter factual presupposition. Below are the more detailed explanations of each types of presupposition that found in the *"Brave"* movie.

   1) Existential Presupposition

   a. Existential Presuppsoition triggered by Definite Description

   D1/EP/DD/Br

   (Fergus put the crossbow on the table)

   *Elinor : **Fergus**, no weapons on the table*

   Merida : Can I shoot an arrow?

Can I? Can I? Can I? Can I?.[90]

The bold utterance shows the existence of Fergus and was classified as proper name in definite description presupposition. The word *"Fergus"* in Elinor's sentence asserts the existence of a person. The presupposition presents the implied meaning that Merida reminding Fergus who is the king of the kingdom of DunBorch, didn't put the weapons on the dining table.

The situtional context in this conversation, Elinor and Merida were playing hide and seek. Then Fergus arrived to meet Elinor and Merida. Fergus put his bow on the dining table. The background knowledge context that appears in Elinor's utterance is that the bow is a tool of defence or attack, and placing it on the dining table would be inappropriate, regarding the norms and customs in the kingdom's life.

D9/EP/DD/Br

Merida : I climbed **the Crone's Tooth, and drank from the Fire Falls.**

The DunBroch royal family : Fire Falls?

Fergus :They say only the ancient kings were brave enough to drink the fire.[91]

The bold utterance shows the existence of the Crone's Tooth and the Fire Falls and was classified as proper name in definite description presupposition. The word *"the Crone's Tooth and the*

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[90] The utterance at (00:01:52 --> 00:01:54)
[91] The utterance at (00:10:24 --> 00:10:29)

Fire Falls" in Merida's sentence asserts the existence of a place. The presupposition presents the implied meaning that is Merida was delighted and proud that she could climb the crone's tooth and drink from the fire falls. Reaching that place takes great courage. This is stated in Fergus' utterance after hearing Merida's utterance, *"They say only the ancient kings were brave enough to drink the Fire Falls."*

The situational context in this conversation, Merida told about her trip on that day. Merida went to the Crone's Tooth and the Fire Falls. The DunBorch royal family was stunned to hear Merida's story. The background knowledge context that appears in Merida's utterance is The Crone's Tooth and the Fire Falls is a huge, tall rock outcropping topped by a waterfall. It is located in the forests and mountains surrounding DunBorch Palace.

D8/EP/DD/Br

Elinor : Merida, a princess does not place her weapons on the table.

*Merida : Mum! It's just **my bow**.*

Elinor : A princess should not have weapons in my opinion.[92]

The bold utterance was classified as possessive in definite description presupposition because it is associated with the ownership of Merida having a bow. In the sentence *"Mum! It's just*

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[92] The utterance at (00:10:06 --> 00:10:13)

my bow", it has the description *"my bow"*, which assumes that Merida and Elinor already know the existence of a bow and Merida has a bow. The presupposition presents the implied meaning that is Merida assured Elinor that there was nothing to worry about with her bow. However, her mother Elinor argued that a royal princess should not be permitted to play with weapons.

The situational context in this conversation is Merida placed her bow on the dining table. Elinor is reminding Merida to move the arrow. The background knowledge context that appears is Merida loved archery from a young age. When she could, she would go on adventures and practice archery. But, Elinor disapproves of Princess Merida's love of archery.

D19/EP/DD/Br

*Merida : **Your broom!** It was sweeping by itself!*
Witch   : That's ridiculous.[93]

The bold utterance was classified as possessive in definite description presupposition because it is associated with the ownership. In the phrase *"Your broom!"* assumes that the witch has a broom. The presupposition presents the implied meaning that is Merida and the witch already know about the broom owned by you (the witch), and also the broom moves on its own, indicating the

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[93] The utterance at (00:32:04 --> 00:32:10)

existence of magic power. This assumption gives a reaction to the witch, the witch does not unveil her identity as a witch. This can be seen from the witch's reply *"That's ridiculous"*.

The situational in this conversation is Merida meeting an old lady in the cottage. The cottage is full of wood carvings and an old lady is sculpting wood. Merida asked who the old lady was. The old lady admitted that she was a woodcarver.

D22/EP/DD/Br

(Elinor turned into bear)

*Merida : You're... You're **a bear!** Why a bear? That's scaff witch gave me a gammy spell!*[94]

The bold utterance was classified as noun phrase in definite description. The Merida's utterance *"You're a bear!"* presupposes there is a bear. The noun phrase *"...a bear"* in Merida's utterance refers to Elinor. The presupposition presents the implied meaning that is Merida was surprised to see Elinor turned into a bear. Merida requested a spell from the witch to change her mother, Elinor. But, Merida did not specifically told the witch that Merida wanted Elinor to change her mind about marriage.

The situational in this conversation is Merida said that her mother, Elinor, turned into a bear. Merida didn't expect the spell she received from the witch to turn Elinor into a bear. The background knowledge context that appears in Merida's utterance is that Merida

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[94] The utterance at (00:40:36 --> 00:40:50)

would like to change her destiny. Merida wanted her mother, Elinor, to change her mind about her marriage.

b. Existential Presupposition triggered by Quantifiers

D1/EP/Q/Br

Elinor : Fergus?

*They've **all** accepted.*

Merida : Who's accepted what, Mother?[95]

The bold utterance was classified as quantifiers presupposition. The Elinor's utterance *"They've all accepted"* presupposes there are receivers about something. The phrase *"...all accepted"* in Elinor's utterance refers to the royal clan. The presupposition presents the implied meaning that is the royal clan has accepted the offer made by letter from the kingdom of DunBorch. The offer was about their daughter Merida's bethoral, making the royal clan's children as suitors. This can be seen by Elinor's utterance, *"Fergus? They've all accepted"*.

The situational context in this conversation conversation is Elinor told Fergus that the three royal clans they invited accepted the offer from the kingdom of DunBorch. Merida did not understand what Elinor was talking to Fergus about.

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[95] The utterance at (00:11:27 --> 00:11:36)

2) **Factive Presupposition**

Factive Presupposition triggered by Factive Predicates

D1/FP/FPr/Br

*Elinor : Of course, we both **know** a decision still has to be made.*
*   What's this?*
(Merida take a pie)
Merida : It's a peace offering.[96]

The bold utterance is classified as epistemic factive on the factive predicates presupposition, which is indicated by the appearance of the word *"know"* presupposes Merida and Elinor have a decision to make regarding marriage. The word *"know"* in the utterance of Elinor shows a certain belief about something that is considered true.

The presupposition presents the implied meaning that Merida's engagement continued. Merida returns to the palace after her leave due to an argument with Elinor. The DunBorch royal family and the three invited clans waited for Merida to decide on her betrohal. Knowing this, Merida changes the subject by offering a cake to her mother, Elinor, as a sign of peace after their quarrel. This can be seen from Merida's reply, *"It's a peace offering"*

D2/FP/FPr/Br

(Merida ran towards the cottage)
*Merida : I can't believe it. I **found** it.*[97]

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[96] The utterance at (00:37:03 --> 00:37:13)
[97] The utterance at (00:48:17 --> 00:48:20)

The bold utterance is classified as epistemic factive on the factive predicates presupposition, which is indicated by the appearance of the word *"found"* presupposes merida found the cottage. The word *"found"* in the utterance of Merida shows a certain belief about something that is considered true.

The presupposition presents the implied meaning that is Merida was glad to have found the cottage, where she met the witch before. The situational in this conversation is Merida and bear Elinor looked for the cottage to meet the witch. Bear Elinor tried to lead the way and Merida followed her. Then, Merida recognised the area of the place. Merida finds the cottage. The background context of knowledge that appears in Merida's utterance is Merida and Elinor looking for a witch to recover bear Elinor's curse from the witch's spell.

D5/FP/FPr/Br

(Elinor didn't turn into human)
*Merida : Oh, Mum, I'm **sorry.***

> *This is all my fault.*
> *I did this to you, to us.*
> *You've always been there for me.*
> *You've never given up on me. I want you back, Mummy.*[98]

The bold utterance was classified as emotive factive in factive predicates presupposition, which is indicated by the appearance of

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[98] The utterance at (01:20:48 --> 01:20:52)

the word *"sorry"* presuppose Merida regretted. The presupposition in the utterance *"Oh, Mum, I'm sorry"* explains Merida's feelings towards the fact.

The presupposition presents the implied meaning that is Merida feels guilty and sorry for what Merida has done to her mother, Elinor. Elinor had not yet reverted back to human when the second sunrise appeared. Merida assumed Elinor would be a bear forever. Merida feels guilty for casting a spell on Elinor. The background context of knowledge that appears in Merida's utterance is that bear Elinor curse will perish or be permanent after the second sunrise. The witch said Merida and Elinor can be saved from the curse if they can find the answer to the witch's statement, *"Fate be changed, look inside, mend the bond, torn by pride"*.

3) Non-factive Presupposition

D1/NFP/Br

*Elinor and Merida : I **think** I could make you understand if you would just...*

...listen.

...listen.[99]

The bold utterance is classified as non-factive presupposition, which is indicated by the appearance of the word *"think"* presupposes Merida and Elinor do not understand. The word *"think"* in the utterance of Elinor and Merida the utterance to be considered

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[99] The utterances at (00:15:56 --> 00:16:01)

not true, it is seen in the utterance "*I think I could make you understand if you would just listen* ", which here refers to the meaning of only their wish not being carried out.

The presupposition presents the implied meaning that is Merida and Elinor want to be understood by listening to each other's arguments. Elinor wanted Merida to marry immediately after the arranged marriage. Merida, wanted to be single and her freedom, Merida was not ready for marriage. The situational in this conversation is Elinor and Merida get into an argument after Elinor has told Merida about bethrohal. The background knowledge context that appears in Elinor and Merida's utterance is a princess of the DunBorch kingdom who has reached adulthood will be officially married off to the other royal clans.

D4/NFP/Br

*Fergus : I **dream** about te perfect way to make this devil die.[100]*

The bold utterance was classified as non-factive presupposition, which is indicated by the appearance of the word *"dream"* presupposes Fergus has desire to make the devil die (demon bear Mor'du). The word *"dream"* in the utterance of Fergus is associated with several verbs that are considered not true.

The presuppotion presents the implied meaning that is Fergus does not do well against demon bear Mor'du. Fergus he had not

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[100] The utterance at (00:39:01 --> 00:39:05)

killed Mor'du yet. The situational in this conversation is Fergus practiced hard in various ways to kill the demon bear Mor'du with his hands. Fergus not only practised archery, but he also practised swinging an axe. The background knowledge context that appears in Fergus' utterance is demon bear Mor'du is Fergus' biggest enemy. Fergus lost one of his legs when fighting the demon bear Mor'du.

4) **Lexical Presupposition**

a. **Lexical Presupposition triggered by Aspectual of state predicate**

D2/LP/ASP/Br

Merida : I'll never be like you!

*Elinor : No, **stop** that!*

Merida : I'd rather die than be like you!

Elinor : Merida, you are a princess, and I expect you to act like one![101]

The bold utterance is classified as a presupposition aspect of predicate state, which is indicated by the appearance of the word *"stop"* which presupposes that Merida is doing a certain action that needs to be stopped. The word *"stop"* in the utterance of Elinor indicates there are certain assumptions that are accepted as facts or background information.

The presupposition presents the implied meaning that the time Elinor say, Merida is still raised her sword at the tapestry in anger. At

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[101] The utterance at (00:28:06 --> 00:28:21)

the sight of that Elinor was shocked, Elinor didn't want the tapestry depicting the DunBorch royal family that Elinor had made to be damaged.

D4/LP/ASP/Br

(Fergus and the royal clans battle)

*Merida : You've got to **stop** them, before it's too late.*[102]

The bold utterance is classified as a presupposition aspect of predicate state, which is indicated by the appearance of the word *"stop"* which presupposes that they (king Fergus and the royal clan) are at battle. The word *"stop"* in the utterance of Merida indicates the transition of one state to another that is described as having taken place at a certain time.

The presupposition presents the implied meaning that is Merida asked Elinor for suggestions so that they can enter the palace without the knowledge of the palace citizens. Regarding the context, Elinor and Merida were in a rush to fix the tapestry before the second sunrise. They were worried that they would miss their chance to break bear Elinor spell. Elinor and Merida find a way to get into the palace to retrieve the tapestry by hiding Elinor's bear without the knowledge of King Fergus and the royal clan.

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[102] The utterances at (01:03:57 --> 01:03:58)

b. Lexical Presupposition triggered by Implicative Predicate

D64/LP/Br

(Merida sees the events of the previous spell in her minds)

*Merida : The spell. It's **happened** before.*[103]

The bold utterance was classified as implicatve predicates presupposition, which is indicated by the appearance of the word *"happened"* presupposes it is happen before. The word *"happened"* in the utterance of Elinor indicates implicative verb that can be explained in different way.

The presupposition presents the implied meaning that is Merida realised that the stone statue that Merida had found was split like the tapestry which Merida had broken. Merida remembered that she had split the tapestry, and then Elinor and herself did not get along. Merida found the answer to breaking the spell, which was to repair what Merida had destroyed. This answer is based on the witch's statement, *"Fate be changed, look inside, mend the bond, torn by pride"*.

5) Structural Presupposition

a. Structural Presupposition triggered by Wh-question

D42/SP/Br

*Merida : **Where** are you going?*
Witch   : There.

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[103] The utterances at (01:00:52 --> 01:00:55)

*Merida : **What** are you doing?*

Witch   : You never conjure where you carve very important.[104]

The bold utterance was classified as structural presupposition. This is classified as a structural presupposition because it uses a wh-question structure which indicates that Merida wants to know what the witch has done. Wh-question is related to information that is considered to be already known (the situation or event) that forms the subject of the question in the sentence above, by using the words *"where"* and "what". The word *"where"* in the utterance of Merida presupposes witches are going somewhere, and the word "what" in the utterance of Merida presupposes witch did something.

The presupposition presents the implied meaning that is Merida was curious about what the witch was doing. The situational context in this conversation The witch switched the cottage where she carved wood into a magical place to cast spells.

b. **Structural Presupposition triggered by Wh-cleft**

D19/SP/Br

*Elinor   : Merida, this is **what** you've been preparing for your whole life.*

Merida   : No, it's what you've been preparing me for my whole
life. I won't go through with it. You can't make me.[105]

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[104] The utterance at (00:33:54 --> 00:34:04)
[105] The utterance at (00:12:33--> 00:12:42)

The bold utterance was classified as wh-cleft presupposition. This is classified as a wh-cleft presupposition because it uses a wh-form structure which indicates that the speaker (Elinor) to emphasise attention to certain information in the sentence above, by using the word *"what"*. The word *"what"* in the Elinor's utterance presupposes Merida has been preparing for her whole life at Elinor's command.

The presupposition presents the implied meaning that is Elinor wanted to emphasis that Merida's betrothal was very important. Elinor had prepared Merida's betrothal during Merida's whole life. The situational context in this conversation is Elinor told Merida that the royal clans would introduce their sons to propose to Merida.

6) Counter Factual Presuposition

Counter factual Presupposition triggered by Counterfactual Conditional

D1/CFP/CC/Br

*Elinor : **If you could just try to see what I do, I do out of love.***
Merida : But it's my life, I'm just not ready.[106]

The bold utterance above was classified as counterfactual conditional presupposition, in Elinor's utterance, "*If you could just try to see what I do, I do it out of love*". The counterfactual

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[106] The utterance at (00:15:43 --> 00:15:49)

conditional occurred in the phrase "*If you could just try to see what I do"* presupposes Merida doesn't understand what her mother has done for her. This utterance indicates contradiction from the statement above.

The presupposition presents the implied meaning that is Elinor made the decision in Merida's betrothal for best favour. Elinor did it out of love for Merida. However, Merida was not ready to make the decision to get married. Merida wanted to be a single and freedom princess.

As is generally known, conditional sentences (if-clause) are used when expectations contradict reality. However, it is necessary to pay more attention to the conditional sentence because there are several types of conditional sentences in English. If the conditional sentence is written in the present tense or in the present perfect tense, the event is not happening at the moment but might happen in the future.[107]

D4/CFP/CC/Br

Merida : What are you doing?
Dad?
The Bear King?
***If** he so much as sees you, you're dead.[108]*

The bold utterance above was classified as counterfactual conditional presupposition, which is indicated in Elinor's

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[107] Dwi Pebrina Siaga, et all. "Praanggapan dalam Pidato Obama…, 6
[108] The utterance at (00:42:03 --> 00:42:09)

utterance, *" If he so much as sees you, you're dead"* presupposed that Fergus did not see Elinor. The presupposition of this type can be seen from the if-clause construction where the information is not true at the time of the utterance.

The presupposition presents the implied meaning that is Merida prevents Elinor not to meet Fergus, because the bear is Fergus' biggest enemy. The situational context in this conversation is Elinor emerged from bedroom with her bear body.

2. **The Description Dominant Type of Presupposition in the *"Brave"* Movie Script**

Based on research finding, existential presupposition is the dominant type of presupposition used in the *"Brave"* movie script. The researcher found 24 data existential presupposition triggered by particular word or phrase denotes the existence of the entitied named.[109] Existential presupposition is utilized in the *"Brave"* movie to indicate the existence of the setting and characters of the fantasy genre of *"Brave"*. This is because, the complex setting in fantasy is used to depict an enchanting and alluring world that is different from the real world. The characters in fantasy often encounter challenges, creatures, or circumstances that do not exist in the real world. In a *"Brave"* movie, characters have various traits and conflicts, where personal

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[109] Yule. Pragmatics, 27

growth is described. There are also battles between good and evil and epic quests.[110]

CHAPTER V

CLOSING

A. Conclusions

After analyzing types of presupposition in the *"Brave"* movie script based on yule's and Huang's theory, the researcher concludes the study as follows.

1. In the *"Brave"* movie script, there are 67 utterances contained as presuppositions. The utterances are classified into six types of presuppositions from Yule's theory: existential presuppositions, factive presuppositions, non-factive presuppositions, lexical presuppositions, structural presuppositions, and counter factual Presupposition. The six types of presupposition are supported by Huang's theory as trigger presupposition. It is consisted of 24 data of existential presupposition, 5 data of factive presupposition, 4 data of non-factive presupposition, 7 lexical presupposition, 22 data of structural presupposition, and 5 data of counter factual presupposition.

2. The dominant type of presupposition found in the *"Brave"* movie script is existential presupposition. This result from the calculations had doing. The existential presupposition has the highest percentage than other types of presupposition, that is 35,8%. Existential presupposition is utilized in the *"Brave"* movie to indicate the

existence of the complex setting and characters of the *"Brave"* movie.

B. Suggestions

1. To linguistics students

This research utilized as a resource and a tool to analyze broader underlying assumptions. It is advised that those who study language and linguistics comprehend and learn more about pragmatics, particularly presuppositions, because presuppositions deal with implied meanings that are more difficult to comprehend than literal meanings.

In this research, researchers used *"Brave"* movie as the object of research in order to recommend it for student learning. "Brave" movie has themes about bravery, friendship, and the relationship between parents and children. It can provide important lessons about moral values to students. In addition, the character of Merida, has significant character development. So students can learn about responsibility and personal growth through Merida's journey.

2. To other researchers

There are several weaknesses in this research. There are limited explanations about presupposition or other terms. Pragmatics has become the subject of discussion of many theories, especially those that focus on presupposition categories. Therefore, the researcher hopes that other researchers can find a lot of presupposition in other speech of linguistic phenomenon.

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