Presupposition in *Raya and the Last Dragon* Disney animation movie (2021): A pragmatic analysis

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Abstract

Presupposition is one of phenomena in pragmatics. Before expressing their thoughts, the speakers have an assumption in their mind. This pragmatic study set out to scrutinize the kinds of presupposition in *Raya and the Last Dragon* movie as well as to interpret the meaning of the presupposition. Under the umbrella of descriptive qualitative method, the data were originated from *Raya and the Last Dragon's* character utterances and were analyzed referring to Yule's framework on presupposition type (1996) and language context (2006). The findings revealed that the 104 data met all six types of presupposition i.e., existential presupposition (35%), lexical presupposition (20%), factive presupposition (19%), structural presupposition (18%), counterfactual presupposition (7%) and non-factive presupposition (1%). In addition, the result indicated the use of presupposition in cinematic field presenting major descriptions for the existence of objects related to the show. Moreover, meaning of the presuppositions could be interpreted by considering the context. This study contributes to the discussion of language and its intended meaning utilized in cinematic interaction.

Keywords: Movie, Pragmatics, Presuppotion

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INTRODUCTION

Movie can be an interesting site for language utilization. As an audiovisual media, the audiences learn the storyline by witnessing the whole environment visualisation that a cinema serves. Movie has the ability to record real people and events surround them (Graham, 2005). The emergence of language can be seen through movie dialogues. It shows the interaction among its characters which accompany the storyline to flow as the scenes shift. Dialogue is considered as an important element in movie as it helps to bring up the character's idea and emotion to the screen so that it can be observed by the audiences.

One meaning which can emerge in movie characters' interaction is presupposition.

Presupposition in pragmatic area comes from the speaker's head in the form of assumption that has been settled in before sharing it out loud to their speech partner. Yule (1996, p.25) defines presupposition as "something the speaker assumes to be the case prior to making an utterance". He then categorizes presupposition into six types, namely; existential presupposition, factive presupposition, lexical presupposition, structural presupposition, non-factive presupposition, and counterfactual presupposition. Chierchia and McConnell-Ginet, 1990, p.281 as cited in Dryer, 1996, characterize presupposition as "being back-grounded and taken for granted". An addresser unconsciously or consciously produces presupposition by referring to the shared knowledge possessed by both communication party (Bekalu, 2006).

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In communication, context plays a huge part it provides information to the speaking partner in order to be understood and properly respond to the speaker's intention. That being said, context may influence the acceptability of an utterance being delivered to the listener. Without understanding the context, an interaction will be less meaningful. Song (2020) pins down the role of context to eliminate ambiguity, to indicate referents, and to detect conversational implicature. Further, Yule (2006) divides two kinds of context namely lingustic context and physical context. The former case refers to the surrounding words that corresponds to the exact meaning of word in the text whereas the latter case concerns on the surrounding situations such as time and place that contribute in interpreting the words.

Presupposition can be found in various media such as advertisement (Devi, 2020), news (Siahaan & Mubarak, 2020), movie tagline (Roza & Ayumi, 2020), speech (Saputra, Zahrida, & Hati, 2021), and novel (Risdianto, Malihah, & Guritno, 2019).

Regarding with presupposition in movie, studies towards presupposition in cinematic field have been executed by researchers in various genre of movie. First, Kristy and Harefa (2020) conducts a research in romance movie with the title *Presupposition in Beauty and the Beast Movie Script.* Second, Saputra, Arifin, & Ariani (2021) proposes a study of a documentary drama film entitled *An Analysis of Presupposition on Brad Cohen's Character in Front of the Class Movie.* Third, Gustary and Makiah (2021) comes up with a study in a fantasy movie named *The Analysis of Presupposition in "Maleficent" Movie.* Three previous studies above have similar theory and objectives namely finding out the presupposition types classified by Yule (1996) and its meanings. Other than that there are presupposition study in psychological drama (Khalili, 2017), horror movie (Umar, Hartati, & Febrianto, 2018; A'la & Zakrimal, 2019), biographical film (Pratiwi et al., 2021), fantasy animated fim (Riana et al., 2019), and animated sitcom (Olivia & Simanjuntak, 2021).

This paper happpens to use movie as the research object since the conversations delivered orally by its casts are more likely reflect the interaction which takes place in real life, so is the presupposition behind it. The writer notices that the movie of *Raya and the Last Dragon* features a large number of presuppositions from its characters' utterances.

Walt Disney Animation Studios' *Raya and the Last Dragon* is an action and adventure animated film that harmoniously immersed in Southeast Asian cultures which can be observed in the various aspects from the show such as the characters' name, costume designs, weapons, fighting styles, and so on. This movie fits its genre very well since the adventure of the main character as the major theme is entertaining as it is accompanied with some refreshing humor.

The significant of this research where its notion is presupposition has something to do with our daily communication as we get our message across through the medium of language. An addresser has assumption in their mind apart from their utterance that the addresee can hear. When both party share the same knowledge, the conversation will run without any misunderstanding. The appropriate presupposition is able to increase the communicative value of an utterance. When the speaker presupposed things correctly, chances are the expressed utterance gets high communicative value (Ariyanti, Hartanti, Damanhuri, & Asrori, 2021).

With regards of the prior statements, this present study scrutinizes the presupposition types and meaning of presupposition in *Raya and the Last Dragon* movie.

METHODS

Qualitative research stresses on examining the process and meanings as well as presents detail via comprehensive description of situations, observed behaviours, interactions, and events (Labuschagne, 2015). Simply put, qualitative study is an intensive study done to produce rich description of a phenomenon. Descriptive research brings a goal describing a phenomenon and its characteristics (Nassaji, 2015). This paper carries out descriptive qualitative method as it describes the presupposition phenomenon manifested in *Raya and the Last Dragon* movie.

Bogdan and Biklen (1982) shares their thought that data of qualitative study is the descriptive one taken form of pictures or words but not in numbers form. The data are derived from the utterances containing presupposition in *Raya and the Last Dragon* movie. Non-participant observation and documentation method are implemented in collecting the unit of analysis by watching the movie and reading the script carefully. The writer marks every utterance that contains presupposition in the script to be analyzed further.

The data analysis is carried out by analyzing the utterance which has presupposition within the show. It is conducted through following steps. First, inserting the collected data in the data sheet. Second, identifying the utterance's possible presupposition, the type of presupposition, its context and its meaning. Third, giving each datum

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a code with the addresser's name/the type of presupposition/the time stamp (ex. RY/FP/00:15:21). Fourth, counting the occurrence of every presupposition type. Fifth, analyzing the data in detail by attaching the utterance and context. Sixth, describing the presupposition type based on Yule (1996) and finding the meaning of presupposition by considering the context with the theory of language context by Yule (2006). Last, drawing the conclusion out of the analysis.

RESULTS AND DISCUSSION

After scanning through the data, there are 104 presuppositions discovered. Additionally, all Yule's presupposition kinds; existential presupposition, factive presupposition, lexical presupposition, structural presupposition, counterfactual presupposition, and non-factive presupposition are identified in *Raya and the Last Dragon* movie as presented in the table below.

Table 1. The Occurrence of Presupposition Type

Presupposition Types	Frequency	Precentage
Existential Presupposition	36	35 %
Lexical Presupposition	21	20 %
Factive Presupposition	20	19 %
Structural Presupposition	19	18 %
Counterfactual Presupposition	7	7 %
Non-factive Presupposition	1	1%
Total	**104**	**100%**

Existential presupposition

This type of presupposition rises from any entities presupposed by the addresser. Definite noun phrase and posessive construction are the triggers of existential presupposition. It presupposes the existence of movie characters (Raya, Sisu, Benja, Namaari, Boun, Tong, etc), places (Heart, Tail, Talon, Fang, Spine, etc) and possessions of something (Fang's dragon scroll, Spine's dragon gem, gem's power, etc).

Datum 7
Raya: "You might wanna take out that blade. You're gonna need it."
Benja: "Not today."
(EP/RY/00:05:59)
Raya and her pet, Tuk-Tuk, are in the place of Heart where the Dragon Gem piece located and have a trial mission to enter it with various

obstacles lay ahead including her father who is the Guardian of Dragon Gem. They manage to arrive inside smoothly but Benja is apperently ready to face Raya. As result, Raya has to face her father so that she can step her foot on the dragon gem inner circle. Raya notices that her father does not use his blade and asks him to take it out.

a. You might wanna take out that blade. (=p)
b. There is a blade (=q)
c. p>>q

From the exchange in datum 7, the addresser (Raya) points out the existence of a blade that the addressee (Benja) did not take it out. There is a demonstrative adjective that blade which indicates the position of noun in this case is a blade. Therefore, it is considered as an existential presupposition since it shows the presence of something. Raya's utterance "You might wanna take out that blade. You're gonna need it" presupposes that there is a blade. By pointing out Benja's blade, Raya intends to warn him to not underestimate her and to fight her seriously despite of the fact that she is his daughter because she will fight Benja with all her power to step her foot in the Dragon Gem's inner circle.

Lexical presupposition

Lexical presupposition presents itself between the asserted meaning in an utterance spoken by the addresser with the unstated meaning being comprehended as the presupposition. This sort of presupposition is marked with specific lexical items which by using those words, there is another meaning being communicated. As many as 21 data found in *Raya and the Last Dragon* using following lexical items such as *done, forget, still, again, lost,* and *once more.*

Datum 95
Tong: "After we win the day, I look forward to filling my eyeball with the joytastic image of my village full again. And you will be reunited with your family, Noi."
(LP/TG/01:15:02)
Raya, Sisu, Tong, Boun, Noi, and the ongis are having dinner together in the boat after Noi and the Ongis succeeded in giving Raya's message and the Sisu fan necklace as a gift to Namaari because they wanted to try trusting her. While waiting for Namaari to give a sign that she is willing to give the gem, they are talking about their wishes in meeting their loved ones once they can reassemble the gem pieces.

a. After we win the day, I look forward to filling my eyeball with the joytastic image of my village full again. (=p)
b. Tong's village used to be full. (=q)

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c. p>>q

Tong's quotation in datum 95 contains an iterative particle *again* which influences the emergence of lexical presupposition asserted in the utterance. In this case, the speaker (Tong) presupposes something has already happened in the first place, that is Tong's village used to be full. By asserting another point related to the expressed utterance, Tong aims to express his hope in meeting his people in Spine, his land, because he has been alone since Druun turned them into stone while trying to protect the village.

Factive presupposition

Factive presupposition shows that the first conversational party states a fact by featuring some words like *know*, *glad*, *aware*, *odd*, and *realize*. There are twenty data gained that consist of following factive presupposition triggers such as *know*, *see*, and *glad*.

Datum 5
Raya: "Whoa. Wait a second. This feels too easy. Chief Benja. I know it's your job to try and stop me, but you won't."
Benja: "Don't mistake spirit for skill, young one. I promise you will not set foot on the Dragon Gem's inner circle. Not even a toe."

(FP/RY/00:05:42)

Raya makes her way to the Dragon Gem location but she does not see her father, Benja, who is supposed to stop her because he was the Guardian of Dragon Gem. Then, Benja comes into view and warns Raya that she will not win against him. After that, they begin their battle.

a. I know it's your job to try and stop me, but you won't. (=p)
b. Benja has a job to stop Raya. (=q)
c. p>>q

The factual verb *know* leads to factive presupposition since it denotes a fact. The addresser (Raya) is aware about her father's duty to guard the Dragon Gem because he is technically the Guardian of Dragon Gem. With that being said, the utterance presupposes a fact that Benja has a job is to stop Raya. By knowing that the addressee's (Benja) job is to protect the Dragon Gem, the addresser (Raya) intends to emphasize her desire to defeat him. Raya believes that she will step her foot in the Dragon Gem's inner circle.

Structural presupposition

According to Yule (1996), structural presupposition is a type of presupposition "associated with the use of certain words and phrases that have been analyzed conventionally and regularly and already assumed to be true"

(p.28). The statement in such structures is presupposed to be true by both speaker and listener. It is commonly presented within the WH-question construction as the feature of this category. Structural presupposition rises from the movie quite often due to the speakers' curiosity who want to gain information or truth from their speaking partner.

Datum 21
Tail chief: "Nice speech, Chief Benja. But why'd you really bring us here? Are you gonna rob us?"
Talon chief: "Why would he need to rob us? The land of Heart already has everything."
(SP/TIC/00:11:42)

The exchange happens when the chief of Heart, Benja, initiated to invite all people from Tail, Talon, Spine, and Fang. The situation among crowds looks quite tense because Benja did not say anything about the reason behind that gathering. Benja greets the guests by giving a speech encouraging all lands to stop hating each other and to become one as Kumandra instead. After Benja delivered his speech, the crowd seems having no interest towards Benja's idea. They think Heart already has everything due to the Dragon Gem that is located in Heart and it gives the land much prosperity compared to their lands with no Dragon gem. Moreover, they see Kumandra as a fairy tail.

a. But why'd you really bring us here? (=p)
b. Benja brought people from the other lands to Heart. (=q)
c. p>>q

The utterance delivered by Tail chief above is classified in structural presupposition as a part of the structure is assumed to be true after the question word *why*. The speaker has no idea about the reason behind an action in this case Benja's invitation. It brings out the presupposed idea that Benja brought people from the other lands to Heart. By stating a question about the reason behind the addressee's (Benja) action inviting the addresser (Tail chief) and people from Tail, Talon, Spine, and Fang, Tail chief wants to ask Benja to clarify his action of gathering all people in Heart because she thinks he has a bad intention.

Counterfactual presupposition

Counterfactual presupposition refers to something which is not only true but also contrary to the current case. It is marked by the conditional structure *if*. The movie of *Raya and the Last Dragon* has seven data of counterfactual presupposition.

Datum 82
Raya: "Because it's Fang."
Tong: "Their blades are specially designed for the stabbing of backs."

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Boun: "If it weren't for them, none of this would have happened. They're the worst." (CP/BN/01:06:13)

The exchange is about Raya, Sisu, Tong, and Boun discussing a way to take the last Dragon Gem piece from Fang, the most heavily guarded land among others. Since Fang's location is separated by an artificial canal, the only way to enter it is by water. They are so mad at Fang because all that have happened. Fang's betrayal caused the reappearance of Druun and many people in all lands were being victims of that accident including their loved ones.

a. If it weren't for them, none of this would have happened. (=p)
b. All of this happen for them (Fang). (=q)
c. p>>q

The utterance stated by the speaker (Boun) contains counterfactual presupposition with the *if-clause* indicating that something is contradictory to the real current circumstance where the Druun is back to the world because Fang was playing dirty in trying to steal the Dragon Gem from Heart six years ago. Hence, Boun's utterance rises a presupposition that all of this happen for them (Fang). Boun asserts a hypothetical scenario towards a possibility where the misery will not occur if Fang did not strive to steal the Dragon Gem in the past. He intends to blame Fang for being a root cause of Druun's return. counterfactual presupposition.

Non-factive presupposition

Non-factive presupposition is the opposite type from the factive one. This kind of presupposition is associated with the appearance of certain verbs such as *imagine, pretend, dream*, etc. Thus, the statement following those verbs is presupposed to be untrue. This type of presuposition has the lowest frequency in *Raya and the Last Dragon* as there is only one datum containing non-factive presupposition.

Datum 90
Sisu: "All the other dragons had been turned to stone. We were drowning in a sea of Druun. But my oldest brother Pengu refused to accept defeat. This is where we'd make our last stand... united. So, one by one, they combined all their magic, creating the Dragon Gem. I don't know why they chose me. It could have been any of us. All I know is I trusted them...and they trusted me. And so... When they put their faith in me, it empowered me beyond anything I could imagine. The same can happen with Namaari."

Raya: "I really wish I could believe that. I once thought that we could be friends." (NFP/RY/01:08:15)

The conversation of Sisu and Raya runs in the place where Sisu's brothers and sisters sacrificed themselves and gave their last powers to her to blast Druun away. Sisu shows her siblings who has been turned into stone to Raya in which she has no idea they have been there all this entire time together with the story behind it. What Raya knows is that in the same place but in the different time, a big incident which caused Druun back in the world for the second time and turned all creatures including Raya's father to stone because of Fang stabbing Heart in the back. The reason Sisu brings Raya to the place where everything starts is to persuade Raya in giving her faith to Namaari. Sisu says so because she speaks from her own experience on how she could defeat Druun by trusting each other.

a. I really wish I could believe that. (=p)
b. Raya could not believe what Sisu said. (=q)
c. p>>q

From the utterance conveyed by the addresser (Raya), it can be presupposed that Raya could not believe that Namaari will trust her back after she gives her faith. The verb *wish* falls into non-factive presupposition trigger. Consequently, Raya's utterance contains non-factive presupposition since it is also followed by a false statement "I could believe that". By saying a statement which is untrue according to the addresser (Raya), she means to express her incapability in doing something in this case believing what the addressee (Sisu) has said about her experience and asks Raya to do the same by trusting Namaari.

Movie features elements which require proper language to be presented. In addition, movie introduces its elements to the audiences by means of interactions among characters. Those interactions lead to the sequence of events within the storyline. Characters oftentimes tell their action and express their emotion through their words. In conveying their thoughts, they create an assumption in their mind in the first place. Presuppositions produced beyond characters' words allow the audiences to notice the existence of objects in the show, the knowledge related to the story, the unasserted information that reveals

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something indirectly, the possibility of the opposite event, and the false claims about something.

As proposed by Yule (1996), presupposition is divided into six kinds; existential presupposition, lexical presupposition, factive presupposition, structural presupposition, counterfactual presupposition and non-factive presupposition. Accordingly, all those types of presupposition exist in *Raya and the Last Dragon*. This, to some extent, indicates that language used in cinematic interactions is prevalent with meaning and the exploration of shared knowledge among the characters.

Further, scrutinizing existential presupposition as a major presupposition in *Raya and the Last Dragon*, the outcome of this current study is in line with the previous ones written by Kristy et al. (2020), Saputra et al. (2021), as well as Gustary and Makiah (2021) where the highest occurrence type of presupposition in movie is the existential one. It is due to the dialogues delivered by characters in the movie mentioning a lot of definite nouns (place, thing, and person) related to the show as well as possessive constructions which are belong to the triggers of existential presupposition. The speakers in movie refer to particular object in regards to various meanings such as to warn and to clarify the listeners about something in relation to the object being mentioned. Without referring to certain thing, the listeners will be confused about what or who is being discussed by the speakers.

Then, lexical presupposition. In *Raya and the Last Dargon*, this kind contains unstated cases that stress the plot of the movie. It informs the change of condition with the use of lexical item *begin*. Also, an iterative word *again* which appears frequently in the characters' utterance used to state their desires as it is influenced by the storyline where the characters are determined to become something they used to be in the past time frame.

On the other side, factive presupposition has a role to present the speakers' knowledge to the listeners. The characters of *Raya and the Last Dragon* want to inform the speech partners about something they do not know by assuming the case that is considered as fact. Also, they tell a fact related to the listeners to mock them. Another meaning posessed by the speakers in using factive presupposition is to emphasize their desire to the listeners after conveying a fact.

Moving to structural presupposition, it is used to address a question as the majority of speakers in *Raya and the Last Dargon* need a clarification over the listeners' action.

Consequently, they use interrogative sentence structure that features the presupposition of a case that is already known to be true after the WH-question construction in order to trigger the speech partner for generating an answer. This finding is similar with Olivia and Simanjuntak's (2021) research reporting that structural presupposition is found in the speakers' utterance in term of asking for clarification about things.

Next, counterfactual presupposition. This type is associated with the implementation of if-clause in a statement, hence it can be utilized to create a hypothetical condition. Generally, this type is about the speakers' expectation over something contrary to the recent state by explaining the possibility if certain circumstance happens or vice versa. The writer found that *Raya and the Last Dragon*'s characters convey various hypothetical scenarios to address their intentions. In favor of persuading the listeners to do something as well as blaming other people, the speakers use conterfactual presupposition by comparing the current condition to its contrast.

Lastly, Non-factive presupposition. Since this type generates false claim, the character in *Raya and the Last Dragon* expresses their inability indirectly through it. Non-factive presupposition involves the speakers' visualization in their mind about something that is possible but is unlikely to happen by the time the utterance uttered. Similarly, the finding of Umar et al. (2018) discovers that the characters think of something has a chance to happen even it will be difficult to be the case. The listener is still able to refer to what is meant by the speaker's false statement with the presence of non-factive verbs such as *dream, pretend, and imagine* otherwise the speakers will be considered lying because they did not say the truth about what they have said without the use of those verbs. The reason this type becomes the lowest in frequency is caused by the majority speakers stating their incapability directly without making any false statement.

CONCLUSION

This study focuses to classify the presupposition type and to interpret the meaning of the presupposition in *Raya and the Last Dragon*.

Presupposition is prevalently discovered in cinematic dialogues. It requires the same background knowledge accommodated by the conversationalist for the sake a conversation to be meaningful. The phenomenon of presupposition in the characters' dialogues of *Raya and the Last Dragon* shows no misunderstanding since the adressees can see the point of what the adressers

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are referring to. Consequently, the conversations run effectively without any unnecessary repetition by explaining the case that is already known by the audiences.

The present study deals with the categorization of presupposition and the meaning of the presupposition. With regard to the particular topic, this paper is limited in Yule's presupposition kinds theory. The writer encourages the other researchers to conduct a further study on presupposition with different focus, theory and object whether it is in oral or written form to expand the research towards this notion. The object can be derived from daily conversations taken place in real life since it will be more authentic and natural to observe the presupposition.

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