



Analysis of Pragmatic Presupposition of Characters in Disney's *Luca* Film

(Analisis Pragmatik Presuposisi pada Karakter dalam Film Disney *Luca*)

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Abstract

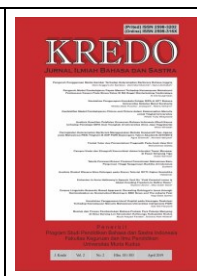
Language plays a crucial role in communication. This article delves into the realm of cinematic discourse by undertaking a pragmatic presupposition analysis of the animated film "Luca." Drawing on the principles of pragmatics, this study aims to uncover and examine the underlying presuppositions embedded within the characters' dialogues and interactions, shedding light on the implicit assumptions that shape the narrative. By employing a qualitative approach, the research explores how presuppositions contribute to the audience's understanding of the characters, plot dynamics, and thematic elements in the film. The analysis also considers the cultural and contextual nuances that may influence the interpretation of presuppositions in the cinematic context. Through this exploration, a total of 177 data types of presuppositions were identified. Among these, factive presuppositions accounted for 74 data (42%), while structural presuppositions comprised 49 data (28%). Existential presuppositions were found in 33 data (19%), followed by non-factive presuppositions in 14 data (8%). Additionally, lexical presuppositions were observed in 4 data (2%), and counter-factual presuppositions constituted the remaining 3 data (1%). The most used type of presupposition found in this movie is factive presupposition as evidenced by the frequent reliance on established truths and assumptions within the narrative of this film.

Abstrak

Bahasa memiliki peran penting dalam komunikasi. Artikel ini menyelami ranah wacana sinematik dengan melakukan analisis pragmatik presuposisi dari film animasi "Luca". Dengan mengacu pada prinsip-prinsip pragmatika, penelitian ini bertujuan untuk mengungkap dan menguji presuposisi yang terkandung dalam dialog dan interaksi karakter, memberikan pemahaman tentang asumsi implisit yang membentuk narasi. Dengan pendekatan kualitatif, penelitian ini mengeksplorasi bagaimana presuposisi berkontribusi pada pemahaman penonton tentang karakter, dinamika plot, dan elemen tematik dalam film tersebut. Analisis juga mempertimbangkan nuansa budaya dan kontekstual yang dapat memengaruhi interpretasi presuposisi dalam konteks sinematik. Melalui eksplorasi ini, ditemukan total 177 data jenis presuposisi. Diantaranya, presuposisi faktif menyumbang 74 data (42%), sedangkan presuposisi struktural mencakup 49 data (28%). Presuposisi eksistensial ditemukan dalam 33 data (19%), diikuti oleh presuposisi non-faktif dengan 14 data (8%). Selain itu, presuposisi leksikal diamati dalam 4 data (2%), dan presuposisi kontrafaktual merupakan 3 data sisanya (1%). Presuposisi faktif sering muncul dalam film ini karena seringnya narasi film bergantung pada kebenaran yang sudah jelas dan asumsi-asumsi dalam ceritanya.



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INTRODUCTION

In every human life, communication is essential as the basis for interaction ([Altaftazani, Rahayu, & Kelana, 2020](#)) occurred in many domains such as in workplace ([Seraj, 2021](#)) ([Haerazi & Llena, 2021](#)), classroom ([Wulandari, 2023](#)) ([Sari, et. al., 2023](#)) with its functions. There are five functions of communication, namely expression, information, exploration, persuasion, and entertainment ([Apriyanto, 2020](#)). This fact is closely related to the use of language conducted by spoken, written, gestural, or signal as a tool for communication. Pragmatics, a specialized field of linguistics, helps people gain deep insights into how language functions are interpreted through communication. It deals with the use of language, the context of language, the appropriateness of language, and the awareness of language ([Nurdiana, 2019](#)). Therefore, pragmatics focuses on the point of view of users which affects communication. While pragmatics has traditionally studied spoken and written communication, it has expanded to include visual media, such as animated films. This means the researcher can now use pragmatics to better understand how characters in movies communicate and what it means for education.

The cinematic instrument employed for this study is the animated film "Luca." Directed by Enrico Casarosa, "Luca" is a heartwarming coming-of-age tale set against the backdrop of the stunning Italian Riviera. The narrative unfolds around Luca Paguro, a young sea monster with a transformative secret – when he emerges from the water, he takes on a human form. Luca befriends another sea

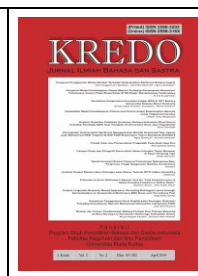
monster, Alberto Scorfano, and together they embark on a remarkable adventure in the quaint coastal town of Portorosso. The film navigates themes of friendship, acceptance, and self-discovery as Luca and Alberto experience the wonders and challenges of the human world, all while concealing their true identities. The captivating storyline of "Luca" provides a rich and dynamic canvas for the exploration of pragmatic presuppositions within the characters' dialogues and interactions.

Disney's "Luca," a highly acclaimed animated film, offers a captivating narrative and engaging character interactions. Within the realm of this cinematic masterpiece lies an intriguing dimension for investigation: Pragmatic Presupposition. Pragmatic Presupposition involves the unspoken assumptions that underlie effective communication, enriching the audience's comprehension of character dialogues and interactions ([Sukmawati, 2020](#)). This research is motivated by the recognition that animated films, especially those from well-known studios such as Disney, have a significant influence in shaping social values and norms, even among younger audiences. As such, an in-depth analysis of Pragmatic Presupposition in "Luca" becomes increasingly imperative.

The central issue lies in understanding how Pragmatic Presupposition operates within the dialogues and interactions of characters in "Luca." These unspoken assumptions guide the characters' conversations and influence the audience's interpretation of the narrative ([Astikasari & Masykuroh, 2022](#)). By unraveling the nuances of Pragmatic Presupposition in this visual



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medium, the researcher aim to shed light on how these linguistic subtleties contribute to the broader understanding of character dynamics and storytelling.

In animated films such as "Luca," one crucial aspect to analyze is how the characters engage in communication. The researcher's primary focus lies in gaining a comprehensive understanding of the intricacies within these character interactions. This investigation aims to uncover any underlying elements or patterns that shape their communication dynamics. The research uses Yule's theory to categorize and understand the implicit assumptions in characters' dialogues. By focusing on factive, structural, existential, non-factive, lexical, and counter-factual presuppositions, the goal is to uncover how these linguistic elements contribute to the overall cinematic narrative dynamics. The study intends to provide insights into how pragmatic elements shape communication in film, enhancing our understanding of "Luca" storytelling.

The researcher notices that these dialogues contain hidden messages and implied assumptions, which may hold the key to grasping the true dynamics of the story. For instance, when a character speaks, the researcher questions whether there are underlying assumptions that must be recognized to fully understand the intended significance ([Solehah, 2022](#)). These subtle aspects of character interactions capture the researcher's interest and motivate their pursuit of a more profound comprehension of cinematic communication.

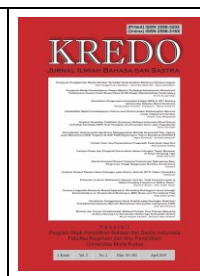
LITERATURE REVIEW

Pragmatics

Pragmatics, a subfield of linguistics, explores the study of language in use, emphasizing the role of context in shaping meaning. Pragmatics is concerned with the study of meaning as communicated by a speaker in a particular context, including the social setting and the participants' assumed knowledge ([Budiarta & Gaho, 2021](#)). This perspective highlights the dynamic interplay between linguistic form and contextual factors, underscoring the importance of considering both verbal and non-verbal cues in communication. Pragmatics is concerned with the way language is used in communication, including the social rules that guide language use and the ways in which context influences meaning ([Nisa, et. al., 2023](#)). This highlights the dynamic nature of pragmatic phenomena, where meaning is not solely determined by linguistic structures but is also shaped by situational factors.

Presupposition

Presupposition, a key concept in linguistics, involves implicit assumptions or shared background beliefs during communication. Stress that presuppositions form a set of background assumptions necessary for utterances to make sense ([Kristy, Deliana, & Harefa, 2020](#)). Earlier study said that it's essential



to recognize that presupposition is context-dependent, emerging dynamically in specific communicative situations ([Fitriani, 2021](#)) ([Thoyyibah, Tri, & Rullyanti, 2021](#)). Another research explores the interplay between presupposition and information structure ([Manurung, 2020](#)) ([Sianipar, 2020](#)). Ongoing linguistic studies continue to delve into presupposition's role in various phenomena, contributing to a deeper understanding of meaning in communication Laundry ([Laudry, et. al., 2022](#)).

Moreover, the study of presupposition has extended beyond syntax to encompass pragmatic aspects. ([Melly & Ambalegin, 2022](#)), underscores the importance of considering the interaction between presupposition and discourse structure, highlighting the dynamic nature of presuppositional phenomena in natural language use. This pragmatic perspective broadens the scope of presupposition analysis and acknowledges the contextual factors influencing presuppositional interpretation ([Auliawanti & Parmawati, 2020](#)).

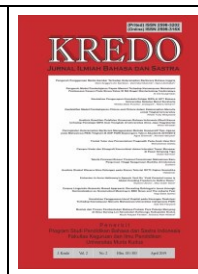
Pragmatic presupposition involves six distinct types that contribute to grasping implied meanings in communication. Levinson explains, "Presupposition is not only about how we say things but also about how speakers assume their listeners already know certain things." These six types include existential presupposition (related to assumptions about existence), factive presupposition (involving presuppositions that must be true), lexical presupposition (connected to word meanings), non-factive presupposition (related to presuppositions that need not be true), counterfactual

presupposition (involving assumptions about hypothetical situations), and structural presupposition (connected to the structure of sentences). Each type plays a unique role in unraveling the hidden meanings that speakers convey in diverse ways.

While the existing literature comprehensively covers the realms of pragmatics and presupposition, this study distinctively focuses on the pragmatic presuppositions employed by characters in the animated film "Luca." In contrast to prior studies that broadly discuss the extensive range of pragmatic phenomena and the context-dependent nature of presupposition in communication, this analysis focuses sharply on the specific linguistic and contextual nuances within a cinematic narrative. This study pragmatically applies Yule's theory to categorize and explore presuppositions within a cinematic context, providing a unique perspective on the intersection of language use and storytelling.

RESEARCH METHODS

In this research, the method used is content analysis as a key method to dig into the way characters communicate in Disney's "Luca" film. Content analysis helps us carefully pick out and transcribe important scenes and dialogues that show how characters express themselves ([Simanjuntak, Irma, & Resmayasari, 2021](#)). This method lets us focus on both the words used and the context in which they're spoken. By comparing these expressions across different characters and scenes, we can spot recurring themes and differences ([Gracia, et. al., 2022](#)). Content analysis, being a flexible and detailed research approach, helps us thoroughly explore how characters in "Luca" convey



their thoughts and feelings, making the study richer and more insightful.

The data collection process by watching the original movie "Luca" on Disney+ Hotstar. Following the viewing, the analysis extended to include the transcription of relevant scenes and dialogues. To ensure accuracy and comprehensiveness, the researcher consulted the transcript available on www.deadline.com. This meticulous approach allowed for a thorough analysis of the characters' expressions, capturing both verbal and non-verbal cues present in the film, communication within the film. Pragmatic presupposition analysis used to carefully look at what the characters were implying and the hidden meanings in how they communicated. This helped us get a full picture of the unsaid aspects in the story.

RESULTS AND DISCUSSION

In this section, the researcher categorizes the information discovered in the Luca movie according to Yule's theory there are six types of presuppositions: factive, structural, existential, non-factive, lexical, and counter-factual presuppositions. By employing this comprehensive theoretical lens, the researcher endeavors to unravel the intricacies of communication and meaning construction within cinematic discourse.

No	Kind of Presuppos.	Amount	Precent.
1.	Factive	74	42%
2.	Structural	49	28%
3.	Existential	33	19%

4.	Non-factive	14	8%
5.	Lexical	4	2%
6.	Counter-factual	3	1%
Total		177	100%

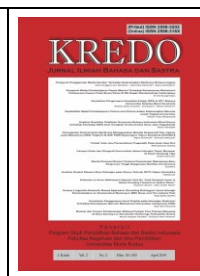
Table 1. Frequency and Percentage of Types of Pragmatic Presupposition of Characters in Disney's Luca Film

Out of the entire dataset, there are 177 data of types of presuppositions. Among these, 74 data (42%) are identified as factive presuppositions, 49 (28%) as structural presuppositions, 33 data (19%) is as existential presuppositions, 14 (8%) is as non-factive presuppositions, 4 data (2%) is as lexical presuppositions, and the remaining 3 data (1%) is as counter-factual presuppositions. Each type of presupposition serves as a rhetorical device, intricately woven into the narrative fabric to evoke emotional resonance, provoke critical reflection, and engage the audience on multiple levels of interpretation.

Moving forward, the subsequent section promises a detailed exploration and elucidation of each presuppositional type observed in the film "Luca." Through a meticulous examination of dialogues, character interactions, and thematic motifs, the researcher aims to unravel the intricate interplay between presuppositions and narrative construction, offering a comprehensive understanding of the film's communicative strategies and thematic resonance.



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Factive

The concept of factive presuppositions is deeply rooted in the works of philosophers and linguists such as Paul Grice and J.L. Austin. Grice's Cooperative Principle and his maxims of conversation provide a theoretical framework for understanding how speakers convey meaning through implicature, including presuppositions. According to Grice, speakers adhere to cooperative principles to ensure effective communication, and presuppositions play a crucial role in this process by providing shared background information that aids in understanding.

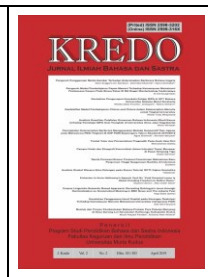
Furthermore, J.L. Austin's theory of speech acts elucidates how language is not merely descriptive but also performative, capable of initiating actions and bringing about changes in the world. Verbs associated with factive presuppositions, such as "regret," "recognize," and "understand," are often used to perform illocutionary acts that presuppose certain background knowledge or facts. Austin's distinction between locutionary, illocutionary, and perlocutionary acts highlights how the use of these verbs not only conveys information but also presupposes the truth of certain propositions, thereby shaping the illocutionary force of utterances.

In this conversation, Giacomo expresses concern about fishing near the island, hinting at unease possibly related to old stories or myths about the area. When Tommaso responds with "You worry too much," this statement can be classified as a Factive Presupposition. It presupposes that Giacomo is indeed worried, implying that his worry is a factual or acknowledged reality. Tommaso's statement doesn't deny Giacomo's worry; instead, it takes it as an established fact. The presupposition is that Giacomo is already worried, and the focus is on the degree of his concern rather than questioning its existence.

In this exchange, Giacomo states, "Too many strange things have been seen in these waters..." This statement can be classified as a factive presupposition. It presupposes that strange things have indeed been seen in the waters, treating it as an established fact. It doesn't question the reality of these sightings but takes it for granted that such occurrences have happened. Tommaso's response, "They're all just stories. Tall tales to keep us away from a great fishing spot," doesn't directly challenge the presupposition but offers an alternative interpretation by labeling them as stories or myths. However, Tommaso's response does not negate the presupposition that strange things have been seen; instead, it provides a different perspective on how to interpret those sightings.



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In another scenario, Giacomo exclaims, "I told you they were real!" This statement can be classified as a factive presupposition. It presupposes that Giacomo had previously asserted the reality of the sea monsters or strange things in the waters. The presupposition lies in the acknowledgment that Giacomo had made this assertion before, treating it as a factual background. Tommaso's response, "Oh, what a monster. Horrifying...," does not directly address or challenge Giacomo's presupposition. Instead, it emphasizes the immediate reaction to the perceived threat, maintaining the presupposition that Giacomo had warned about the reality of these creatures before.

Structural

Structural presupposition, as explored in this section, involves an examination of interrogative sentences. Within the analyzed data, numerous questions are present, such as where, why, how, when, what, who, how much, and how come. This type of presupposition pertains to sentences' structures, which have been identified as permanent and conventional presuppositions. It means that certain sentence structures inherently assume the truth as a part of their design.

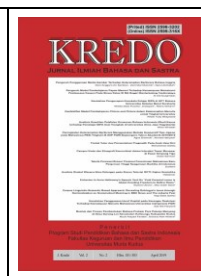
The analysis of structural presuppositions in interrogative sentences draws on linguistic pragmatics, particularly Paul Grice's cooperative principle, which suggests speakers aim for

clarity in communication. Interrogative sentences inherently presuppose information and expect a response, reflecting linguistic conventions proposed by Noam Chomsky. These structures align with Hans Kamp's theory of presupposition projection, indicating how certain linguistic constructions trigger presuppositions beyond the immediate utterance. By examining permanent and conventional presuppositions within interrogative sentences, we gain insights into how language users efficiently convey meaning and presuppose shared knowledge within discourse contexts.

Giacomo's statement, "I dunno. ...What if the old stories are true?" involves a structural presupposition. The presupposition here lies in the structure of the sentence, particularly in the embedded question "What if the old stories are true?" This structure assumes the possibility that the old stories might be true, making it an inherent part of the question. The presupposition is that there is a genuine consideration of the truthfulness of the old stories, shaping the context of the inquiry. Tommaso's subsequent response, "Oh, c'mon, Giacomo. You really believe in sea monsters?" does not directly challenge this structural presupposition but questions Giacomo's belief in sea monsters, offering an alternative perspective without negating the embedded presupposition about the old stories potentially being true.



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In the provided scenario, Luca's question, "Monalisa...? Why are you smiling?" implies a structural presupposition by presupposing the truth of Monalisa's smile. The structure of the question assumes that Monalisa is indeed smiling, indicating an underlying belief or acknowledgment of her facial expression. This presupposition shapes the context of the inquiry, assuming the validity of Monalisa's smiling behavior. The subsequent statement, "Anyone else in there?" also involves a structural presupposition. The structure of this question assumes the potential existence of others inside Monalisa. The question presupposes the possibility that additional entities might be present within her, revealing an underlying assumption that more could emerge from Monalisa. This structural element shapes the nature of the inquiry, suggesting an expectation or consideration of the presence of further surprises within Monalisa.

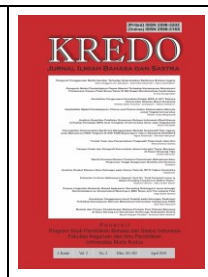
In this scenario, Grandma's question, "Luca, what's on your mind?" involves a structural presupposition. The structure of the question assumes that Luca indeed has something on his mind. The question presupposes the truth of Luca having thoughts or concerns, shaping the context of the inquiry. It reflects an acknowledgment of the likelihood that Luca is contemplating something. Luca's subsequent statement, "I... Well, I was just wondering... where do boats come from?" carries a structural presupposition by

assuming the reality of his act of wondering. The structure of Luca's statement presupposes that he is genuinely contemplating the origin of boats, and the question itself is constructed on the foundation that Luca has thoughts to share. Daniela's exclamation, "Mom! What are you doing?!" also carries a structural presupposition. The structure of Daniela's statement assumes that Grandma is doing something questionable or unconventional. The question presupposes the truth of Grandma's actions being unusual or unexpected, revealing an underlying assumption about the nature of Grandma's behavior. This structural element shapes the context of Daniela's reaction, assuming a deviation from the expected or proper conduct.

In this scene, Luca's exclamation, "Wha?? What are you doing?!" assumes the unexpected nature of Alberto's actions, shaping the context with the presupposition that something unusual is happening. Alberto's subsequent question, "First time?" presupposes the potential existence of prior experiences influencing Luca's intense reaction, highlighting the structure of the inquiry that assumes a certain familiarity with the situation. These instances showcase how the language structure, through questions and exclamations, inherently carries assumptions, influencing the dynamics of the conversation.



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Existential

Existential Presupposition involves assumptions marked by words like objects, adverbs of time, and location-related terms that affirm the existence of the entities mentioned in a statement. It is presumed that speakers are engaged with these entities. The analysis of data regarding Existential Presupposition in the study reveals four categories of markers indicating its emergence. These markers include nouns, noun phrases, time information, and place adverbs. In simpler terms, Existential Presupposition refers to assumptions that signify the existence or identity of the mentioned reference expressed in definite words. Every utterance utilizing nouns, adverbs of place, and adverbs of time to indicate existence presupposes the speaker's involvement with the mentioned entities.

The exploration of Existential Presupposition draws on linguistic theories, particularly J.L. Austin's theory of speech acts. This theory suggests that language not only describes reality but also performs social actions. Existential Presupposition relates to how certain words, like nouns and adverbs of time and place, assume the existence of mentioned entities, implying the speaker's connection with them. This concept also aligns with Relevance Theory, emphasizing the importance of cognitive relevance in communication. By integrating these theories, we gain insights into how

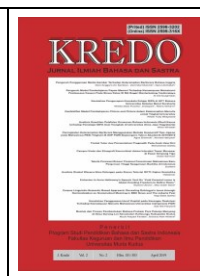
language users convey assumptions about existence and engage with references in communication.

In this intense scene, Tommaso, panting and expressing urgency, remarks to Giacomo that they should leave before the potential threat returns. Giacomo responds with certainty, stating, "I told you they were real!" This statement can be classified as an existential presupposition because it presupposes the reality of the sea monsters. Giacomo's assertion implies that he had previously affirmed the existence of these creatures, treating it as an established fact. Following this, Tommaso exclaims, "Oh, what a monster. Horrifying..." This expression can also be seen as an existential presupposition as it conveys a reaction to the perceived monster, presupposing its existence. The term "monster" is used definitively, suggesting that Tommaso acknowledges the presence of a frightening creature. Both statements contribute to creating an atmosphere where the presupposition is that these sea monsters are real and terrifying, shaping the characters' reactions and the overall tension in the scene.

In this scene, Luca inquires about something, prompting Alberto to respond with enthusiasm, "That? Just the greatest thing that humans ever made. The Vespa. You sit on it, and it takes you anywhere you want to go. In the whole stinkin' world." This statement can be classified as an existential presupposition because it



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presupposes the existence and significance of the Vespa as the greatest human creation. Alberto's declaration implies that the Vespa is a tangible and extraordinary invention, treating its existence and importance as established facts. The presupposition here is that the Vespa is a universally acknowledged and remarkable creation, shaping Luca's perception of this human-made marvel.

In this exchange, Alberto makes an observation about Luca's demeanor, stating, "Hey hey hey. I know your problem. You got a Bruno in your head." This statement can be classified as an existential presupposition because it presupposes the existence of a conceptual entity called "Bruno" in Luca's mind. The term "Bruno" is presented as if it is a universally understood phenomenon, assuming that everyone has experienced or can relate to having a nagging inner voice or self-doubt. Alberto's use of this term presupposes the reality of such internal struggles or negative thoughts, shaping the context of his advice to Luca to ignore the "stupid Bruno." The presupposition lies in the assumption that the presence of a critical inner voice is a common human experience.

In this scene, Giulia and Luca engage in a conversation about what Luca is observing. When Giulia asks if Luca sees any fish, he points to the sky and questions, "Then what are all those?!" Giulia responds with, "Stars. Like the sun.

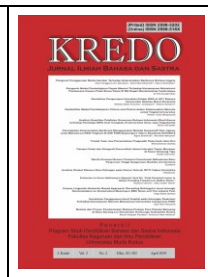
Giant, raging balls of fire!" This statement can be classified as an existential presupposition as it presupposes the existence of stars in the sky, portraying them as giant, fiery celestial bodies. Giulia's explanation implies the accepted reality of stars and attributes specific characteristics to them. Furthermore, Giulia adds, "And stars are circled by planets." This statement also carries an existential presupposition as it presupposes the existence of planets orbiting stars. The language used assumes the reality of a cosmic structure where stars are central and surrounded by orbiting planets. Both statements contribute to shaping the context by presupposing the existence of celestial phenomena in the universe, aligning with widely accepted astronomical knowledge.

Non-factive

The examination of non-factive presuppositions draws upon insights from Gricean pragmatics, particularly Paul Grice's theory of implicature. Grice's framework suggests that speakers communicate not only what they say explicitly but also what they imply indirectly, often through the use of non-literal language. Non-factive presuppositions exemplify this indirect communication by introducing uncertainty or ambiguity through certain linguistic elements, such as verbs like "plan," "suppose," "like," "it should," and "dreaming." These verbs signal to the



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listener that the speaker's commitment to the truth of the proposition is not absolute, allowing for multiple interpretations and potential misunderstandings.

Additionally, the concept of non-factive presuppositions resonates with the theory of speech acts proposed by J.L. Austin, who distinguished between locutionary acts (what is said), illocutionary acts (what is meant), and perlocutionary acts (the effect on the listener). Non-factive presuppositions influence the illocutionary force of utterances by creating a space for interpretation and negotiation of meaning, reflecting the dynamic nature of communicative interactions where certainty is not always guaranteed. By integrating these theoretical perspectives into the analysis and discussion, a scholarly dialogue emerges, enriching our understanding of how language users navigate ambiguity and uncertainty in communication.

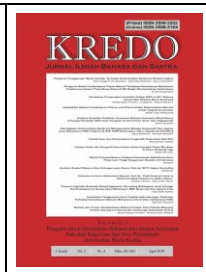
In this narrative, Luca discusses the fate of Enrico, stating, "he's either dead, or he's... (thinking about it) ...out there somewhere. (a little dreamily) Seeing the world." This statement involves a non-factive presupposition as Luca presents two contrasting possibilities about Enrico's status, leaving the actual outcome uncertain. The use of "either... or" introduces a level of ambiguity, and Luca's contemplative tone suggests the potential inaccuracy of either assumption. Luca then

makes a statement, "But he's probably dead!" that can be classified as a non-factive presupposition. The use of the term "probably" introduces an element of uncertainty or doubt regarding Enrico's fate. Luca is presupposing the possibility of Enrico being dead, but the inclusion of "probably" acknowledges the uncertainty surrounding this assumption. It implies that Luca is not certain about Enrico's status, leaving room for different interpretations or outcomes. This non-factive presupposition adds a layer of ambiguity to Luca's thoughts, suggesting that Enrico's fate is not definitively known.

In the treehouse, Luca hesitantly approaches Alberto, expressing a potential sighting of his parents with, "Uh, Alberto? I think I might've seen my parents..." This statement involves a non-factive presupposition as Luca presents the possibility of having seen his parents, leaving the accuracy of this claim uncertain. The use of "I think" introduces an element of doubt, indicating that Luca is not entirely certain about the sighting. Alberto, in response, firmly denies the likelihood of Luca's parents coming, stating, "No way. I told you, they're not coming here." Alberto's dismissal highlights the non-factive nature of Luca's initial statement, emphasizing the potential inaccuracy of Luca's perception or the uncertainty surrounding the sighting of his parents.



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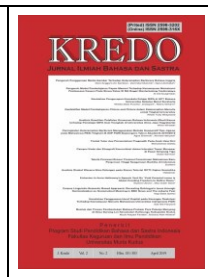


Lexical

The exploration of lexical presupposition draws on theories of semantics and discourse analysis, notably the work of linguist John Searle and his theory of speech acts. Searle's theory emphasizes the importance of illocutionary acts, where the meaning of an utterance goes beyond its literal content to convey intentions or attitudes. Lexical presupposition aligns with this perspective by highlighting how certain words or expressions, through their lexical semantics, implicitly convey additional assumptions or implications beyond their explicit meaning. Additionally, the concept of lexical presupposition resonates with Relevance Theory proposed by Dan Sperber and Deirdre Wilson, which emphasizes the role of contextual information in guiding interpretation. In this context, lexical expressions serve as cues that trigger certain presuppositions based on their conventional meanings and their relationship to the discourse context. By integrating these theoretical perspectives into the analysis and discussion, a scholarly dialogue emerges, enriching our understanding of how language users exploit lexical semantics to convey implicit meanings and trigger presuppositions within communicative interactions.

In this lively exchange, Grandma nonchalantly reveals, "The land monster town. Just above the surface. I beat a guy at cards there once." This statement involves a lexical presupposition as Grandma uses the term "land monster town," presupposing the existence and familiarity with such a place. The choice of words assumes that the concept of a town above the surface, specifically referred to as a "land monster town," is something understood or recognized. The presupposition lies in the use of this term, implying the existence of a distinct place above the surface where unique activities, like card games, can take place. Grandma's casual recounting assumes a shared understanding of the term's meaning within the context of the story.

In this tense conversation, Lorenzo addresses Luca with a serious statement: "Son, you're in big trouble. You need to promise us that you'll never sneak off to the surface again." This statement involves a lexical presupposition as it presupposes the existence of a problematic situation or misbehavior on Luca's part. The term "big trouble" implies a shared understanding of the severity of Luca's actions, assuming that certain behaviors, like sneaking off to the surface, are inherently troublesome. The use of the term "again" further presupposes the occurrence of such actions in the past. The statement implies a shared understanding of the consequences of surface visits and suggests a need for Luca



to acknowledge and promise to refrain from repeating this behavior.

Counter-factual

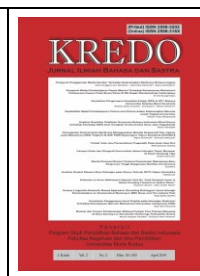
The final category of presupposition is referred to as counter-factual presupposition. This type of presupposition goes beyond being merely incorrect; it involves assumptions that are not only false but are also the opposite or contrary to reality. Counterfactual presuppositions are often signaled by the use of conditional clauses. These clauses, containing conjunctions like "in case," "in the event of," and "if," serve as markers for the emergence of counterfactual presuppositions. In essence, counterfactual presuppositions involve assumptions that not only deviate from the truth but actively present scenarios that run counter to actual circumstances.

In this intense moment, Ercole reacts to Luca, who is trembling and aiming the harpoon. Ercole, with disdain, dismissively states, "Put that down, Piccoletto. You'll hurt yourself." This statement can be classified as a counter-factual presupposition because Ercole is not only advising Luca against using the harpoon but also suggesting a counterfactual scenario where using it would result in harm to Luca. The phrase "you'll hurt yourself" presupposes that Luca's action with the harpoon, if pursued, would lead to self-inflicted harm. Ercole's words create a counterfactual assumption about the potential consequence of Luca's

intended action, influencing the dynamics of the confrontation.

In this conversation, Alberto raises a thought-provoking question to Giulia, asking, "Your school... does it take all kinds of people? I mean, what if some of them were... not human?" This statement involves a counter-factual presupposition as Alberto introduces the possibility of individuals who are not human attending Giulia's school. The phrase "what if" implies a hypothetical scenario, presupposing the potential existence of non-human entities among the school population. Alberto further extends this counter-factual presupposition by suggesting, "What if some were... Oh, I don't know... sea monsters?" This statement continues the hypothetical nature of the question, proposing an even more fantastical scenario involving sea monsters attending the school. The use of "I don't know" emphasizes the speculative nature of the scenario. Both statements contribute to the creation of a counter-factual scenario, challenging the conventional expectations about the makeup of a school's student body.

In this poignant exchange between Luca and Alberto, the conversation touches upon Alberto's solitude. Alberto reveals that he had been living alone for an extended period, and Luca, in surprise, asks, "You were living here alone for... that many days?" Alberto responds, "I just stopped counting after a while. He said I



was old enough to be on my own. I just thought that... maybe he'd change his mind." This exchange involves a counter-factual presupposition as Alberto introduces the idea that his guardian might change his mind about living alone, implying a hypothetical scenario that didn't come to pass.

Later in the conversation, Alberto expresses self-doubt, stating, "Honestly, though, I get it. He's better off without me. You are too." This statement continues the counter-factual presupposition by suggesting a hypothetical scenario where Alberto's presence might be detrimental, presupposing a potential alternative reality where he is not viewed as a burden.

Luca, however, challenges this perspective, asserting, "That's not true," and attempting to counter the counter-factual presupposition with positive affirmations. Alberto, struggling with his self-perception, explodes, "Just let it go! Okay? You and I should have never been friends in the first place." This statement involves a counter-factual presupposition, assuming an alternate reality where their friendship never existed. Luca, pleading with Alberto, opposes this perspective, challenging the notion that their friendship was a mistake.

The identification and analysis of counter-factual presuppositions in the dialogue of "Luca" provide valuable insights into the characters' perspectives and the dynamics of their interactions. As

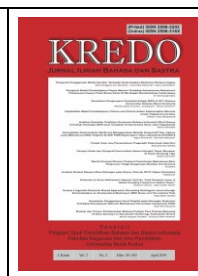
observed in Ercole's dismissive remark towards Luca's use of the harpoon, the presence of conditional clauses signals the emergence of counter-factual presuppositions. Ercole's statement presupposes a scenario where Luca's action results in self-harm, reflecting a deviation from actual circumstances. This aligns with theoretical frameworks in pragmatics, which emphasize the role of conditional clauses in signaling counter-factual assumptions ([Mujahidah & A'yun, 2023](#)). Similarly, Alberto's speculative question to Giulia about the possibility of non-human individuals attending her school illustrates the creation of counter-factual scenarios through hypothetical propositions ([Saputra, Arifin, & Ariani, 2021](#)). Alberto's subsequent expression of self-doubt and his assertion that their friendship should never have existed further exemplify the use of counter-factual presuppositions in shaping character dynamics and conflicts ([Sillatul & Zakrimal, 2020](#)). These instances highlight the nuanced interplay between language, cognition, and social dynamics in constructing counter-factual scenarios within cinematic discourse, offering valuable insights into the pragmatic analysis of film narratives.

CONCLUSION

This research organizes the information uncovered in the Luca movie based on Yule's theory, which delineates six distinct types of presuppositions: factive, structural, existential, non-factive,



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lexical, and counter-factual presuppositions. Within the complete dataset, a total of 177 datas of presuppositions were identified. Among these, 74 (42%) were categorized as factive presuppositions, 49 (28%) as structural presuppositions, 33 (19%) as existential presuppositions, 14 (8%) as non-factive presuppositions, 4 (2%) as lexical presuppositions, and the remaining 3 (1%) as counter-factual presuppositions.

The data analysis reveals a notable prevalence of factive presuppositions, occurring 74 times within character expressions in the film "Luca." This dominance underscores their significance in the movie's linguistic dynamics, as

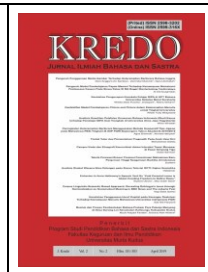
characters frequently assert existing facts and events with certainty. Conversely, counter-factual presuppositions were the least utilized, manifesting only three times, likely due to specific contextual constraints. These findings highlight the nuanced role of presuppositions in character interactions, influencing narrative dynamics and audience perception. Understanding their impact enriches the analysis of film dialogue, offering insights into communication intricacies and underlying layers of meaning. Ultimately, this research contributes to a deeper understanding of linguistic elements in cinematic discourse, paving the way for further exploration in film analysis and linguistics.

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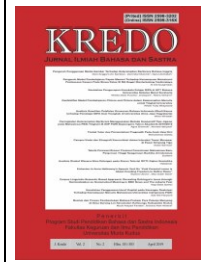
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