

*sf - 08/24
16
Approved for printing*

**ANALYSIS OF PRESUPPOSITIONS USED IN THE MAIN
CHARACTER OF SPLIT (2016) MOVIE**

(A Thesis)

*10/24 1 Juli 2024
Approved for
printing*



By

Dimas Ardian Febriansyah

20111026

ENGLISH LITERATURE STUDY PROGRAM

FACULTY OF ARTS AND EDUCATION

UNIVERSITAS TEKNOKRAT INDONESIA

BANDARLAMPUNG

2024

DECLARATION OF FREE PLAGIARISM

I am Dimas Ardian Febriansyah, hereby declare that thesis I present in this document, entitled *An Analysis of Presuppositions Used in The Main Character of Split (2016) Movie*, is my own original work. I confirm that all content in this thesis was written by me and not copied or reproduced from other sources without appropriate citation. If ideas, data, or words of others are used, they have been fully acknowledged and properly referenced in accordance with the required citation style. No unauthorized assistance was used in the preparation of this thesis. All assistance received has been explicitly acknowledged in the acknowledgments section. This thesis has not been submitted previously or concurrently for a degree, diploma, or other qualification at any other institution or organization. Compliance: I have complied with all guidelines and regulations regarding plagiarism set by Universitas Teknokrat Indonesia. I understand that plagiarism is a serious academic violation and that any violation of this declaration may result in severe academic consequences.

Bandarlampung, June 12th, 2024

The writer,



(Dimas Ardian Febriansyah)

APPROVAL PAGE

Title : An Analysis of Presuppositions Used in the Main
Character of Split (2016) Movie
Name : Dimas Ardian Febriansyah
Student Number : 20111026
Study Program : English Literature
Department : Faculty of Arts and Education
School/Institute : Universitas Teknokrat Indonesia



Approved by
Advisor Committee

Head of English Literature,

Suprayogi, S.S., M.Hum.

NIK. 023 17 09 02

Advisor,

Dr. Laila Ulsi Qodriani, S.S., M.A.

NIDN. 02 2401 8801

VALIDATION PAGE

Accepted and Validated by

The Board of Examiners

English Literature

Faculty of Arts and Education of Universitas Teknokrat Indonesia

On June, 2024

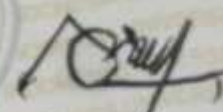
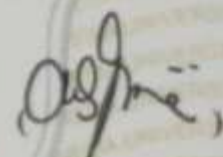
Board of Examiners

Advisor : Dr. Laila Ulsi Qodriani, S.S., M.A.

NIDN : 02 2401 8801

Examiner : Budi Eko Pranoto, S.S., M.Hum.

NIDN : 02 1808 8901



Dean of Faculty of Arts and Education,



Dr. Heri Kuswoyo, S.S., M.Hum.

NIK. 023 08 07 01

ACKNOWLEDGEMENTS

Alhamdulillah rabbil'alamin,

First of all, I would like to thank God for all His blessings and guidance which enabled me to complete this thesis which was prepared to fulfill the requirements for obtaining a bachelor's degree at Faculty of Arts and Education of Universitas Teknokrat Indonesia. This thesis is entitled "An Analysis of Presuppositions Used in The Main Character of Split (2016) Movie" In the process of writing this thesis, I received support from many very meaningful parties. Therefore, I would like to express my deep gratitude to:

1. Dr. H.M. Nasrullah Yusuf, S.E., M.B.A., Rector of Universitas Teknokrat Indonesia.
2. Dr. Heri Kuswoyo, M.Hum. Dean of Faculty of Arts and Education of Universitas Teknokrat Indonesia.
3. Suprayogi, S.S., M.Hum., Head of English Literature of the Faculty of Arts and Education of Universitas Teknokrat Indonesia
4. Dr. Laila Ulsi Qodriani, S.S., M.A., as my advisor. Thank you very much for your guidance, kindness and patience during the mentoring process.
5. Budi Eko Pranoto, S.S., M.Hum., as my examiner. Thank you for your useful suggestions and criticism and for approving my thesis.
6. All the lecturers especially the faculty of arts and education at Universitas Teknokrat Indonesia, who gave total effort in sharing knowledge during learning process.
7. All of Universitas Teknokrat Indonesia staffs. Thank you for helping me related to the administration process.
8. My parents, Sugiarto and Umi Sadiyah (Alm) who always pray for me all the time, and never tire of always supporting me every step of my way.
9. My best little brother, Ahmad Ihsanul Mutaqqin who I always love and I hope, you can be better than me.

MOTTO

“When You Think You Want to Stop, Remember Why You Started It”

(Dimas Ardian Febriansyah)

DEDICATION

From the bottom of my heart, I dedicate my thesis to my beloved parents, Sugiarto and Umi Sadiyah (deceased), thank you for your prayers, support and unlimited love. All your hard work and sacrifices are the biggest driving force in this achievement.

To my beloved brother, Ahmad Ihsanul Mutaqqin, thank you for your tireless support and enthusiasm. You are a strong pillar in this journey.

To my supervisor, Dr. Laila Ulsi Qodriani, S.S., M.A., thank you for your guidance, patience and valuable insights. You have guided me through every obstacle and broadened my scientific horizons.

Thank you my comrades in arms, English Literature Batch 20, thank you very much for your support, cooperation and shared enthusiasm. This journey would not be as meaningful without your presence.

And to all those who have provided support and motivation, both directly and indirectly, in every step of this journey, thank you for everything.

With great gratitude and happiness, I dedicate this dedication to all of you.

ABSTRACT

Analysis of Presuppositions Used in the Main Character of *Split* (2016) Movie

Dimas Ardian Febriansyah

20111026

Presupposition plays an important role in language use. This study aims to analyze the types of presupposes used by the main character and his alters in the movie of *Split* (2016), directed by M. Night Shyamalan. The main character is Kevin Wendell Crumb, who suffers from Dissociative Identity Disorder (DID). In this study, Yule's (1996) theory and the descriptive qualitative method were employed to identify the types and their effects on the narrative and characterization of the movie. The writer conduct the research by watching the movie repeatedly, reading the movie script, looking at the subtitles, classify and highlight the dialogue, related to the presupposition.

The writer found out that there all 6 different types of presupposition that found in the movie. Those presuppositions are existential presupposition, factive presupposition, non-factive presupposition, lexical presupposition, structural presupposition, and counter-factual presupposition. A total of 70 data were found, covering various types of presuppositions. The findings have shown that the use of presumptions can be used in different contexts and that their use can influence readers' or listeners' perceptions by shaping their understanding of the text.

This research contributes to the fields of movie studies and linguistics, offering a new perspective on the interaction between language and psychology in storylines. The theoretical use of this research can be useful for students and linguists who are interested in the study of preposition and its role in communication.

Keywords: *Linguistic, Pragmatic, Presupposition, Split Movie*

TABLE OF CONTENTS

COVER PAGE	i
DECLARATION OF FREE PLAGIARISM	ii
APPROVAL PAGE	iii
VALIDATION PAGE	iv
ACKNOWLEDGEMENTS	iv
MOTTO	vi
DEDICATION	vii
ABSTRACT	viii
TABLE OF CONTENTS	ix
CHAPTER ONE INTRODUCTION	11
1. 1. Background of Study	11
1. 2. Research Question	14
1. 3. Research Objective	14
1. 4. Uses of Study.....	14
1. 4. 1. Theoretical Uses	14
1. 4. 1. Practical Uses	15
1. 5. Scope of Study.....	15
CHAPTER TWO LITERATURE REVIEW	16
2. 1. Previous Studies	16
2. 1. 1. A Pragmatic Analysis of Presupposition in Mata Najwa Talk Show “Politik Sarung Ma’ruf Amin” by Sari	16
2. 1. 2. An Analysis of Presupposition in the Fault in Our Stars Movie: Pragmatic Approach by Luciyana (2020).....	17
2. 1. 3. An Analysis of Presuppositio Used in the Movie “Crazy Rich Asian by Kevin Kwan” research by Asmawati (2019)	17
2. 1. 4. An Analysis of Language Presupposition in Advertisements of TV Channels in Indonesia by Hikmah (2017)	18
2. 1. 5. An Analysis of Presupposition Found in the Guardian News: Pragmatical Approach, Vol. 6 No. 1 by Siahaan Mubarak.....	18
2. 2. Pragmatics	20
2. 3. Context and Contextual Meaning.....	22
2. 4. Presupposition	22
2. 4. 1. Existential Presupposition	24
2. 4. 2. Factive Presupposition	24

2. 4. 3. Lexical Presupposition	25
2. 4. 4. Structural Presupposition	26
2. 4. 5. Non-Factive Presupposition	26
2. 4. 6. Counter-Factual Presupposition	27
CHAPTER THREE METHOD OF RESEARCH	29
3. 1. Research Design	29
3. 2. Data and Data Sources	29
3. 3. Data Collecting Technique	30
3. 4. Data Analyzing Technique	31
CHAPTER FOUR ANALYSIS.....	33
4. 1. Existential Presupposition	35
Datum 1.....	35
Datum 2.....	37
4. 2. Factive Pressuposition	39
Datum 3.....	39
Datum 4.....	41
4. 3. Lexical Presupposition	42
Datum 5.....	42
Datum 6.....	44
4. 4. Structural Presupposition	45
Datum 7.....	45
Datum 8.....	47
4. 5. Non-Factive Presupposition	48
Datum 9.....	48
4. 6. Counter-Factual Presupposition	50
Datum 10.....	51
CHAPTER FIVE CONCLUSION	55
REFERENCES.....	58
APPENDIX.....	61

CHAPTER ONE

INTRODUCTION

1. 1. Background of Study

The Split Movie, directed by M. Night Shyamalan, delves into the complex psychological landscape of its main character, Kevin Wendell Crumb, who suffers from Dissociative Identity Disorder (DID). Kevin's mind hosts 23 different personalities, with the 24th entity, known as "The Beast", emerging as the most formidable. The Split movie presents various issues surrounding Kevin Wendell Crumb's mental health struggles. The movie depicts his battle with Dissociative Identity Disorder, where each identity competes for control, reflecting different aspects of his psyche. The emergence of "The Beast" represents a survival mechanism born of severe childhood abuse. This psychological thriller raises questions about the nature of identity, the impact of trauma, and the limits of human endurance. Understanding linguistic subtleties, such as presuppositions in dialogue, provides deeper insight into the minds of characters and the film's underlying themes. The movie explores themes of trauma, identity, and survival, providing a rich narrative ripe for linguistic analysis. One important aspect of this movie's dialogue is the use of implicit assumptions or what are called presuppositions that are taken for granted in communication.

Presuppositions are a linguistic phenomenon that extends beyond spoken language and has emerged as a challenging field of research in linguistics. This idea relates to presumptions that are subtly present in a statement or query and

that, to be properly understood, need for shared knowledge or a specific context. Understanding presuppositions helps us to see that language carries a wealth of hidden meanings that add depth and color to communication in addition to conveying plain facts. Consider the simple sentence, "I forgot to get my book." This sentence gives the impression that the speaker already knows or believes that they should receive the book. Based on the context or shared knowledge of the speaker, we as listeners construct this understanding. Through the presentation and analysis of examples like this, we can explore the complexity of the presupposition phenomenon and explore its practical consequences in everyday communication.

Presupposition by definition is things that the speaker assumes before saying (Yule, 1996). This is often a basis or rationale that is assumed to be known or accepted by the audience or reader before any other information or argument is provided. This is to say that presupposition is the foundation element of what people want to say that is also assumed by the reader or the listener (Perl, 2020). Therefore, the writer means that presupposition is an assumption or view that is considered correct or has been previously accepted by the speaker or writer, without providing further explanation. Presupposition, as a linguistic phenomenon, has been widely studied in various forms of discourse, including movies. Asmawanti (2019) stated, "Pragmatics is the study of the use of language in context, and presupposition is an important phenomenon in pragmatic linguistics". This is also explained by Chaniago (2022) that pragmatics studies how to understand a conversation based on its context.

This phenomenon is also explored by other students in different contexts, such as in movies like *The Fault in Our Stars* (Luciyana, 2020) and *Crazy Rich Asians* (Asmawanti, 2019), advertisements (Hikmah, 2017; Tang, 2019), and news discourse (Siahaan & Mubarak, 2020; Manu, 2020). In the *Split* movie, the presupposition is seen through the assumption that Kevin has 23 different personalities. Since the start of the movie, the writer has accepted this supposition; therefore more explanation is not necessary. However, this hinders the lack of clarity for the writer to fully engage with character development and plot development. The presupposition is also seen through the assumption that the different personalities in Kevin's personality have unique abilities and characteristics.

In this movie, presuppositions are used not only to advance the plot but also to deepen our understanding of the characters, particularly Kevin and his successors. These linguistic features subtly influence the way information is presented and perceived, giving rise to audience assumptions and expectations. This research aims to analyze the types of presuppositions used by the main character and his alters, examining how these presuppositions contribute to the narrative and characterization. Understanding presuppositions helps writers explore the psychological layers of characters, creating a deeper experience. Through presupposition analysis, we can better understand the complexity of mental states and their influence on film narratives. By understanding the underlying presuppositions of the main characters in "*Split*," we can explore the deeper emotional and psychological layers in the movie, providing a richer understanding of the challenges faced by the main characters.

The writer intends to describe the various presuppositions contained in this movie, so the author believes that this film can contribute to the conversation about mental health in addition to analyzing the language used by the Kevin character through pragmatics studies. The presupposition that exists in the Kevin character in the split movie will be demonstrated in this study. The representation theory and the presupposition will be used in tandem to assist the writer in identifying the presupposition in the film.

1. 2. Research Question

People can have several ways of expressing what they mean by using approximations. By the background of the study, the research questions as follows:

What are the types of presuppositions applied to the main characters in Split movie?

1. 3. Research Objective

Based on the research questions above, the writers propose the following research objectives:

To identify the types of presuppositions applied in the movie.

1. 4. Uses of Study

This study is important for two reasons each of which is expected to contribute to theoretical and practical use.

1. 4. 1. Theoretical Uses

The theoretical use of analyzing presupposition in the Split movie involves examining the linguistic and philosophical theories behind presupposition. This

type of analysis focuses on understanding the nature of presupposition, how it functions in communication, and how it influences meaning. It aims to identify the presuppositions in the movie and to determine how they affect the audience's interpretation of the story. The theoretical use of analyzing presupposition in the *Split* movie can be useful for students and linguists who are interested in the study of presupposition and its role in communication.

1. 4. 1. Practical Uses

The practical use of analyzing presupposition in *The Split* movie involves examining how presupposition is used in the movie to create meaning and impact. This type of analysis focuses on identifying the presuppositions in the movie and how they affect the audience's understanding and emotional response to the story. It aims to determine how the director and screenwriters used presupposition to achieve their intended effects, such as building suspense or manipulating the audience's perception of the characters. The practical use of analyzing presupposition in *The Split* movie can be useful for filmmakers and writers who are interested in learning how to use presupposition effectively in their work.

1. 5. Scope of Study

In the movie *Split* (2016), the writer noticed that many aspects can be analyzed and discussed. However, in this research, the writer focuses on identifying the types of presuppositions applied in the movie and finding out the possible meaning of presupposition utterance selected in the movie as seen in the movie through the character of Kevin to identify the type of presuppositions and applies George Yule's (1996) theory.

CHAPTER TWO

LITERATURE REVIEW

2. 1. Previous Studies

Previous studies represent the writer's efforts to identify parallels and subsequently seek fresh inspiration for subsequent research. Additionally, previous research positions the research and shows its originality. The researcher summarizes published and unpublished research after including various previous research findings related to the work to be done. The following is previous research that is still relevant to the topic the author is researching.

2. 1. 1. A Pragmatic Analysis of Presupposition in Mata Najwa Talk Show "Politik Sarung Ma'ruf Amin" by Sari (2019)

To determine the true meaning of presuppositions in the given context, this study will examine presuppositions in Mata Najwa's talk show "Politics Sarong Ma'ruf Amin" and look for different kinds of presuppositions based on Yule's theory. Holmes's theory is the basis for the analysis used in this study to determine what presupposition truth means. According to Holmes's view, the participants in the utterances must be taken into account to determine the literal meaning or the truth of meaning. A qualitative descriptive method was used to interpret the data. This study found 53 assumptions in its findings. There are 18 structural presuppositions, 10 factual and counterfactual presuppositions, 8 existential presuppositions, 4 non-factual presuppositions, and 3 lexical presuppositions.

2. 1. 2. An Analysis of Presupposition in the Fault in Our Stars Movie: Pragmatic Approach by Luciyana (2020)

The second research by Luciyana (2020), points out a phenomenon that our research has found is that when people speak, they cannot make assumptions if they do not know the context. Finding the various underlying assumptions and speaking factors in the film *The Fault in Our Star* is the aim of this study. The writer examines the information in the movie using George Yule's 1996 theory, which posits that there are six different kinds of presuppositions. The writer employed the observation approach, which includes two techniques for gathering data: take notes and non-participatory. The writer employed categorization techniques and the pragmatic identity method to analyze the data. George Yule categorized eighteen data presuppositions that the researchers discovered into the presupposition category.

2. 1. 3. An Analysis of Presuppositio Used in the Movie “Crazy Rich Asian by Kevin Kwan” research by Asmawati (2019)

The third research is Asmawati (2019), analyzed the presupposition data, the writer concluded that existential presupposition was the type of presupposition that *Crazy Rich Asian* characters used the most, followed by factual presupposition, lexical presupposition, non-factual presupposition, structural presupposition, and counterfactual presupposition. The writer's discovery of 47 speech types of presuppositions serves as proof. The utterances are broken down into several categories, including existential presupposition, which comprises 27 utterances, factive presupposition, which comprises 3 utterances, lexical presupposition, which comprises 3 utterances, non-factive presupposition, which comprises 1 utterance, structural presupposition, which comprises 7 utterances, and counterfactual presupposition, which comprises 6 utterances.

2. 1. 4. An Analysis of Language Presupposition in Advertisements of TV Channels in Indonesia by Hikmah (2017)

The fourth research is Hikmah (2017), Presuppositions utilized in Indonesian TV channel advertisements were explored in this study. Yule's theory and the descriptive qualitative methodology were employed in this study. The results demonstrated the employment of existential, structural, and counterfactual presuppositions in English TV channel advertisements in Indonesia. The researcher identified 8 data existential presuppositions, 1 data structural presupposition, and 3 data counterfactual presuppositions in English advertisements. The writer concluded that each person who made a presumption had to have a distinct assumption.

2. 1. 5. An Analysis of Presupposition Found in the Guardian News: Pragmatical Approach, Vol. 6 No. 1 by Siahaan Mubarak (2020)

The fifth research is by Siahaan & Mubarak (2020) aimed to investigate types of presupposition and the most used type of presupposition. Qualitative descriptive is used in this research. The Guardian News is used as the study's data source. Collection is done through observation. The author makes use of Yule's theory, which categorizes presuppositions into six categories: existential, factual, lexical, structural, non-factual, and counterfactual presuppositions. There are 20 data points in this study. Existential presupposition is the one that is most utilized. This shows that presuppositions that assume there is something that indicates ownership or a statement in speech are more commonly found in data sources.

Based on previous studies, these studies above provide insights into the use of presuppositions in different contexts, demonstrating the importance of understanding presuppositions in interpreting meaning in language use. The literature review shows that studies on presupposition have been conducted in various contexts, such as talk shows, films, advertisements, news articles, and pop songs. The studies have employed Yule's theory of presupposition and the descriptive qualitative method to identify the types of presuppositions used and how they contribute to the meaning of the text. The findings have shown that all types of presuppositions can be used in different contexts and that the use of presuppositions can influence readers' or listeners' perceptions by shaping their understanding of the text.

Overall, these studies enhance our understanding of presuppositions in a variety of contexts, providing an in-depth look at the different types, prevalence, and implications of presuppositions in communication. By using the concepts and methodology explained in these studies. This study aims to fill this gap by conducting a detailed linguistic analysis of the presuppositions in the dialogue in the Split movie. By classifying and examining these presuppositions, this research will provide new insights into:

- **Linguistic construction of multiple identities:** How different presuppositions are used by different alters to reflect their different identities and psychological states.
- **Character insights and narrative advancement:** How presuppositions contribute to character development and advance the narrative, increasing audience engagement and understanding.

- **Manipulating the audience through language:** How the strategic use of presuppositions shapes audience perceptions and guides their interpretation of movie themes.

By addressing this gap, this research will contribute to the fields of movie studies and linguistics, offering a new perspective on the interaction between language and psychology in storylines.

2. 2. Pragmatics

The linguistic study of the interaction between signs and the person interpreting them is known as pragmatics (Levinson, 1983). Meanwhile, in pragmatics the main concern is not in literal meaning, but it is about what the speaker intends to do with their words (Rovita & Gulö, 2022). Pragmatics focuses on how language is used in certain settings and how language is understood beyond its literal meaning. It entails examining how speakers use language to express meaning while taking social and cultural contexts into account.

Pragmatic abilities refer to proficiency in using language appropriately in different situations. It involves understanding not only the verbal content of communication but also the non-verbal cues, as well as making inferences about the speaker's beliefs and mental state based on the social context (Clark, 1996). Pragmatic language comprehension requires knowledge of non-verbal communication, as well as an understanding of the speaker's intentions and the social norms governing language use.

Pragmatics is a branch of linguistics that studies the use of language in communication contexts. Pragmatics focuses on how meaning is understood by

listeners or readers in certain situations, not just on the structure or literal meaning of words. The main aspects studied in pragmatics include:

- **Context:** How the situation, background, and circumstances influence the understanding of meaning.
- **Implicature:** Implicit meaning that is not stated explicitly but can be understood by the listener or reader.
- **Speech Acts:** Actions performed through the use of language, such as promising, commanding, or requesting.
- **Presuppositions:** Assumptions that the speaker and listener consider to be true in a conversation.
- **Deixis:** The use of words or phrases that require context to understand their reference, such as “this”, “that”, “here”, and “there”.

Pragmatics is the study of how words are understood in a certain context. It explores the relationships between language's forms and purposes and examines the norms that determine how language should be used in various contexts. Politeness or courtesy is a key idea in pragmatics because it directs how speakers use language appropriately in particular contexts or under particular circumstances (Brown & Levinson, 1987).

In pragmatics, both language use and context play vital roles. The way language is used is intimately connected to the context in which it is used. The context reflects the social and cultural norms of a particular community, highlighting the uniqueness of its communicative practices compared to other

communities (Gumperz, 1982). Understanding the interplay between language and context is essential for fully comprehending how language functions.

2. 3. Context and Contextual Meaning

The conceptual weight of the term "pragmatics" is critically examined in this research, which also makes the case for a distinction between "meaning in context and contextual meaning." It will be possible to take a precise position on the semantics-pragmatics relationship after these notions are conceptually and terminologically clarified. It will discuss the differences in nature between particular "contextual meanings" that have been discussed in the literature and it will pick out details whose differentiation will help the discussion about "pragmatic" consequences across linguistic theories and disciplines.

The term "narrow contextual information" refers to two types of restricted contextual data; it takes into account only the identities of the speaker and listener, as well as the statement's occasion and location. Differentiating between "meaning in context" and "contextual meaning" is important and helpful. Contextual meaning, a more helpful notion, encompasses a range of meaning effects that are all context-dependent (whether in linguistic or non-linguistic contexts), and it describes the state of information that is communicated in context. Contextual meaning is one type of meaning in particular.

2. 4. Presupposition

Presupposition is one of the main concepts in pragmatics that refers to assumptions or background information that the speaker and listener consider to be true before a statement is made. Presuppositions are not stated explicitly in the

sentence, but are implied and expected to be understood by all parties involved in the communication. Presuppositions allow communication to run more smoothly and efficiently by relying on the shared knowledge of the speaker and listener.

The presupposition is also can be defined as something that has already been assumed to be true in a sentence that gives meaning or other information (Hudson, 2000). Presuppositions are assumptions or background information that the speaker and listener assume to be true before a statement is made. These are elements that are assumed to already exist in the shared knowledge of the speaker and listener and are not stated explicitly in the communication. In real-lifesituations, people always use variations of utterances while talking to others and according to that, there are six types of presupposition. The following are the types of presupposition.

Table 2.4.1 Types of presupposition (adopted from Ruth Wodak: 2014)

Type	Example	Presupposition
Existential	The X	X exists
Factive	I regret leaving	I did it
Non-factive	He pretended to be happy	He wasn't happy
Lexical	He managed to escape	He tried to escape
Structural	When did she die?	She died
Counterfactual	If I weren't ill,	I am ill

The table above provides an overview of the various types of presuppositions that can be found in language. Understanding these types of presuppositions can help in analyzing and understanding the meaning contained in a statement or sentence.

2. 4. 1. Existential Presupposition

This presupposition creates an assumption of existence spoken or written by the speakers or writer. This presupposition not only exists that there is an assumption in possessive meaning but also exists in any definite noun phrase that is spoken or written.

Example:

- a) Amber's Husband's Case files.

“Amber has a husband”

This Sentence presupposes that Amber herself and her husband exist.

- b) The bottle is empty.

“There is a bottle”

Another example also presupposes that the bottle exists in this world.

2. 4. 2. Factive Presupposition

Factive Presupposition is the assumption that something can be seen as fact or truth by using words such as “know”, “realize”, “be sorry”, “aware”, “regret”, etc.

This particular presupposition makes the person make the listeners trust in their words and the information is often treated as facts.

Example:

- a) They didn't know she had died.

“She has died.”

The sentence above can mean that the person they are talking to is dead because it is the part of truth that must be believed even though they or the listener realized it or not.

b) I am sorry for cheating on the last test.

“He was cheating in the last test.”

This sentence also shares the fact that the speaker was cheating even though the reader or the audience didn't know it, but the presupposition that being conveyed by the speaker must be seen as fact or the truth.

2. 4. 3. Lexical Presupposition

Lexical presupposition is made by the assumption that the speaker uses the form with asserted meaning. This presupposition often uses the word “stop”, “again” and “start” and presupposes another thought.

Example:

a) We all Walking again.

“They have already walked before.”

The sentence uses the word again to presuppose that in the past, they were already walking.

b) She stopped vaping.

“She used to vape before.”

This sentence shows even that though she already stopped vaping, in the past she used to vape.

2. 4. 4. Structural Presupposition

Structural Presupposition means an assumption that always follows with the use of particular structures. The listener or the reader understands that the information presented needs to be seen as true rather than only a question.

Example:

- a) Where did you buy the brand-new phone?

“He buys a new phone.”

This sentence not only asks a question but also presupposes that the reader or the listener somehow knew the speaker was buying a new phone.

- b) When did you travel to Jamaica?

“He travels to Jamaica”

This sentence also presupposes that the listener or reader needs to perceive the information that the speaker goes to Jamaica were true.

2. 4. 5. Non-Factive Presupposition

Non-factive presupposition is seen with some verbs that assume things are not to be true. People often use the verbs like “pretend”, ”dream”, and “imagine “,

Example:

- a) I Dreamed that I was a Superstar.

“He is not a Superstar.”

This sentence presupposes that the speaker was dreaming about whether he could be a Superstar or not. This sentence in the end means that He is not an actual Superstar to begin with.

b) I always imagine that we are in Europe.

“He is not in Europe.”

This sentence also serves the same presupposition that the speaker was not in Europe.

2. 4. 6. Counter-Factual Presupposition

This presupposition is unique, the factualpresupposition serves that what is presupposedis untrue, but it is also contrary to facts that exist. Here are the examples of Counter-Factual Presupposition:

a) If you were my girlfriend, you would have a happy life.

“She is not his girlfriend”

This Sentence means that the speaker imagined a time when they were couples but they are not. Therefore the sentence presupposes that they are not together or she is not his girlfriend.

b) If I were tall, I could join the military

“He is short/ He is not Tall”

Another example also presupposes that if he were tall, he actually could join the military. This shows that he is not Tall because shows this counterfactual presupposition in the first place.

The main function of presuppositions is to help establish context, reduce ambiguity, imply additional meaning, and increase communication efficiency. Presuppositions allow speakers and listeners to rely on shared knowledge that does not need to be explained explicitly, thereby speeding understanding and

reducing the potential for misunderstanding. In media and advertising, presuppositions are often used to convey messages in a more subtle and effective way. For example, the advertising slogan "Go back to childhood with our chocolate" contains the presupposition that childhood involved the pleasure of eating chocolate and that the product can bring back that feeling. In politics, statements such as "When I return to work as president" contain the presupposition that the speaker has served as president before.

By understanding and analyzing presuppositions, we can uncover deeper layers of meaning in communication and discourse, as well as identify biases or assumptions that may influence the way messages are received and interpreted. Presuppositions are an essential pragmatic tool, allowing communication to occur more smoothly and providing insight into interpersonal relationships and the social dynamics underlying language interactions.

CHAPTER THREE

METHOD OF RESEARCH

3. 1. Research Design

In this research, the writer employed the qualitative method to evaluate the data. Qualitative strength is on its ability to connect context with explanation (Samanik & Lianasari, 2016; Afrianto, 2017; Fithratullah, 2021). Qualitative research is a kind of study that collects and analyzes data by using non-numerical data to evaluate its meaning (Kardiansyah & Qodriani, 2018; Fadilah & Kuswoyo, 2021). According to Golosko (2010), qualitative research focuses on qualitative phenomena that involve quality. Its features include non-numerical nature, descriptive nature, application to reason, and word use. Besides that, The qualitative approach also considers deductive and inductive procedures. Furthermore, the qualitative method is different from the quantitative method since the object and result are not focused on numbers but in the form of words (Rido, 2015; Kuswoyo & Susardi, 2016; Adelina & Suprayogi, 2020).

Based on the explanation, the writer applied a qualitative approach that focused on the types of the utterances assumptions used by the main characters in Split movie. To achieve the purpose of character utterances, the writer needs to understand theories by George Yule (1996), especially types of presuppositions..

3. 2. Data and Data Sources

Data is an organized collection of information that is used to analyze and respond to problem formulations. It is typically the outcome of experience, observation,

and experimentation and can take the form of words, numbers, or images, especially when measurements or observations of a set of variables are made (Manu, 2020). Meanwhile, the data is the source from which the data are collected (Ivana & Suprayogi, 2020).

The data is a conversation that contains the type of presupposition of Kevin's utterances which is the main object of research in Split Movie. This means the writer can analyze the data sources originating from movie scenes, subtitles, and others, especially the movie script itself. The writer will carefully analyze the dialogues and scenes in the script to identify and interpret the presuppositions that exist in the movie. This methodology is beneficial for the writers because it can assist the writers in finding the perfect explanation for a phenomenon.

3.3. Data Collecting Technique

According to (Sugiyono, 2009), the primary goal of the study is to collect data. Meanwhile The early stage of data collection consisted of the selection of a sample and appropriate participants (Qodriani & Wijana, 2020; Kuswoyo, Sujatna, Indrayani, & Rido, 2020). Meanwhile, library research is the research and depth collection of material on one or several subjects (Puspita & Amelia, 2020; Kiranamita & Samanik, 2021). Further, in this research, data collection techniques are an important step in research collection because research cannot obtain data that meets the standards if it does not have data collection techniques.

Based on the quotation, it leads the writer to the conclusion that library research is a technique for discovering, developing, and testing the truth of knowledge based on factual information and facts. Here are the steps to follow:

1. Watching the movie repeatedly to find out and understand the personality of the main character in the split movie.
2. Looking at the subtitles and reading the script in the movie *Split* (2016).
3. Identify the data and highlight the dialogue related to the presuppositions that appear in the *Split* movie.
4. List the data that will be analyzed.

3. 4. Data Analyzing Technique

According to Stainback and Stainback (1988) states that data analysis is crucial for identifying the qualitative concepts and relationships present in your data so that hypotheses and statements can be developed and evaluated. Based on this theory, data analysis is the process of looking for and methodically categorizing data into groups, describing units, synthesizing, compiling into patterns, selecting which ones are significant and will be studied, and drawing conclusions that can be understood independently of one another.

The stages for the formulated problem are covered in this part. To clarify the presuppositions in the movie *Split* (2016), here are some data analysis techniques that can be used:

1. Conduct a content analysis of the data set to identify patterns related to presuppositions.
2. Analyze the main character's personality traits based on repeated observations of the movie.

3. Explore how subtitles contribute to understanding film content.
4. Examine the script for key thematic elements and dialogue.
5. Identify presuppositions in the highlighted dialogue.

CHAPTER FOUR

ANALYSIS

After seeing, reading, and also analyzing both the transcript and also the *Split* movie. The writer found that there are several presuppositions in the movie. This study will try to classify the presupposition based on its types that distinct by the characteristic within each type. Through careful examination of both the written and visual elements, it became evident that the movie contains various layers of implicit meanings. By categorizing these presuppositions, the study seeks to provide a deeper understanding of how they are utilized within the narrative to construct the storyline and develop the characters.

In the analysis of the dialogue in the movie of *Split*, a number of data were found that contained various types of presuppositions. After undergoing the research process, a total of 70 data were found covering various types of presupposition which can be seen in **Chart 1** below.

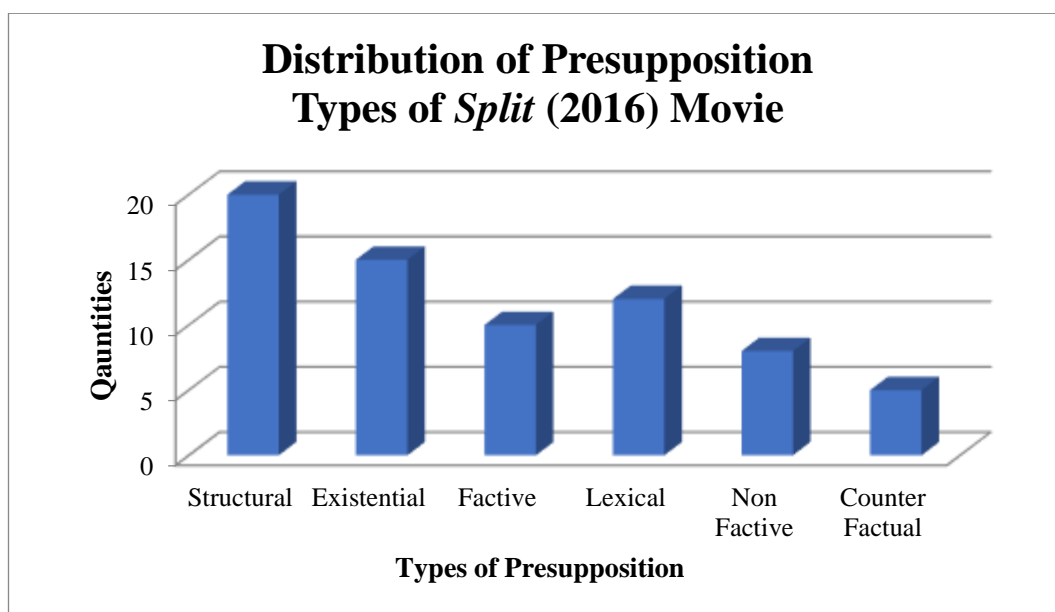


Chart 1. *The Frequency of the Types of Presupposition.*


The bar chart visualization shows the distribution of various types of presuppositions, can be interpreted as follows:

- **Structural Presupposition** is the most dominant with 20 data found in the movie, indicating that many assumptions are made based on the sentence structure used in the dialogue.
- **Existential Presupposition** is the second most dominant type of presupposition with 15 data in the dialogues, indicating many assumptions involving the existence of something or someone.
- **Factive Presupposition** and **Lexical Presupposition** are also quite significant with 10 and 12 data, respectively, indicating assumptions based on known facts and specific words.
- **Non-factive Presupposition** and **Counterfactual Presupposition** have a smaller amount of data, namely 8 and 5, indicating assumptions that are based on conditions that are not real or imaginary.

These findings provide insight into how different types of presuppositions are used to construct the narrative and develop characters in the film “Split,” enhancing the story complexity and providing depth to the linguistic analysis.

4.1. Existential Presupposition

Datum 1

Screenshots	Description
 <p data-bbox="502 831 639 864">'01:50:21'</p>	<p data-bbox="866 495 1366 786">The main identities of the main character, Kevin Wendell Crumb, gather and interact after Kevin's transformation into "The Beast." This scene takes place in an intense and tense atmosphere, highlighting significant changes in the power dynamics between these identities.</p>
<p data-bbox="301 920 628 954">Dialogues on '01:50:21':</p> <p data-bbox="301 994 895 1028">The Beast: <i>"We are what we believe we are."</i></p> <p data-bbox="301 1050 1355 1084">Hedwig: <i>"Holy shit, this is so cool! They are gonna believe we exist now, right?"</i></p> <p data-bbox="301 1106 759 1140">Dennis: <i>"They are gonna have to."</i></p> <p data-bbox="301 1162 772 1196">Hedwig: <i>"So, what do we do now?"</i></p> <p data-bbox="301 1218 1366 1301">Patricia: (referring to the Beast) <i>"We trust in him. He'll protect us. Look at what he can do. Let him show the world how powerful we can be."</i></p>	

In this scene, the main identities of the main character, Kevin Wendell Crumb, gather and interact after Kevin's transformation into "The Beast." This scene takes place in an intense and tense atmosphere, highlighting significant changes in the power dynamics between these identities. The scene takes place in a dark and secluded place in an underground area or other hidden location. This environment reflects the uncertainty and danger that has only emerged with The Beast.

Character and Emotion:

- **The Beast:** With a deep, authoritative voice, The Beast expresses his belief that they are what they believe. His words reflected power and dominance, showing that he had complete control over the situation.
- **Hedwig:** Hedwig, who has the personality of a child, shows admiration and excitement with the changes that occur. His expression was full of awe and disbelief, illustrating how incredible this situation seemed to him.
- **Dennis:** In a firm and convincing tone, Dennis states that people will be forced to believe in their existence. This reflects determination and confidence that their identity will be recognized.
- **Patricia:** Patricia, with her calm and confidence, calls for complete trust in The Beast. She emphasizes that The Beast will protect them and shows the world their true power. Her role here is as a figure that motivates and provides direction.


Hedwig: So, What do we do now?

*Patricia: We Trust in **him**. **He'll** protect us. Look at what **he** can do. Let **him** show the world how powerful we can be.*

From the data above we could presuppose that “Him” that being sad by Patricia was really exist. From the movie also we could see how The Beast could do in the movie, and when the personality Hedwig ask to another personality about what do they do next, The Patricia tries to imply that The Beast is actually there and ready to protect and help the other personalities.

This scene highlights the theme of identity and trust by illustrating the concept that identity and power come from internal beliefs. This also shows a change in identity group dynamics within Kevin, where The Beast is now the dominant figure that the others believe to protect and lead them. Overall, this scene represents a key moment in the narrative of “Split,” where the main characters realize and accept the new powers possessed by The Beast, as well as major changes in their relationships with each other and the outside world.

Datum 2

Screenshots	Description
 <p data-bbox="504 1261 635 1294">'00:24:37'</p>	<p data-bbox="868 936 1362 1261">Casey Cooke, one of the kidnapped girls, interacts with one of Kevin Wendell Crumb's identities named Hedwig. Hedwig is the identity of a nine year old child, who has a childish and vulnerable nature. This scene is full of tension and uncertainty, reflecting Casey's confused and threatened mood.</p>
<p data-bbox="300 1355 628 1388">Dialogues on '00:24:37':</p> <p data-bbox="300 1417 1177 1451">Hedwig: <i>“My name's Hedwig. I have red socks. He's on the move.”</i></p> <p data-bbox="300 1480 612 1514">Casey Cooke: <i>“What?”</i></p> <p data-bbox="300 1543 794 1576">Hedwig: <i>“He's... on... the... mooove.”</i></p> <p data-bbox="300 1606 603 1639">Casey Cooke: <i>“Who?”</i></p> <p data-bbox="300 1668 1362 1742">Hedwig: <i>“Someone's coming for you, and you're not gonna like it. You guys make noises in your sleep.”</i></p>	

The scene takes place in a closed, simple room, which may be part of where Casey and the other girls are being held. The room has dim lighting and an oppressive atmosphere, adding to the feeling of claustrophobia and anxiety. In this

scene, Casey Cooke, one of the kidnapped girls, interacts with one of Kevin Wendell Crumb's identities named Hedwig. Hedwig is the identity of a nine year old child, who has a childish and vulnerable nature. This scene is full of tension and uncertainty, reflecting Casey's confused and threatened mood.

Character and Emotion:

- **Hedwig:** Hedwig is introduced in a cheerful but strange manner, saying her name and mentioning that he has red socks. This shows his innocence and childish nature. However, when he stated that "he's on the move," his tone changed to become more serious and full of mystery.
- **Casey Cooke:** Casey feels confused and wary of Hedwig's behaviour. Casey's questions reflect his efforts to understand a threatening situation and find ways to control or influence the situation.

Hedwig:** My name's Hedwig. I have red socks. **He's on the move.


From the second data we could also presuppose that "He" that spoken by Hedwig is actually exist. In the movie we see that "He" is referring to the beast. Therefore this is classified as the existential presupposition as it is presuppose an entity named by the speaker, which by this case is Hedwig himself.

Hedwig's dialogue adds tension by implying that something or someone is moving, which could add to the threat for Casey. The phrase "he's on the move" creates a sense of urgency and mystery. The contrast between Hedwig's innocence talking about her red socks and the threatening message she conveys shows the complexity of identity in Kevin Wendell Crumb. This scene is one of the important moments in "Split" that shows the dynamic between Casey's

character and one of Kevin’s identities. Through their interactions, the audience is introduced to the uncertainty and threats that surround the characters, as well as the psychological complexity of the main character.

4. 2. Factive Pressuposition

Datum 3

Screenshots	Description
 <p data-bbox="504 1039 636 1070">'00:14:10'</p>	<p data-bbox="866 741 1370 1104">This scene takes place in a basement or other closed room where Casey and two other girls, Claire and Marcia, are being held. The room is likely to be dark, with minimal lighting, creating an oppressive and intimidating atmosphere. Casey Cooke, one of the three kidnapped girls, displays skepticism and disbelief towards the situation they face.</p>
<p data-bbox="301 1167 627 1198">Dialogues on '00:14:10':</p> <p data-bbox="301 1236 1270 1267">Casey Cooke: <i>“I’ll let you know when I hear something that makes sense.”</i></p> <p data-bbox="301 1292 995 1323">Casey Cooke: <i>“We don’t even know what this is yet.”</i></p>	

This scene takes place in a basement or other closed room where Casey and two other girls, Claire and Marcia, are being held. The room is likely to be dark, with minimal lighting, creating an oppressive and intimidating atmosphere. In this scene, Casey Cooke, one of the three kidnapped girls, displays 39behaviour39 and disbelief towards the situation they face.

Character and Emotions:

- **Casey Cooke:** Casey displays a calm but 39behaviour demeanor. He tries to remain rational and critical despite frightening situations. His dialogue

reflects his desire to understand what is happening and his refusal to accept nonsensical information without question.

- **The Other Girls (Claire and Marcia):** While they may not be speaking in this scene, their reactions to Casey's comments could indicate a difference in how they handle the situation. They may appear more panicked or confused compared to the more calm and analytical Casey.


Casey Cooke: I'll let you know when I hear something that makes sense.

This sentence presupposes that Casey did not hear something at the moment. This is the scene where the girls are still locked up in the same room and they argue about how to get escape the room and leave the basement. They caught in a huge argument fight, and Casey didn't bother the debate and only responses when things are logical and easy to be understood. This is classified as Factive Presupposition because the speaker create an assumption that something can be treated as truth by use some verbs like "know" which in this case is used to presuppose that casey did not hear something at the moment.

Casey's dialogue reflects his rational approach to confusing and frightening situations. He refuses to accept illogical information and tries to find the truth. This scene highlights Casey's character as a calmer and more critical individual in dealing with stressful situations. The dialogue "I'll let you know when I hear something that makes sense" shows his distrust of the narrative presented by their captors, emphasizing the tension and confusion that surrounds them. This scene also shows the internal conflict among the abductees, with Casey

being more behaviour and analytical compared to the other girls who may be more easily swayed by fear and confusion.

Datum 4

Screenshots	Description
 <p data-bbox="501 864 638 898">'00:46:30'</p>	<p data-bbox="863 568 1370 931">This scene most likely takes place in a dark or gloomy room, perhaps in one of the basement rooms where Casey, one of the kidnapped girls, is being held. The room may have minimal lighting, creating an eerie and tense atmosphere. Patricia, in a calm and thoughtful manner, conveys facts about tiger teeth in a way that almost feels random.</p>
<p data-bbox="300 987 628 1021">Dialogues on '00:46:30':</p> <p data-bbox="300 1061 1370 1151">Patricia: <i>"I Don't Know if you know, but tigers have only 30 teeth. That's 12 less than a dog."</i></p>	

This scene most likely takes place in a dark or gloomy room, perhaps in one of the basement rooms where Casey, one of the kidnapped girls, is being held. The room may have minimal lighting, creating an eerie and tense atmosphere. Patricia, one of the identities of Kevin Wendell Crumb's character who has a motherly and calm nature, provides rather random facts or information to one of the other characters.

Character and Emotions:

- Patricia:** In a calm and thoughtful manner, conveys facts about tiger teeth in a way that almost feels random. This reflects her neat and maternal nature, but also shows how Kevin's different identities emerge randomly and unexpectedly.


Patricia: I Don't Know if you know, but tigers have only 30 teeth. That's 12 less than a dog

The sentence presupposes that the listener did not know about the fact. When Patricia is trying to make the girls a sandwich, they have a short conversation about facts, and Patricia has something to say about the fact and she presupposes that the girls didn't know about animal facts. This is also counted as factive presupposition as it uses verbs like know which also aligns with the datum 3 which always to be the characteristic of factive presupposition.

Patricia's dialogue about the tiger's teeth shows the contrast between the seemingly ordinary information and the unusual nature of Kevin's other identities. This highlights the complexity of Kevin's fragmented personality. These scenes add a layer of tension and mystery to the story, as the audience doesn't always know how these characters will react or what will happen next.

4.3. Lexical Presupposition

Datum 5

Screenshots	Description
 <p data-bbox="502 1839 635 1872">'00:23:11'</p>	<p data-bbox="866 1532 1366 1778">Dennis speaks in a firm and authoritarian tone, reflecting his dominant and powerful nature. He delivered his message with confidence, showing that he was confident in his role as guard and executor.</p>

Dialogues on '00:23:11':

Dennis: *“Patricia has reminded me that I was sent to get you for a reason. That you are sacred food and I promise not to bother you again.”*

These scenes take place in dark or gloomy rooms, such as basements or hidden areas where victims are kidnapped and held. The lighting in the room may be dim, creating a tense and intimidating atmosphere. The character Dennis, one of the identities of the main character Kevin Wendell Crumb who has an authoritarian and manipulative nature, talks to the girls he kidnapped.

Character and Emotion:

- **Dennis:** He speaks in a firm and authoritarian tone, reflecting his dominant and powerful nature. He delivered his message with confidence, showing that he was confident in his role as guard and executor.


***Dennis:** Patricia has reminded me that I was sent to get you for a reason, that you are sacred food and I promise not to bother you again.*

The bold sentence presupposes that Dennis used to bother them before. In the scene where Dennis talk to the kidnapped girls, Dennis was brutally kidnapping them with sleeping gas, and drag them into his secret basement. Then after a few conversation with patricia, dennis was convince to not hurt the girls anymore as it was for another purpose of his ambition in awakening the beast. This sentence was lexical presupposition because the speaker uses the form with asserted meaning of the word “again”

This scene highlights the conflict and tension surrounding the kidnapping victims, as well as the unique characteristics of Kevin’s different identities.

Dennis' dialogue reflects themes of dominance and power that is characteristic of Kevin's other identities. He asserted his role and authority as a guard, showing that he would not hesitate to act according to his orders.

Datum 6

Screenshots	Description
 <p data-bbox="504 943 639 976">'00:35:14'</p>	<p data-bbox="866 645 1366 857">Dennis speaks in a firm voice and may sound a little cold, showing his authoritarian and manipulative nature. He delivered his threats with certainty and decision, showing that he had control of the situation.</p>
<p data-bbox="301 1032 627 1066">Dialogues on '00:35:14':</p> <p data-bbox="301 1106 1182 1140">Dennis: <i>"I'm trying to be good; you will not see your friend again."</i></p>	

This scene takes place in a dark or gloomy room, such as a basement or hidden location where the victims are being held. Minimal lighting and an eerie atmosphere create tension and fear.

Character and Emotion:

- **Dennis:** He speaks in a firm and perhaps slightly cold voice, showing his authoritarian and manipulative nature. He delivered his threats with certainty and decision, showing that he had control of the situation.

Dennis: I'm trying to be good, you will not see your friend again.


The sentence presupposes that the listener used to see her friend. This scene starts when the girls attempting to escape the room by breaking the wall ceiling. The

attempt eventually failed and known by Dennis immediately and makes the girls locked up separated in different room. This sentence also classified as lexical presupposition as it create the assumption with implicit meaning. Which in this case that dennis said the girls will not see each other again which means that they used to be together in the lock room.

Dennis' dialogue highlights the themes of manipulation and power present in the film. He uses his threats to create fear and confusion in the victim, demonstrating his dominant and powerful nature. Dennis' threats create uncertainty about the fate of the victim's kidnapped friend.

4. 4. Structural Presupposition

Datum 7

Screenshots	Description
 <p data-bbox="504 1512 635 1543">'00:55:09'</p>	<p data-bbox="866 1211 1366 1424">This scene takes place in Dr. Fletcher, designed with bright lighting and a professional atmosphere. The room may be filled with books, notes, and other elements that suggest it is a psychologist's workspace.</p>
<p data-bbox="301 1603 627 1635">Dialogues on '00:55:09':</p> <p data-bbox="301 1675 815 1706">Dennis: <i>"When you retire or pass on?"</i></p>	

In this scene, Dennis, one of Kevin Wendell Crumb's identities, interacts with one of the other characters, namely Dr. Karen Fletcher is a psychologist who treats Kevin. This scene takes place in Dr. Fletcher, where therapy sessions are usually

held. The atmosphere of the room may be formal and professional, with well lit lighting and a neat environment.


Character and Emotions:

- **Dennis:** He speaks in a serious and perhaps a little intimidating tone. He expressed deep concern about their future, and his questions reflected a sense of uncertainty and fear of what would happen if Dr. Fletcher is no longer around to help them.
- **Dr. Karen Fletcher:** She may have looked a little surprised or unnerved by Dennis' question. Her facial expression can show a mixture of empathy and concern, understanding the gravity of the situation faced by Kevin and his identities.

Dennis: When you retire or pass on?

The sentence above presupposes that the speaker is not yet retired. When Dennis try to mimic Barry behaviour to having conversation with Dr. Fletcher, Dennis ask the question as Dr. Flethcher know that she is not yet retire and she didn't stop her job until uncover the mystery of human minds. The sentence above is qualified as structural presupposition because it's made with certain words and phrases. Moreover the wh-question in the quotation also becomes the main characteristic in most structural presupposition.

Datum 8

Screenshots	Description
 <p data-bbox="502 680 635 712">'00:06:47'</p>	<p data-bbox="863 398 1370 611">Claire's dialogue highlights the themes of uncertainty and worry experienced by abductees. This reflects their worries about the fate of their loved ones and their own situation.</p>
<p data-bbox="300 775 627 806">Dialogues on '00:06:47':</p> <p data-bbox="300 846 786 878">Claire: <i>"What happened to my dad?"</i></p>	

These scenes take place in a basement or other hidden place where Claire and the other girls are being held captive by Kevin Wendell Crumb and his various identities. The atmosphere of the room may be gloomy and cramped, creating a feeling of entrapment and tension.

Character and Emotion:

- **Claire:** She is in a state of anxiety and fear. Her questions reflected her concern about her father's fate and the dangerous situation he was facing.

Claire: What happened to my dad?


The sentence "What happened to my father?" contains a presupposition that is inherent in the structure of the question itself. By asking this, Claire implied that her father had experienced an event or incident. This sentence presupposes that something has happened to Claire's father. The structure of the question is not asking whether something happened, but rather asking for information about what happened. This sentence assumes that the event in question is a fact whose

existence does not need to be questioned, but only the details need to be explained.

Thus, the sentence “What happened to my father?” is an example of structural presupposition because the structure of the question implicitly presupposes that something has happened to Claire’s father, without arguing for the possibility of that event occurring.

4.5. Non-Factive Presupposition

Datum 9

Screenshots	Description
 <p data-bbox="300 1283 437 1317">'00:01:15'</p>	<p data-bbox="863 987 1370 1279">This scene takes place in a restaurant or other public space where Claire and her friends gathered before they were kidnapped. The atmosphere in the room may be busy and bright, reflecting the normal, everyday atmosphere before the kidnapping incident.</p>
<p data-bbox="300 1373 616 1406">Dialogues on '00:01:15'</p> <p data-bbox="300 1447 1067 1480">Claire: “That’s what happens when you do a mercy invite.”</p> <p data-bbox="300 1503 1031 1536">Mr. Benoit: “I believed you wanted to invite everyone.”</p>	

This scene takes place in a restaurant or other public space where Claire and her friends gathered before they were kidnapped. The room is bustling with people talking and moving around, creating a contrasting backdrop to the emotional tension between the main characters.

Character and Emotion:

- **Claire:** She is one of the popular students who feels annoyed or frustrated. In a sarcastic or irritated tone, she said, “That’s what happens when you do a mercy invite,” indicating that she felt forced to invite Casey for mercy, which she said did not lead to positive results. Claire’s facial expressions and body language may indicate displeasure and a hint of guilt or regret at the invitation.
- **Casey:** She is standing separately in the corner of the room, looks awkward and feels out of place. She may show signs of uncertainty and discomfort, such as avoiding eye contact and holding her own arm. Casey felt ignored and unaccepted by the mainstream group, which deepened her feelings of isolation.
- **Mr Benoit:** He is Claire’s father who is present in this scene. He responds to Claire’s comments in a calm but cautionary tone, showing a hint of disappointment or confusion. By saying, “I believed you wanted to invite everyone,” he implied that he hoped the invitation was sincere and intended to be inclusive. Mr Benoit tries to gently reprimand Claire and remind her of the importance of honesty in their social actions.

Claire: [about Casey standing over in the corner] That’s what happens when you do a mercy invite.


Mr. Benoit: I believed you wanted to invite everyone.

The bold sentence here presupposes that Claire actually didn’t want to invite everyone. The movie starts with Claire seeing Casey standing in the corner after

her birthday party was over. After that, her father came in and the conversation happens. The father believe that Claire want to invite everyone in her class, but the fact is Claire do actually want to invite everyone except Casey herself. This is count as Non-Factive Presupposition as it's presupposing the opposite meaning of the conversation.

4.6. Counter-Factual Presupposition

Datum 10

Screenshots	Description
 <p data-bbox="502 1171 638 1205">'00:56:53'</p>	<p data-bbox="866 891 1366 1144">This scene takes place in Dr. Fletcher, where he has therapy sessions with Kevin Wendell Crumb or one of his identities. The room may be neatly arranged, with plenty of bright lighting, creating a comfortable and professional atmosphere.</p>
<p data-bbox="301 1265 627 1299">Dialogues on '00:56:53':</p> <p data-bbox="301 1339 1366 1429">Dr. Fletcher: <i>"If ever something were to happen to me, I've made arrangements with a colleague from Baltimore to take over."</i></p>	

Character and Emotion:

- **Dr. Karen Fletcher:** She spoke in a calm and caring tone, but there was a serious note in her voice. She wanted to ensure that even if something happened to her, her patient would still get the necessary care.

Dr. Fletcher: If ever something were to happen to me, I've made arrangements with a colleague from Baltimore to take over.

The sentence presupposes that something is not happening to her. This scene starts when Dennis who impersonate other personality talk to Dr. Fletcher about what happen to Kevin when she is passed away or retire. Dr. Fletcher calm Dennis that when something happening to her then her friend will help Kevin. This presupposition believes that Dr. Fletcher is actually fine for some time.

The linguistic analysis of presuppositions in *Split* movie reveals how implicit assumptions embedded in dialogue contribute to the movie's narrative depth and character complexity. Structural presuppositions, being the most dominant, highlight the subtleties of the characters' interactions and concerns. Other types of presuppositions, such as existential, factive, lexical, non-factive, and counterfactual, each add unique dimensions to the storytelling. This analysis demonstrates the power of linguistic nuances in shaping audience perceptions and enriching the overall cinematic experience.

In this research, there are several comparisons from previous research. Previous research has explored the use of presuppositions in various movies, revealing how linguistic features contribute to character development, narrative structure, and thematic depth. Notable studies include analyzes of presuppositions in films such as "The Fault in Our Stars" and "Crazy Rich Asians".

Based on the appendix of **Table 1**, there are conclusions through the analysis of all six types of presupposition. From the results of this data above, the most dominant type is Structural Presupposition, with a total of 20 data. This shows that in movie dialogue, many assumptions are made based on sentence structure, which plays an important role in strengthening the complexity of the

characters and narrative that the screenwriter and director want to convey. Apart from that, there are also a significant number of other types of presuppositions, such as Existential with 15 data, Factive with 10 data, Lexical with 12 data, Non-factive with 8 data, and Counterfactual Presuppositions with 5 data, each with its unique contribution to narrative development. These findings provide a deeper understanding of the characters' use of language and thinking in the movie, enriching the interpretation and analysis of the movie's work. The following are the results of presupposition found in the split movie.

Comparison points from previous studies can be seen from the following aspects:

a. Types of Presuppositions Analyzed

- Previous Studies: Most previous studies have focused on existential, factual, and lexical ascriptions. For example, in “The Fault in Our Stars,” existential presuppositions are often analyzed to understand how the movie conveys the shared experiences and realities of its characters.
- This study: In Split movie, broader presuppositions, including structural, non-factual, and counterfactual presuppositions, are analyzed. This comprehensive approach reveals the complexity of the narrative and the depth of the characters' psychological states.

b. Dominant Types of Presuppositions

- Previous Studies: Typically, existential and factive presuppositions are found to be the most dominant in movie dialogues. These presuppositions help establish the characters' backgrounds and the factual framework of the story.

- **This Study:** In this research, structural presuppositions are the most dominant, highlighting the importance of sentence structure in conveying implicit assumptions. This finding suggests that in "Split," the way information is structured in dialogue plays a crucial role in narrative development.

c. Contribution to Narrative and Character Development

- **Previous Studies:** Existential presuppositions are often noted for their role in grounding the story in a shared reality, while factive presuppositions help establish truths about the characters and their world. For example, in "Crazy Rich Asians," lexical presuppositions are used to highlight cultural nuances and character backgrounds.
- **This Study:** The use of a wide range of presuppositions in this analysis not only grounds the story but also adds layers to the psychological complexity of the characters. Structural presuppositions, in particular, contribute to the intricate depiction of Kevin's multiple personalities and their interactions.

d. Methodological Approaches

- **Previous Studies:** Typically employ qualitative methods to analyze presuppositions, focusing on script analysis and dialogue examination. Studies often use frameworks like those proposed by George Yule (1996) to categorize presuppositions.

- This Study: Similarly employs a qualitative method, using Yule's framework to categorize presuppositions. However, it extends the analysis by incorporating visual elements from the movie, providing a holistic understanding of how presuppositions function within the movie's broader narrative and thematic context.

CHAPTER FIVE

CONCLUSION

In this chapter, as the writer concludes the findings and discussion based on what is already being written in the previous chapter, the data found, that the movie *Split* (2016) which was directed by M. Night Shyamalan, the essence of the movie's purpose on the exploration of a complex psychological landscape. The exploration of the movie shows the rising themes of trauma, identity, and survival through the main character, Kevin Wendell Crumb who suffers from Dissociative Identity Disorder (DID). The movie has been found with presuppositions, which are filled with assumptions or views that are considered correct or previously accepted. Moreover, this movie is shown with presuppositions to deepen our understanding as the audience to comprehend the characters shown in all the identity of Kevin Wendell Crumb and to contribute to the narrative the audience expected to be. By analyzing the types of presuppositions that appear in the movie, we as the audience can be provided with a richer comprehension of the challenges faced by the main characters and contribute to the study of presupposition in the linguistics field of study.

In the previous study section, all five researches have been explored and investigated through the use of presuppositions in various contexts, such as in talk shows, movies, advertisements, news articles, and pop songs. These varieties of contexts are meant to subtly convey messages and influence the interpretation of the use of presuppositions. Moreover, all five research have used the theory of presupposition by Yule (1996) and qualitative descriptive methods to identify the types of presuppositions. The studies are used in the current research to gain our

understanding as linguists about presupposition in the communication aspect. Presuppositions play a significant role in communication by establishing context, reducing ambiguity, and conveying additional meaning efficiently. Therefore, the use of presupposition in the daily life of communication, or even in the professional field, can be done effectively through this current study.

As this current study analyzes presupposition in the pragmatic field, the study has found six different types of presupposition, such as existential presupposition (spoken or written assumption), factive presupposition (factual assumption by words), non-factive presupposition (untrue assumption by verbs), lexical presupposition (asserted meaning of assumption), structural presupposition (assumption by true questioning), and counter-factual presupposition (contradictory assumption). Through the analysis of all 70 data that were found in the movie, this current study will uncover the assumptions made in the dialogues throughout the scenes. The dialogues that contain all six types of presupposition can be seen in the findings that can be used for communication purposes.

Data from this research shows that Structural Presupposition is the most dominant type, with a total of 20 data, indicating that sentence structure has a big influence on the complexity of movie characters and narratives. Apart from that, various other types of presuppositions, such as Existential, Factive, Lexical, Non-factive, and Counterfactual Presuppositions, also provide unique contributions to narrative development. These findings provide a deeper understanding of the characters' use of language and thoughts in the movie *Split*, enriching the interpretation and analysis of the movie's work. Thus, this research makes an important contribution to our understanding of how presupposition is used in

building film narratives. As the findings show 70 varieties of data, these data can be used in different context such as in communication and use them to influence readers' or listeners' perspection toward their understanding the conversation and how the understanding can shape the context of communication. Moreover, the current study provides the linguistics aspect in English pragmatics as the analysis of the movie can present the perspective of verbal interaction between language and psychology in the narratives. This can be used for English linguistic students who are interested in the study of presuppositions or English pragmatics.

REFERENCES

- Adelina, C., & Suprayogi. (2020). Contranstive Analysis of English and Indonesian Idioms of Human Body. *Linguistics and Literature Journal* , 1 (1), 21-26. doi: <https://doi.org/10.33365/llj.v1i1.235>.
- Afrianto. (2017). Poem from Linguistic Point of View. Dalam A. Rido, Afrianto, Samanik, D. Amelia, I. Gulö, F. M. Sari, et al., *An Overview of Current Issues in Literature, Linguistics, and Language Teaching* (hal. 13-20). Bandar Lampung: Universitas Teknokrat Indonesia Press.
- Asmawanti. (2019). An Analysis of Presupposition Used in the Movie Crazy Rich Asian by Kevin Kwan. *Alauddin Makassar University Press* , 1-71. doi: <http://repositori.uin-alauddin.ac.id/id/eprint/17651>.
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some Universals in Language Usage*. Cambridge University Press. doi: <https://lib.ui.ac.id/detail.jsp?id=8561>.
- Caniago, Y. (2022). An Analysis of Presupposition Used in Fatherhood Movie: Pragmatics Approach. *Putera Batam University Press* , 1-70. doi: <http://repository.upbatam.ac.id/id/eprint/2582>.
- Clark, H. H. (1996). *Using Language*. California: Cambridge University Press. doi: <https://doi.org/10.1017/CBO9780511620539>.
- Fadilah, R., & Kuswoyo, H. (2021). Transitivity Analysis of Presidential Debate between Trump and Biden in 2020. *Linguistics and Literature Journal* , 2 (2), 98-107. doi: <https://doi.org/10.33365/llj.v2i2.1374>.
- Fithratullah, M. (2021). Representation of Korean Values Sustainability in American Remake Movies. *Teknosastik: Jurnal Bahasa dan Sastra* , 19 (1), 60-73. doi: <https://doi.org/10.33365/ts.v19i1.874>.
- Golosko, M. J. (2010). *An Overview of Qualitative Research Methods*. London: SAGE Research Methods. doi: <https://doi.org/10.4135/9781544364902>.
- Gumperz, J. J. (1982). *Discourse Strategy*. Berkeley: Cambridge University Press. doi: <https://doi.org/10.1017/CBO9780511611834>.
- Hikmah, S. N. (2017). An Analysis of Language Presupposition. *Alauddin Makassar University Press* , 1-37. doi: <http://repositori.uin-alauddin.ac.id/id/eprint/6406>.
- Hudson, G. (2000). *Essential Introductory Linguistics*. Massachusetts: Blackwell Publishers Inc.
- Ivana, P. S., & Suprayogi. (2020). The Representation of Iran and United States in Donald Trump's Speech: A Critical Discourse Analysis. *Linguistics and*

- Literature Journal* , 1 (2), 40-45. doi: <https://doi.org/10.33365/lj.v1i2.293>.
- Kardiansyah, M. Y., & Qodriani, L. U. (2018). English Extracurricular and Its Role to Improve Students' English Speaking Ability. *Retorika: Jurnal Ilmu Bahasa* , 4 (1), 60-69. doi: <https://doi.org/10.22225/jr.4.1.522.60-69>.
- Kiranamita, S., & Samanik. (2021). The Portrayal of Malignant Narcisism in the Villain Characters of Disney Movies. *Linguistics and Literature Journal* , 2 (1), 33-40. doi: <https://doi.org/10.33365/lj.v2i1.623>.
- Kuswoyo, H., & Susardi. (2016). Thematic Progression in EFL Students' Academic Writings: A Systemic Functional Grammar Study. *Teknosastik* , 14 (2), 39-45. doi: <https://dx.doi.org/10.33365/ts.v14i2.60>.
- Kuswoyo, H., Sujatna, E. T., Indrayani, L. M., & Rido, A. (2020). Cohesive Conjunctions and so as Discourse Strategies in English Native and Non-Native Engineering Lecturers: A Corpus-Based Study. *International Journal of Advanced Science and Technology* , 29 (7), 2322-2335. doi: <http://sersc.org/journals/index.php/IJAST/article/view/17970>.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.
- Luciyana. (2020). An Analysis of Presupposition in the Fault in Our Stars Movie. *Putera Batam University Press* , 1-39. doi: <http://repository.upbatam.ac.id/id/eprint/528>.
- Manu, J. G. (2020). Presupposition in Ghanaian and British Newspaper Editorials. *Ghana Journal of Linguistics* , 9 (1), 18-45. doi: <https://doi.org/10.4314/gjl.v9i1.2>.
- Perl, C. (2020). Presupposition, Attitudes, and Why They Matter. *Australasian Journal of Philosophy* , 98 (2), 363-381. doi: <https://doi.org/10.1080/00048402.2019.1621911>.
- Puspita, D., & Amelia, D. (2020). TED-Talk: A Supplement Material to Promote Students' Autonomy in Listening. *ELTIN Journal: Journal of English Teaching in Indonesia* , 8 (2), 91-102. doi: <https://doi.org/10.22460/eltin.v8i2.p91-102>.
- Qodriani, L. U., & Wijana, I. D. (2020). "Drop Your 'Hello!' Here!": Investigating the Language Variation Used in Online Classroom for Tertiary Level in Indonesia. *Proceedings of the International Joint Conference on Arts and Humanities (IJCAH 2020)*. 491, hal. 617-623. Yogyakarta: Advances in Social Science, Education, and Humanities Research. doi: <https://doi.org/10.2991/assehr.k.201201.107>.
- Rido, A. (2015). The Use of Discourse Markers as an Interactive Feature in Science Lecture Discourse in L2 Setting. *TEFLIN (Teaching English as a*

- Foreign Language in Indonesia) Journal* , 21 (1), 90-106. doi: <https://doi.org/10.15639/teflinjournal.v21i1/90-106>.
- Rovita, A., & Gulö, I. (2022). Politeness Strategy of Refusal in the Ellen Show. *Linguistics and Literature Journal* , 3 (1), 48-60. doi: <https://doi.org/10.33365/llj.v3i1.283>.
- Samanik, & Lianasari, F. (2016). Antimatter Technology: The Ridge between Science and Religion toward Universe Creation Theory Illustrated in Dan Brown's Angels and Demons. *Teknosastik* , 14 (2), 18-27. doi: <https://doi.org/10.33365/ts.v14i2.58>.
- Sari, A. P. (2019). A Pragmatic Analysis of Presupposition in Mata Najwa Talk Show "Politik Sarung Ma'ruf Amin". *Muhammadiyah Sumatera Utara University Press* , 1-42. doi: <http://repository.umsu.ac.id/bitstream/123456>.
- Siahaan, C. K., & Mubarak, Z. H. (2020). An Analysis of Presupposition Found in the Guardian News: Pragmatical Approach. *JEE (Journal of English Education)* , 6 (1), 1-8. doi: <https://doi.org/10.30606/jee.v6i1.405>.
- Stainback, S. B., & Stainback, W. C. (1988). *Understanding & Conducting Qualitative Research*. Arlington: Council for Exeptional Children.
- Sugiyono. (2009). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Tang, X. (2019). Pragmatic Presupposition and Its Function in Advertisements: A Case Study of Lancôme. *Proceedings of the 4th International Conference on Contemporary Education, Social Sciences, and Humanities (ICCESSH 2019)* (hal. 1132-1138). Zhengzhou: Atlantis Press. doi: <https://doi.org/10.2991/iccessh-19.2019.252>.
- Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.

APPENDIX

Table 1. *The Dialogues of Presuppositions.*

Type of Presuppositions	Datum
Existential Presupposition	<ol style="list-style-type: none"> 1. Casey Cooke: "What happened to my dad?" 2. Claire: "Where is my phone?" 3. Maria: "Have you seen my keys?" 4. Casey Cooke: "Where is the exit?" 5. Claire: "Casey, is there any hope?" 6. Marcia: "Where did my friend go?" 7. Casey Cooke: "What about the others?" 8. Dr. Fletcher: "Do you have a plan Barry?" 9. Casey Cooke: "Is there anyone here?" 10. Claire: "What if there is no way out?" 11. Marcia: "Who is in charge here?" 12. Claire: "Where is my coat?" 13. Dr.Fletcher: "Do you have any idea Dennis?" 14. Hedwig: "Is there a problem?" 15. Dr.Fletcher: "Where is the proof?"
Factive Pressuposition	<ol style="list-style-type: none"> 1. Dr. Fletcher: "Claire, you know that you did this." 2. Dennis: "I regret what happened." 3. Dr. Fletcher: "It's clear that he's lying." 4. Casey Cooke: "I realized it was too late." 5. Dr. Fletcher: "I'm glad you understand." 6. Dennis: "I noticed she was upset." 7. Casey Cooke: "I found out the truth." 8. Dr. Fletcher: "I'm aware of the risks." 9. Dennis: "It's surprising that he left."

	10. Casey Cooke: "I discovered the secret."
Lexical Presupposition	<ol style="list-style-type: none"> 1. Dennis: "I stopped seeing my therapist." 2. Dr. Fletcher: "He began to worry." 3. Casey Cooke: "She continued her search." 4. Dr. Fletcher: "They ceased operations." 5. Dennis: "He managed to escape." 6. Casey Cooke: "She kept her promise." 7. Dennis: "He finally arrived." 8. Dr. Fletcher: "She resumed her duties." 9. Dennis: "They halted production." 10. Casey Cooke: "He persisted in his efforts." 11. Dr. Fletcher: "She maintained her stance." 12. Dennis: "He started a new project."
Structural Presupposition	<ol style="list-style-type: none"> 1. Dr. Fletcher: "When you retire or pass on?" 2. Dennis: "Are you ready for it?" 3. Casey Cooke: "Where did you go?" 4. Claire: "Why did you do that?" 5. Marcia: "What are you thinking?" 6. Hedwig: "How could you say that?" 7. Dr. Fletcher: "Have you seen him?" 8. Casey Cooke: "Why is he here?" 9. Dennis: "When will it stop?" 10. Marcia: "What should we do now?" 11. Casey Cooke: "Is it really you?" 12. Dr. Fletcher: "How do you know?" 13. Claire: "When can we leave?" 14. Dennis: "Where is it hidden?" 15. Dr. Fletcher: "What did you find?" 16. Hedwig: "How did he escape?" 17. Casey Cooke: "Why should we trust you?"

	<p>18. Dennis: "When did you decide that?"</p> <p>19. Casey Cooke: "What will happen next?"</p> <p>20. Dr. Fletcher: "How can we help?"</p>
<p>Non-Factive Presupposition</p>	<p>1. Casey Cooke: "He pretended to be asleep."</p> <p>2. Marcia: "She imagined a better life."</p> <p>3. Dennis: "He acted as if he cared."</p> <p>4. Casey Cooke: "She faked her illness."</p> <p>5. Dennis: "He dreamed of success."</p> <p>6. Dr. Fletcher: "She assumed it was true."</p> <p>7. Dennis: "He envisioned a future."</p> <p>8. Casey Cooke: "She supposed it was real."</p>
<p>Counter-Factual Presupposition</p>	<p>1. Casey Cooke: "If he had been here, he would have helped."</p> <p>2. Dr. Fletcher: "If only I had known."</p> <p>3. Dennis: "Had I been there, things would be different."</p> <p>4. Casey Cooke: "If she had tried, she might have succeeded."</p> <p>5. Dr. Fletcher: "If they had listened, this wouldn't have happened."</p>