

## A Pragmatic Analysis of Presuppositions In Moana 2

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### Abstrak

Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis praanggapan yang terdapat pada tuturan tokoh dalam film Moana 2 serta mendeskripsikan makna praanggapan dalam transkrip film tersebut. Pendekatan yang digunakan adalah penelitian kualitatif dengan metode deskriptif dan teknik analisis data. yang mencakup langkah-langkah: Organizing and Familiarizing, Coding and Reducing, serta Interpreting and Representing. Data penelitian ini berupa tuturan tokoh Moana, Maui, serta tiga kru lain, yaitu Kele, Moni, dan Loto dalam naskah Moana 2 yang mengandung praanggapan. Teori praanggapan yang digunakan adalah teori Yule, yang meliputi Praanggapan Eksistensial, Praanggapan Faktif, Praanggapan Leksikal, Praanggapan Struktural, Praanggapan Non-Faktif, dan Praanggapan Kontra-Faktual. Hasil analisis data menunjukkan terdapat lima jenis praanggapan dalam naskah film tersebut, dengan praanggapan eksistensial menjadi jenis yang paling dominan, yaitu 44% dari total 34 data. Selanjutnya, praanggapan struktural ditemukan sebanyak 23%, diikuti oleh praanggapan faktif 15%, praanggapan leksikal 9%, dan praanggapan kontrafaktual 9%. Penelitian ini memberikan pemahaman tentang penggunaan praanggapan dalam tuturan film dan kontribusinya dalam membangun makna.

**Kata Kunci: Praanggapan, Film, Moana**

### Abstract

*This study aims to identify the types of presuppositions found in the speech of the characters in the movie Moana 2 and describe the meaning of presuppositions in the transcript of the movie. The approach used is qualitative research with descriptive method and data analysis technique which includes steps: Organizing and Familiarizing, Coding and Reducing, and Interpreting and Representing. The data of this study are the speech of Moana, Maui, and three other crew members, Kele, Moni, and Loto in the Moana 2 script that contain presumptions. The theory of presumption used is Yule's theory, which includes Existential Presumption, Factive Presumption, Lexical Presumption, Structural Presumption, Non-Factive Presumption, and Counter-Factual Presumption. The results of data analysis show that there are five types of presumption in the movie script, with existential presumption being the most dominant type, which is 44% of the total 34 data. Furthermore, structural presumption is found as much as 23%, followed by factive presumption 15%, lexical presumption 9%, and counterfactual presumption 9%. This research provides an understanding of the use of presupposition in movie speech and its contribution in constructing meaning.*

**Keywords: Presupposition, Movie, Moana**

## Introduction

Interaction, especially communication, is a fundamental part of human life, as language serves as the primary tool in conveying messages. (Lewar et al., 2023), explain that most human social interactions in communication are heavily influenced by language. (Md. Mahroof Hossain, 2021), adds that communication interaction is a social exchange where language is used systematically and reciprocally. Communication is crucial in daily activities, supporting human relationships and connections. As (Askarizad & He, 2022), explains, social interaction is defined as a relationship between two or more people that generates reactions in every interaction, consciously performed by the involved parties. Through language, people can create both positive and negative relationships, depending on how it is used.

However, communication is not solely about building good relationships or conveying clear messages. In many interactions, the information given may not be explicitly conveyed, which leads to misunderstandings. (Shabilla, 2024), highlights that while the goal of communication is to deliver messages clearly, listeners often interpret the speaker's message in ways that differ from the speaker's intention. (Hutaauruk, 2017), further explains that communication is vital in personal relationships, and when communication differs between individuals, it can lead to disadvantageous situations. To achieve effective communication, the speaker and listener must share a common understanding of the message conveyed. The assumptions made in communication, whether correct or incorrect, depend on how the speaker conveys information and how the listener interprets the language used by the speaker.

Pragmatics is a branch of linguistics that studies the meaning of language based on context, examining how speakers convey meaning and how listeners interpret it (Yule, 2022). It focuses on the relationship between language and its users, considering factors such as the time, place, situation, and the participants involved in communication, all of which shape how an utterance is understood (Shabilla, 2024). Pragmatics is crucial because not all meanings are explicitly stated in language; some meanings are implied and can only be understood through context (Yule, 2022). These implicit meanings are often referred to as presuppositions, which are assumptions the speaker makes about shared knowledge or background information that the listener is expected to accept as (Prasatyo et al., 2023). Yule (Ambarita & Johan, 2022) defines presupposition as a meaning assumption that is considered to be true prior to the utterance. These assumptions are often based on prior knowledge and can lead to the listener inferring additional information that the speaker has not directly stated ((Wulandari & Setyowati, 2022); (Fitriani & Johan, 2023)). According to (Hutaauruk et al., 2022), presupposition allows the speaker to convey information indirectly, relying on the listener's existing knowledge to complete the meaning. This concept of presupposition is vital in understanding how language operates in communication, particularly when the intended meaning is not explicitly stated but inferred through context.

Presupposition can be warned correctly if observed from the context of the utterance, which means that not all conversation topics can be assumed by the speaker, if the speaker assumes an utterance but the previous information or previous knowledge is not known by the listener, there will be a communication misunderstanding, so that the communication goal made by the speaker is not achieved (Igiri et al., 2022). Context is needed in providing assumptions, where context and utterances have a close bond in pragmatics studies, both of them cannot be separated. (Dey, 2017) cited in (Bayeck, 2022), explains that context involves all knowledge or information intended to characterize an entity. (Askarizad & He, 2022) Explains that In communication, context plays an important role and greatly influences the other person's understanding of the speaker's intention. Utterances containing implicit meaning can be found through direct communication interactions or conversations in everyday life and also documented in movies.

A Movie is a story or event recorded in video form and shown on television, cinema, theater, and other media whose main purpose is to entertain the audience (Tang & Wei, 2023). In building the atmosphere in a movie, the role of each character needs to be played well. The character development

of each communication interaction scene brings the audience into the atmosphere of the movie so that the message to be conveyed to the audience can be received well (Marscha & Lesmana, 2022). Dialogue or interaction of three or more characters can make the plot more interesting and the audience can feel the atmosphere, which means that every utterance in the movie has an important role in attracting the interest of the audience. The large numbers of utterances contained in the movie make it possible to use it as an object of language research, as explain by (Askarizad & He, 2022), that the emergence of language can be seen through dialogue or conversation in the movie. The language used in a movie depends on the type or genre of the movie, such as horror, comedy, romance, action, adventure, and so on.

Movie is presented with good visuals and audio so that the audience can enjoy every moment of interaction between the characters. Many utterances in the movie contain implied meanings so that listeners can freely interpret the meaning of the utterances, this makes it possible for utterances in movies to be analyzed in pragmatic studies. As explain by Yule cited in (Haryati, 2022), Pragmatics is closely related to the study of the meaning communicated by a speaker or writer and interpreted by a listener or reader. Through the movie's visuals, the audience can clearly see the context of the conversational interaction, namely the time, place, and who is involved in the interaction that contains several utterances in it. Several moments of interaction between characters in the movie, namely in the dialogue, contain miscommunication in it, so that the viewers are also invited to think about what is meant by the character's utterance (Ramadhani & Mustikawati, 2023). However, the problem is miscommunication between characters of the movie can be caused by both the speaker and the listener not having the same thoughts in concluding the presumption from the utterance. (Haryati, 2022), explains the difficulty in concluding a critical point of view in a utterances contained in a movie that contains prejudice, due to a lack of understanding of the triggers for the emergence of prejudice in every utterances in the movie. There are many hidden meanings that actually add information or provide new perspectives on the movie contained in the utterances between characters which can also support the storyline to be more interesting and the atmosphere in the movie is also built the audience into the story, the audience is also more challenged to follow every resolution of a movie's conflict.

One of the movies that can be analyzed is Moana 2 which is an adventure genre. One of Disney's movies, Moana 2, which can be said to be very booming and has a good rating, can be watched by all ages. One of the soundtracks from Moana 2 entitled "Beyond" went viral on social media, making some people curious about the movie. The movie Moana 2 begins with the story of Moana who is 19 years old and at her young age is appointed as a leader in her village, but during the inauguration, Moana and the other residents are surprised by a fire that suddenly burns the roof of their hut. Actually, it was a sign given to Moana, that she had to go find Motufetu Island to unite the tribes separated by the curse of the god Nalo. Because she felt unable to do it alone, Moana asked for advice and messages from her family and from the Spirit of the Chieftain who had disappeared. Moana and her 3 crew members met the half-human god Maui and faced various challenges in their adventure.

This movie gives a pretty good impression among movie lovers and this movie has a good moral message to its audience to keep moving forward and not give up in achieving their dreams even though there are many obstacles that try to hinder them. The meaning of each utterances in Moana 2 movie can be known by looking at the intention of the speaker, there are also hidden meanings that add new perspectives to this movie. These meanings are not the meanings intended by the speaker but it give rise to other statements that can add new information that supports the development of the storyline and character development in the movie. These statements are not said explicitly so that several characters have different assumptions that can lead to different understandings, this occurs in several moments or scenes in the movie. For Example the utterances from Maui's Character "*Where's Moana?*" which the presupposition meaning is "*Moana is gone*" build the atmosphere into nerve-racking. Therefore, it would be very interesting if the utterances in this movie were analyzed in the concept of pragmatics, especially presupposition so that we can interpret the utterances in terms of linguistics and its context. (Haryati, 2022), explains that Presuppositions have the potential to

interpret the meaning, message or even hidden motives in a conversation. (Pranowo, 2020), explains that in interpreting a language from a pragmatic perspective, context is needed. Social context is one of the contexts that concerns the environmental background that can influence the meaning of a speech, it should be emphasized that context cannot be separated from pragmatics.

The Moana 2 movie attracted the attention of many people after the Moana movie in 2016 was successful and achieved high ratings. Social media is one of the key media for something to go viral, on social media people can share or post their favorite scenes that show interactions between characters, namely dialogue or conversations between three or more people in a movie in order to attract the attention of others who see it, but many audiences do not realize that some of the utterance between characters in the Moana 2 movie has a hidden meaning that gives rise to several additional statements that support the course of the movie's plot. In addition, what makes the film Moana 2 interesting is because this film is rich in Polynesian cultural elements that support every interpretation of the meaning of the speech of the characters in Moana 2 not only in terms of linguistic context but also in terms of non-linguistic context, changes in the way of speaking and word choice that provide clues about the transformation of the characters in the Moana movie in 2016, and this movie has a good rating. Therefore, the researcher wants to analyze the meaning of presuppositions in the Moana 2 movie and present the meaning of each utterance so that hidden meanings and statements that are not intended but support the plot of the film can be known.

Previous studies on presupposition in movies have predominantly focused on genres like horror and drama, where presuppositions are used to build suspense or support the atmosphere of the narrative. For example, (Umar et al., 2018), conducted a pragmatic analysis of presupposition in *The Conjuring*, where lexical presupposition was the most dominant, contributing to the eerie atmosphere of the horror genre. Similarly, (Pramesti & Dieni, 2023), analyzed the *Encanto* movie script, highlighting structural presuppositions as the most common type, particularly in interrogative utterances, which conveyed additional information and deepened the narrative. These studies show how presupposition can reveal hidden meanings in films, but they primarily focus on genres that evoke strong emotional reactions like fear or tension.

Unlike prior studies on presuppositions in horror or drama genres, this study explores presuppositions in a family-oriented animated film, *Moana 2*, which offers rich cultural and narrative elements. While presupposition has been analyzed in films that are designed to create suspense or fear, family-oriented animated movies, especially those rich in cultural elements like *Moana 2*, have not been sufficiently explored in terms of presupposition. This study presents a fresh approach by examining how presuppositions work in a more light-hearted, culturally immersive, and morally grounded context, offering insights into how presuppositions contribute to character development, plot advancement, and emotional engagement in a family movie.

In this research, the meaning and assumptions behind the utterances in *Moana 2* will be analyzed using (Yule, 2022), framework on presupposition, which divides presupposition into types such as Existential Presupposition, Factual Presupposition, Lexical Presupposition, Structural Presupposition, Non-Factive Presupposition, and Counter-factual Presupposition. By providing a detailed analysis of presupposition in the interactions between characters, this study will reveal how implicit assumptions support the storyline and emotional depth of the movie. Based on this gap in the existing literature, the researcher is interested in conducting the study titled "Presupposition of The Meaning in Moana 2 Movie", which aims to explore the unique role presupposition plays in a family-friendly animated film.

## Method

In this research, a qualitative design is employed, where the data is explained and described using words rather than numbers or calculations. According to (Denzin, & Lincoln, 2011), cited in (Creswell., 2018) , qualitative design aims to understand and interpret a phenomenon based on the

meanings attributed to it. This approach allows the researcher to present data supported by theoretical evidence. The data in this research will be treated as documentation, as Kisno et al. (2019) explain, including sources like public records, textbooks, films, diaries, and reports.

The research adopts a descriptive approach, where the researcher will explain and interpret the data in a detailed and clear manner. (Hirose & Creswell, 2023), define the descriptive method in qualitative research as an analytical approach that stays close to the data, using limited frameworks and interpretations to explain it and categorize information into themes. The primary data collection method in this study is through documentation, which, as (Ary, D et al., 2010), suggest, allows researchers to gain a comprehensive understanding of the phenomenon under study by analyzing documents.

In collecting data through documentation, the researcher follows several steps: (1) The researcher watches the *Moana 2* movie; (2) The researcher reads the *Moana 2* movie script; (3) The researcher identifies and marks the utterances of the characters—Moana, the ship's crew, and Maui; (4) The researcher classifies these utterances into presupposition categories. To categorize the utterances as presupposition, the researcher uses (Yule, 2022), framework, which identifies six types of presupposition: Existential, Factual, Lexical, Structural, Non-Factive, and Counter-factual. Each utterance is transcribed, marked, and coded manually based on these six presupposition types. The categorization process is reviewed by two linguistic experts to ensure the validity of the classification. This peer-review process adds an extra layer of verification to ensure that the data is accurately categorized and that the findings are reliable.

By applying this systematic approach to data collection and analysis, the research ensures that the presuppositions identified in the *Moana 2* movie script are classified in a methodical and transparent manner, supported by theoretical frameworks and validated by linguistic experts.

## Data Analysis

In this section, the researcher analyzes the types of presuppositions found in the utterances of five characters in the *Moana 2* movie: Moana, Maui, and three ship crew members—Moni, Kele, and Loto. The analysis also delves into the meanings of the presuppositions in those utterances, categorizing them into various presupposition types.

### 1. Existential Presupposition

Existential is how presupposition is used to state the existence or presence of something. The characteristic of existential presupposition is that the utterance uses Article/Noun Phrase "The, A/An, There, This, That, Those, These" and possessive pronouns "My, Your, Their, Our, Her, His, Its) and words that indicate ownership.

#### Data [4]

00:08:14 – 00:08:34

Simea : Where are we going?

Moana : *This is a place of our ancestors.* (as Simea explores) Where I learned our people are voyagers...where Gramma showed me who we are.

#### Data Analysis [4]

- a. This is a place of our ancestors (= p)
- b. The ancestors had a place (= q)

$p \gg q$

The utterance is classified as existential presupposition because it shows that the speaker mentions the existence of a place, namely the place where the ancestors used to be. In addition, the use of the article "a" and the Possessive Pronoun "our" in this utterance shows the characteristics of Existential Presupposition. The situation of this utterance is when Moana takes her sister, Simea, to a place and explains the story of her journey.

## 2. Factive Presupposition

Factive presupposition is an assumption that emphasizes facts or truth. In this case, the assumption concluded by the reader or listener is concluded as a fact. The characteristics of factive presupposition are the use of verbs such as, "Know", "Realize", "Regret", "Odd", and "Be Aware".

### Data [18]

00:15:38 – 00:15:50

Tautai Vasa : Returning Te Fiti's heart was the beginning, you must brave the storm, reconnect our people, find Motufetū.

Moana : *But I don't know how to reach it...*

### Data Analysis [18]

- a. I don't know how to reach it...(= NOT p)
- b. Motufetu is difficult to reach (= q)  
NOT p >> q

The utterance (a) "I don't know how to get there" is included in the factual presupposition because it shows a statement or information that has been confirmed by the speaker's utterance that (b) "Motufetu is not known how to get there". In addition, the use of the word "know" in the utterance shows the characteristics of Factual Presupposition. In the sentence form (a) is negative which then the presupposition (b) is positive, this shows that in the presupposition even though the utterance is negative, it will not change the meaning of the presupposition in the utterance. The situation in this utterance when Moana meets their grandmother in a dream and their grandmother gives Moana the task of finding Motufetu Island and Moana seems doubtful and confused with the mission given by her ancestors.

## 3. Lexical Presupposition

Lexical presupposition is an assumption where another meaning in a sentence/utterance can be understood, the other meaning explained here is the meaning that is not actually emphasized in the sentence/utterance. Lexical presupposition characteristics are the use of the words "again", "stop", and "start".

### Data [21]

00:09:09 – 00:09:39

Moana : Before Maui stole Te Fiti's heart... *and we stopped voyaging...* Tautai Vasa wanted to connect our island to all the people of the entire ocean... because together, what we can do, how far we all can go... it's endless. (then) And now that I'm a wayfinder, it's my job to continue what he started... And this... this is my first clue how...

### Data Analysis [21]

- a. We stopped voyaging (= p)
- b. We used to voyaging (= q)  
p >> q

The utterance is classified as lexical presupposition because there is a meaning that is not emphasized by the speaker, but can emphasize other meanings that arise from the utterance. Sentence (a) "We stopped voyaging" has the presupposition that (b) "We used to voyaging", Moana's utterance explains a previous incident that occurred before another incident occurred. In addition, the use of "stop" shows the characteristics of lexical presupposition. The situation in this utterance occurs when Moana tells her journey in completing a mission from her ancestors to her little sister, Moana's utterance (a) provides another meaning that adds information or statements about the events that happened to them previously, Moana's utterance (a) provides a double meaning that in addition to information about stopping their voyage, the utterance also provides information that they previously sailed

## 4. Structural Presupposition

Structural Presupposition is a presupposition about information that is considered true based on the sentence structure. The characteristic of Structural presupposition is the use of WH Questions (What, When,

Where, Why, Who, How).

#### Data [24]

00:03:31 – 00:03: 41

Moana: You sweet beautiful chicken! This is amazing! Ahhh!... *What are you waiting for?! Let's go home!*

#### Data Analysis [24]

- a. What are you waiting for?(= p)
  - b. You just stay in place (= q)
- $p \gg q$

The utterance is classified as a structural presupposition because in the utterance (a) "What are you waiting for?" there is presupposition information that (b) "You just stay where you are". The presupposition that gives rise to the structural presupposition in Moana's utterance is Wh-Question, namely "What" is asked about a situation. The situation in the utterance is when Moana is about to leave, but Moana's pets, namely the characters HeiHei and Pua, do not follow Moana walking so that Moana utters the utterance.

### 5. Counter-Factual Presupposition

Counter-Factual Presupposition is an assumption given about something that is not in accordance with the facts and even contradicts what is actually true. The characteristic of Structural presupposition is the use of the sentence structure If + Clause or what is commonly known as conditional sentences.

#### Data [32]

00:08:45 – 00:09:07

Simea : How long did it take?

Moana : Uh... few weeks.

Simea : WEEKS?! That's longer than forever.

Moana : I know. But it was important... And *if I hadn't gone... I never*

*would've become a wayfinder...* Like our ancient chiefs. Like the last great navigator, Tautai Vasa.

#### Data Analysis [32]

- a. *And if I hadn't gone...* I never would've become a wayfinder. (= NOT p)
  - b. I went, I become a wayfinder (= q)
- NOT  $p \gg q$

The utterance (a) "And if I hadn't gone... I never would've become a wayfinder." is classified as a counterfactual presupposition because it shows that the speaker's statement is the opposite of what actually happened, so that the presupposition (b) "I went, I become a wayfinder" appears. In addition, the use of the conditional structure 'if' shows the characteristics of a counterfactual presupposition. In the utterance form (a) is negative and the presupposition (b) is positive, this shows that in the presupposition even though the utterance is negative to positive, it will not change the meaning of the presupposition in the utterance. The situation in this utterance is when Moana tells her little sister about her adventures in completing the mission of their ancestors.

#### Data Interpretation

Table 1. Data Interpretation

NO	Utterances	Time	Meaning	Types of Presupposition
1	1. Kele: I'm gonna eat <i>this chicken</i>	00:06:3 - 00:06:49	I saw a chicken	<b>Existential Presupposition</b>
	2. Moana: but Dad... That island		There is an island	
	3. Moana: I just have to figure out how to find those stars	00:07:06 – 00:07:44	Those are stars there	
	4. Moana: This is a place of our ancestors	00:08:14 - 00:08:34	The ancestors had a place	

	5.	Moana: Like our ancient chiefs. Like the last great navigator, Tautai Vasa	00:08:46 - 00:09:06	We have ancient leaders, great navigators and Tautai Vasa	
	6.	Moana: Tautai Vasa wanted to connect <i>our island to all the people of the entire ocean</i>	00:09:09 - 00:09:39	We have island and there are many people in the entire ocean	
	7.	Moana: this is my first clue how...		I have a clue	
	8.	Maui: Now open the portal to the island	00:10:28 – 00:10:40	There is a portal path to the island	
	9.	Moana: Well, eat up! <i>We don't want the pork getting cold</i>	00:12:15 – 00:12:23	There is pork provided for meals	
	10.	Moana: Motufetū, <i>the island I have to find is Motufetū.</i>	00:16:10 – 00:16:22	There an island named Motufetu	
	11.	Moni: In a <i>terrible storm... of a powerhungry god... Nalo...</i>	00:16:48 – 00:16:56	There is a terrible storm from a power-hungry god	
	12.	Moana: A fire in the sky... He wants me to follow it...	00:17:28 – 00:17:56	There is a fire in the sky that shows the way	
	13.	Moana: It's the other side of the ocean	00:23:20 – 00:23:29	The ocean has another side	
	14.	Moana: Loto! <i>I'd like you on the crew.</i>	00:23:43 – 00:23:53	I have a crew	
	15.	Moni: <i>The tattoo moves.</i> The tattoo moves!	00:45:36 – 00:45:40	There is a tattoo	
2	1.	Moana: I don't even know what it's made of		That thing is made of something	<b>Factive Presupposition</b>
	2.	Moana: I don't know why we haven't found them yet	00:07:06 – 00:07:44	We haven't found those people yet	
	3.	Moana: I don't know how to reach it...	00:15:38 – 00:15:50	Motufetu is not known how to reach it	
	4.	Moana: Wait... <i>I don't</i>	00:15:51 –	It is very far	

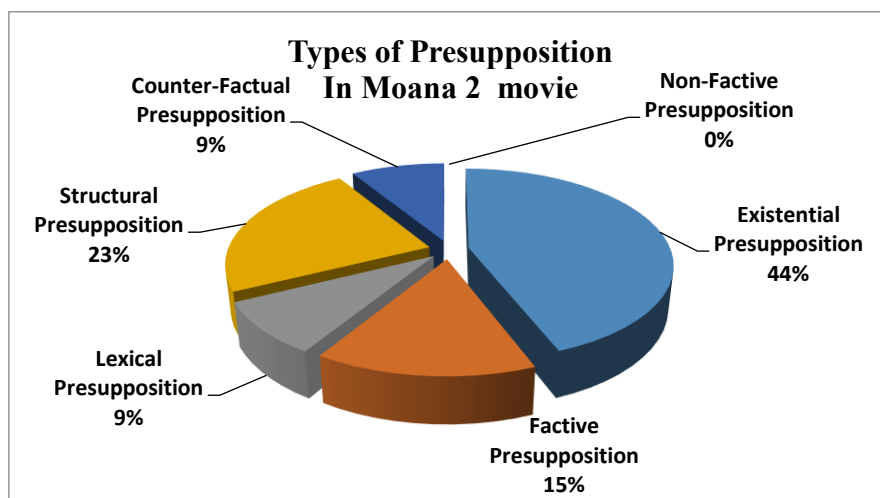
	<i>even know how far it is...</i>	00:16:01		
	5. Moana : <i>I think I know someone else kinda like that...</i>	00:24:43 – 00:24:56	Moni is an expert in all old stories, very strong, and has beautiful hair	
3	1. Moana: We stopped voyaging	00:09:09 – 00:09:39	We used to voyaging	<b>Lexical Presupposition</b>
	2. Moana: ...gotta stop doing that.	00:12:15 – 00:12:23	I always do that	
	3. Maui: Don't worry, come on, you know me, I'll get us out of here... <i>No, I don't need her to save me... again...</i>	00:29:10 – 00:29:19	She saved me before	
4	1. Moana: <i>What are you waiting for?</i>	00:03:31 – 00:03:41	You just stay in place	<b>Structural Presupposition</b>
	2. Moana: Where are my... people...?	00:14:28 – 00:15:21	My people are missing	
	3. Moana: ....Wait... <i>where's the farmer?</i>	00:30:39 – 00:30:55	The farmer disappeared	
	4. KELE : Ow! <i>When will the canoe stop moving?</i>	00:30:39 – 00:30:55	The canoe keep moving	
	5. Kele: HELLO?! We're still jelly! <i>How're we gonna beat that?</i>	00:39:31 – 00:39:52	We can't beat that	
	6. Moana: Okay! <i>Where do we get the toxin for the clam?</i>	00:40:42 – 00:40:53	We want to give toxin to the clams	
	7. Kele: <i>How do we shoot a ganglion</i> if we don't know what it looks like?	00:42:00 – 00:42:07	We want to shoot a ganglion	
	8. Maui: Boat snack!..Boat snack.... <i>Where's Moana?</i>	00:47:05 – 00:47:10	Moana is gone	
5	1. Moana: <i>And if I hadn't gone...</i> I never would've become a wayfinder.	00:08:45 – 00:09:07	I went, I become a wayfinder	<b>Counter-Factual Presupposition</b>
	2. Moana: <i>if he ever shows up, you grab him by the ear and tell him that.</i>	00:09:39 – 00:09:51	He doesn't show up right now and you can't hold his ear	
	3. Moana : Guys, <i>the ancestors wouldn't have called, if we couldn't do this...</i>	00:57:22 - 00:57:29	The ancestors call, we can do this	

Through the interpretation of the data, it can be found the types of presupposition that appear and show the number of utterances that appear in each type of presupposition contained in the utterances of the five characters, namely, Moana, Maui, and Moni, Kele, Loto as 3 ship crews. So the percentage of the number of utterances containing presuppositions that have been analyzed can be described in the form of a

chart. Through the chart, it can be seen that Existential Presupposition is the most dominant type of presupposition, namely 44%, followed by Structural Presupposition 23%, Factive Presupposition 15%, Counter-Factual Presupposition and Lexical Presupposition have the same percentage value, namely 9% and Non-Factive presupposition was not found in the analysis so that the percentage value is 0%.

The dominance of existential presupposition in *Moana 2* reflects the film's heavy focus on world-building and cultural context. Similar findings have been noted by Pramesti & Dieni (2023), who observed a prevalence of existential presuppositions in films with strong cultural narratives. Furthermore, the lexical presupposition found in Moana's dialogue aligns with Shabilla's (2024) study, which emphasized how lexical items contribute to implicit meaning in character-driven narratives.

In conclusion, the use of presuppositions in *Moana 2* not only shapes the narrative but also enhances the cultural depth and emotional resonance of the story. These presuppositions, through their varied forms, underscore the importance of implicit meaning in storytelling, enriching the audience's understanding of the characters and their journey.



### Finding

In this section, the researcher described the results of the analysis findings that had been discovered in accordance with the research problem, namely the types of presupposition found in the utterances of the five characters in the *Moana 2* movie—Moana, Maui, and Moni, Kele, and Loto as the three ship crew members—followed by an explanation of the meaning of the presuppositions contained in the utterances that had been grouped based on their types. From the analysis that had been carried out, it was found that of the six types of presuppositions proposed and further developed by (Yule, 2022), five types of presupposition appeared in the utterances of the five characters.

From the five types of presuppositions used by the characters Moana, Maui, and the ship crew in the *Moana 2* movie, the researcher found that the most dominant type was Existential Presupposition, with 15 data entries (44%). The second most frequent was Factive Presupposition, with 5 data entries (15%). The third was Lexical Presupposition, with 3 data entries (9%). The fourth was Structural Presupposition, with 8 data entries (23%) of the total data. The fifth was Counter-Factual Presupposition, which had 3 data entries (9%) of the total, and the type of Non-Factive Presupposition was not found in the utterances of the five characters. The overall data of presuppositions found in the *Moana 2* movie were presented in the table below.

**Tabel 2. Findings Types of Presupposition**

No	Types of Presupposition	Frequency	Percentage
1	Existential Presuppositon	15	44%

2.	Factive Presupposition	5	15%
3	Lexical Presupposition	3	9%
4	Structural Presupposition	8	23%
5	Non-Factive Presupposition	0	0%
6	Counter-Factual Presupposition	3	9%
<b>TOTAL</b>		<b>34</b>	<b>100%</b>

Based on the results of the analysis of each presupposition produced, it could be said that each utterance had a meaning that the speaker wanted to convey to the interlocutor. The meaning of the presupposition provided an implied meaning within an utterance. Each presupposition could depend on the conditions or situations when the speaker conveyed it. Presupposition dealt with meaning according to the initial information given in each utterance so that the implied meaning could be analyzed. From the research conducted, Existential Presupposition was the most used among the meaningful utterances in the *Moana 2* movie; the explanation of the existence of something was the most dominant. This was quite in accordance with the storyline of the movie, which focused on Moana's adventures in her mission to find Motufetu Island—an adventure that involved the existence of many things as clues to completing her mission.

The second most common type of presupposition was Structural Presupposition, which meant a type of presupposition that provided an additional statement derived from a question utterance. The third most dominant was Factive Presupposition, which referred to a presupposition that offered an additional statement based on factual information according to the speaker's thoughts and perspectives about what was experienced and then expressed in an utterance. Next was Lexical Presupposition, which referred to a presupposition that provided an additional statement derived from an utterance whose meaning was not emphasized by the speaker and was expressed either before or after an event occurred. Lastly, the type of Counter-Factual Presupposition was found, which referred to a presupposition that provided an additional statement derived from an utterance stating an assumption about a situation or condition.

In addition, the type of Non-Factive Presupposition was not found in the utterances of the five characters. Non-Factive Presupposition referred to a meaning that showed untruth within an utterance—imaginary or fictional content that did not actually happen. This showed that, based on the analysis, the five characters did not produce utterances that were imaginary or untruthful. This aligned well with the message conveyed through the movie—that achieving goals required hard work and staying focused. The character Moana illustrated this message through her utterances, consistently showing focus rather than daydreaming.

## Discussion

In this section, the researcher discussed the research that had been conducted based on the research problem, namely the types of presupposition found in the utterances in the *Moana 2* movie. In this research, the researcher chose the utterances of the main characters in the *Moana 2* movie, namely Moana, Maui, and Moni, Kele, and Loto as the three ship crew members. These five characters had the most screen time in the *Moana 2* movie, and there were utterances that contained presupposition meanings that supported the movie's storyline. This research used a qualitative method with a descriptive approach so that the data studied could be presented in a series of words to provide a detailed explanation of the presupposition findings.

This research used Yule's theory, which was originally put forward in 1996 and later redeveloped by (Yule, 2022). According to this theory, there are six types of presuppositions: Existential Presuppositions, Factual Presuppositions, Lexical Presuppositions, Structural Presuppositions, Non-Factual Presuppositions, and Counter-Factual Presuppositions. Through Yule's theory, the types and meanings of presuppositions in an utterance could be identified based on the explanation of the characteristics of each type of presupposition and how each type provided another

meaning or additional statement from an utterance.

Through the findings of the data that had been presented previously, it could be seen that Existential Presuppositions were the most dominant, while Non-Factive Presuppositions were not found in the utterances of the five characters. Thus, this research explained the types of presuppositions in the utterances of the five characters in the *Moana 2* movie and how the presuppositions of meaning were interpreted to produce other meanings and add statements whose truth could be inferred from previous utterances.

## Conclusion

The researcher presented the conclusion of the study entitled "Presupposition of Meaning in the *Moana 2* Movie". Based on the results of the analysis of presupposition meanings in the *Moana 2* movie, the author concluded that the most dominant presupposition type found was existential presupposition, followed by structural presupposition, factive presupposition, lexical presupposition, and counterfactual presupposition. This was evidenced by the discovery of 34 types of presupposition utterances identified by the author. Notably, no non-factive presupposition was found in the *Moana 2* movie, suggesting that no utterances in the film conveyed untruths or misconceptions about facts. Through the analysis of presuppositions and their meanings, it was found that each utterance in *Moana 2* supported the movie's storyline and pragmatic meaning. Presuppositions played a significant role in building the atmosphere and enriching the plot, making it more engaging. The use of presupposition allowed characters to convey many messages succinctly, using speech that carried double meanings rather than relying on lengthy explanations.

This research contributes to pragmatic studies by illustrating how presuppositions influence narrative and character development in animated films. The findings also provide valuable insights for teaching pragmatics and discourse analysis in language education. Presuppositions, as a key element of implied meaning, offer a rich area for further exploration, particularly for students in the fields of language education and linguistics. It is essential to pay careful attention to the characteristics of speech containing presuppositions in order to draw accurate conclusions about their meaning. In addition to contributing to theoretical understanding, this study has practical implications for language learning and teaching. By examining how presuppositions work in film dialogue, educators can enhance students' understanding of pragmatic meaning and improve their ability to interpret indirect communication in real-life interactions. Future research could explore presuppositions in other genres, such as comedy or action films, or investigate cross-cultural variations in pragmatic assumptions, providing further insight into how presuppositions function in diverse linguistic and cultural contexts.

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