

CHAPTER V

CONCLUSION & SUGGESTION

A. Conclusion

This study investigated presuppositional meanings in the lyrics of eight songs from Sewerperson's *Face Eater* album (2020) using George Yule's (1996) theory of presupposition and Levinson's (1983) framework of presupposition triggers. In response to the first research question, the analysis identified all six types of presupposition proposed by Yule (1996) in the selected lyrics.

A total of 269 presuppositions were found across the album. Existential presupposition emerged as the most dominant type, constituting 68.8% of the data, followed by structural presupposition at 13%, lexical presupposition at 10%, factive presupposition at 5.2%, non-factive presupposition at 1.9%, and counterfactual presupposition at 1%. These results indicate that the lyrics heavily rely on assumptions concerning the existence of entities, emotional states, and shared background information because existential presuppositions, which assume the existence of specific objects, places, body parts, and internal conditions such as "my bones," "my room," or "the cold," vastly outnumbered the other types. This dominance suggests that the artist frequently presents personal experiences and surroundings as already existing and known to the listener, thereby creating an intimate narrative that does not need to establish basic facts but instead builds directly upon them. Structural presuppositions further reinforce this reliance by embedding assumed shared knowledge

through question forms and temporal structures, allowing the speaker to focus on emotional reflection rather than explicit description.

Regarding the second research question, the presupposition triggers were realized systematically according to Levinson's (1983) classification. Definite descriptions served as the most frequent trigger, primarily generating existential presuppositions. Factive predicates triggered factive presuppositions, while change of state verbs and iteratives were mainly responsible for lexical presuppositions. WH-questions predominantly activated structural presuppositions, implicative verbs realized non-factive presuppositions, and counterfactual conditionals triggered counterfactual presuppositions. Overall, these linguistic triggers enable the artist to embed implicit assumptions within the lyrics, allowing emotional depth and personal introspection to be conveyed through taken-for-granted meanings rather than explicit statements.

In conclusion, the *Face Eater* album demonstrates a strong presence of presuppositional meanings, dominated by existential and structural types, which are effectively realized through specific presupposition triggers. This pattern contributes significantly to the introspective and melancholic atmosphere characteristic of emo rap lyrics.

B. Suggestion

After analyzing the data and drawing conclusions, the researcher recommends that readers or academic students understand the structure of

presupposition theory. For example, they can understand the implied meanings in songs or various events involving communication.

Future research should consider broadening the dataset to include a wider range of emo rap artists. This could involve comparing Sewerperson with artists like Lil Peep, XXXTentacion, or current underground performers.

Conversely, a comparative analysis of emo rap and other hip-hop subgenres could yield valuable insights. Moreover, the application of multimodal analysis, which investigates the relationships among music, performance, and underlying assumptions, would be advantageous. Songwriters and producers within the emo rap genre might strategically employ presupposition triggers to cultivate emotional intimacy and enhance listener involvement.

These findings can be employed by educators in linguistics and literature courses as practical resources for teaching pragmatics, illustrating how commonplace creative texts, such as song lyrics, function as rich sources for implicit meaning construction.