

CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

1. Pragmatics

Pragmatics, which studies how speakers and writers convey meaning and how listeners and readers understand it, includes deixis, implicature, maxims, and presuppositions as key areas of study (Yule, 1996a). As the newest area of linguistics, pragmatics has a relatively short history. It developed from the ideas of Greek sophists, medieval nominalists, and nineteenth-century pragmatic philosophers, and later, modern researchers in linguistics, sociology, psychology, literary studies, and other humanities and social sciences (Sinha, 2021: p.30).

Therefore, pragmatics examines how meaning is created through language use in specific situations, focusing on how people involved in a conversation build and understand messages during communication. In conversations, the speaker creates a linguistic message with a specific meaning, which the listener then interprets and understands (Brown and Yule, as cited in Sinha, 2021, pp. 30-31). Additionally, pragmatics examines the social rules and etiquette of speech, as well as the interactions between people involved in communication. The pragmatic function of language is considered the main purpose of communication, a concept that has been important throughout history, in both early and modern societies (Qizi et al, 2023).

(Birner, B. J., 2013) stated that pragmatics might be defined as the study of language in context. It can be said that in pragmatics, the context of the

conversation or utterance are needed to know the meaning, because pragmatics competence is generally implicit. In pragmatics, there is one studies called presupposition. Presupposition was one of the studies in pragmatics which would be the discussed in this research.

2. The Concept of Presupposition

Levinson (Levinson, 1983) defines a presupposition as a pre-existing idea embedded within an utterance. According to him, the statements involved must be mutually assumed by both the speaker and the addressee. This assumption generally holds true regardless of whether the utterance is a statement, denial, or question.

Moreover, presuppositions usually arise from specific words or grammatical structures used in a statement. Yule then included in his 1996 book *Pragmatics* that presupposition a fundamental concept within the field of pragmatics, has been discussed and expanded upon by several scholars. Yule (1996b: p.25) defines presupposition as an assumption that the speaker expects to be accepted as true before the conversation starts. The importance of shared knowledge in effective communication is highlighted.

Stalnaker (1999), as referenced in Hidayat et al. (2025), posits that presuppositions facilitate coherent discourse, thereby significantly influencing linguistic occurrences like the projection problem and the characteristics of factive verbs. Given that pragmatics investigates meaning within contextual frameworks, presupposition inherently corresponds with its objectives, providing a framework

for understanding utterance functionality within particular communicative contexts (Sapar et al., 2022).

In accordance with this premise, Luciyana (2020) observes that although presuppositions are frequently accepted by those receiving information, they are not always accurate, with their validity contingent upon the specific context and circumstances. Xue (2021) further posits that presupposition functions universally across languages, thereby highlighting its importance in routine communication, irrespective of the speaker's linguistic heritage. Simpson (2004), as cited in Simanjuntak et al. (2025), broadens the scope of presupposition to encompass literary and musical domains, illustrating how implicit assumptions can influence audience interpretation and emotional response. Consequently, this underscores the rhetorical influence of presupposition, especially within media where language and emotion are inextricably linked. The six categories of presupposition, as defined by Yule (1996), are existential, factive, non-factive, lexical, structural, and counterfactual. The paragraph below will provide an explanation for each of them.

a. Existential Presupposition

Existential presupposition assumes the existence of certain entities mentioned in an utterance. It usually results from possessive formulations or definite noun phrases, suggesting the existence and identity of referent. This type of presupposition is not affected by true or false statement, the assumption of existence remains consistent across queries, affirmations and denials. By enabling speakers to make references to objects without specifically conforming their

existence, it facilitates effective communication. Consider, for example, the song "Whatever it Takes" by Convolk:

"Airplane mode is on my phone

And I just kick it with my cat"

In the song's lyrics, the words *"my phone"* and *"my cat"* are characteristic of existential assumptions because they use the possessive formulation *"my."* From this lyrics, we can assume that the artist owns both the phone and the cat.

b. Factive Presupposition

The assumption that a clause's content is true is known as a factive presupposition. Both the speaker and the audience take the knowledge for granted since it is triggered by verbs or sentences that naturally convey reality. Regardless of whether the primary sentence is disputed or denied, this kind of presupposition incorporates factual information into claims.. For example, consider the song "Star Shopping" by Lil Peep:

"She knows that someday I'll be over the sea."

The sentence *"She knows that someday I'll be over the sea"* contains a factive presupposition, because the verb *know* presents a proposition implied as a fact. Therefore, it is assumed that the artist will famous around the world sometime in the future.

c. Non-factive Presupposition

Expressions that imply possibilities, beliefs, or intentions without supposing their veracity are known as non-factive presuppositions. It frequently results from verbs or phrases that introduce hypothetical states or uncertainty. Non-factive

presuppositions leave the truth status unclear, in contrast to factive presuppositions, which claim factuality. This enables speakers to talk about concepts, goals, or hypothetical scenarios without claiming that they are real. For example, in the song by NF entitled Let You Down:

“Oh, you wanna be friends now?”

“Okay, let's put my fake face on and pretend now”

This song is about a toxic relationship, where after all the conflict and hurt, the person who hurt them suddenly wants to be "friends" as if nothing happened. The non-factive presupposition here is emphasized by the word "*pretend*," meaning they used to have a good relationship but now they don't.

d. Lexical Presupposition

Lexical presuppositions are word choices that imply prior actions or conditions. Certain verbs or idiomatic expressions, even when not the primary focus of a sentence, suggest that an event has already occurred. This form of presupposition depends on the meanings of individual words, rather than sentence structure. Lexical presuppositions enhance communication by embedding additional meaning within concise expressions. Consider the following example from Eminem's song "Mockingbird":

“But things have got so bad between us, I don't see us ever bein’

Together ever again, like we used to be when we was teenagers”

This particular line references a past relationship between the artist and the person being addressed, thereby illustrating the evolution of their relationship.

The phrase "like we used to be" in the lyrics shows a lexical presupposition, suggesting that the speaker and the person being addressed had a past relationship.

e. Structural Presupposition

Structural presupposition is based on sentence structures that imply certain information is already known or accepted. Certain linguistic patterns lead the listener to accept specific background information as true. For example, the speaker assumes certain information is already known when using specific forms of questions or relative clauses. For example, in the song Keep My Coo by Lil Peep:

"She said, why you always wear them black boots?"

"Why do you always wear those black boots?" The structure of a *wh*-question implies a built-in assumption. In this case, the use of "why" assumes that the recipient is accustomed to wearing black boots, while the question itself focuses on the reason for this action rather than questioning its occurrence. As a result, the action of wearing black boots is treated as background information that is assumed to be true in the utterance.

f. Counterfactual Presupposition

An assumption that contradicts reality is known as a counterfactual presupposition. Such statements imply that, despite what is said, both the speaker and the listener understand that the statement is not literally true. This presupposition often appears in regrettable statements, speculative arguments, or potential scenarios. This example demonstrates how language can suggest

unrealized possibilities, thereby facilitating the articulation of intricate thoughts, feelings, and viewpoints. Consider the song "Goodbye" by Skele:

“I couldn’t find my peace even if I had map”

The lyric “I couldn’t find my peace even if I had a map” contains a counterfactual presupposition, because the conditional clause presents a situation that contradicts reality. In this case, the clause “even if I had a map” assumes that the artist does not have a map, reinforcing the idea that finding peace remains unattainable despite the hypothetical condition.

Although Yule's (1996) framework describes a classification of presupposition types, it does not operate independently of linguistic form. According to Haug (2007:65) as cited in (Khairy & Said, 2020), presuppositions are usually generated through the use of certain lexical items and/or linguistic constraints. These lexical items and linguistic constraints are called presupposition triggers. Therefore, examining presupposition triggers is necessary to understand how presuppositions are constructed in lyrics. Levinson (1983) state there thirteen triggers of presupposition:

a. Definite Description

There must be something concrete to describe. This is distinguished by the presence of noun phrases, possessives, and verbs that express the existence of a specific entity.

Example:

“The cat sleeping in the sofa has black fur”

“The cat” describe a cat with black fur is sleeping I the sofa.

b. Factive Verbs

Verbs that accept a sentence as a complement are called "factive verbs."

Factive verbs accept the truth of their propositional complements as a given.

Factive verbs include sorry, aware, strange, know, regret, proud, happy, indifferent, happy that, realize, and sad.

Example:

"I **regret** ever trusting you"

In this sentence, the speaker assumes that the act of *trusting you* actually occurred in the past. Therefore, even though the speaker's emotional attitude is negative, the presupposed event is still considered factual.

c. Implicative Verbs

Implicative presuppositions are usually separated by words like "avoid," "forget," "dream," "figure out," "pretend," and so on. If a statement follows one of these words, the presupposition is automatically dismissed as false.

Example:

"She **avoids** talking about money"

The verb *avoid* is an implicative verb because it assumes that the event being avoided has the potential to occur or is planned. In this sentence, the speaker assumes that there is a conversation about money that the subject deliberately avoids.

d. Change State of Verb

The use of the verb "change of state" indicates a transition from one state or condition to another. Verbs such as "stop," "start," "continue," "go," "take," "leave," "start," and "take" are assumed in this context.

Example:

“She **started** cleaning the floor”

This sentence presupposes that the cleaning activity had not yet begun before the action began.

e. Iterative

Iterative is another way of saying "repeat." Words like "repeat," "restore," "rebuild," "again," "also," "return," "reverse," and so on all imply the same thing. These clues reveal background information about the speaker or the world in general, such as when something existed or what they did before.

Examples:

“My boyfriend bought me flowers **again**”

In this sentence, the speaker presupposes that the girlfriend's giving him flowers was not the first time.

f. Verbs of Judging

The verb of judging is the process of developing an opinion based on an opinion already formed as a result of an activity. This assumption does not involve the speaker as the subject at all.

Example:

“Vio **accused** Harry of plagiarism”

The use of the word “accused” tells that Vio consider plagiarism as something bad to do.

g. Temporal Clauses

This temporal trigger makes an assumption and then connects two statements. The use of time conjunctions, such as before, after, during, so far, whenever, or midway, triggers this assumption.

Example:

“After she gave birth, her body changed”

The temporal clause introduced by after triggers the presupposition that the event in the clause actually happened. In this sentence, the speaker assumes that the event of giving birth occurred before the bodily changes.

h. Cleft

As a general category of presuppositional syntactic structures, cleft clauses can have many different forms. The it-clause (also known as the cleft clause), the wh-clause (also known as the pseudo-clause), and the inverted wh-clause (also known as the pseudo-clause) are the most common types of cleft clauses.

Example:

“It was William who broke my glass”

Cleft constructions serve to highlight (focus) a particular element in a sentence, while simultaneously presupposing the truth of its relative clause. In this example, the speaker assumes that the breaking of the glass actually occurred, and the focus is on the identity of the perpetrator, William.

i. Implicit Clefts with Stressed Constituents

This type of sentence appears to be produced from two separate, distinct sentences, and is only active when its elements are under significant stress.

Example:

“I met **Steve** yesterday”

In this example *Steve* is the stressed word that trigger implicit cleft,

j. Comparative Constriction

Comparative constriction can be defined in a number of different ways, including using emphasis (or other prosodic methods), particles such as “too” or comparable formulations.

Example:

“Her garden was much **better than** mine”

In this sentence, the speaker assumes the existence of the speaker's garden (my garden) and that the garden has a certain level of quality, even though it is rated lower.

k. Non-restrictive Clause

A non-restrictive clause adds further information to a sentence. Typically, a specific or common noun is used to refer to the person, object, or event being discussed. A comma is used to indicate that the information that follows is unnecessary.

Example:

“My sister, **who lived in Bali**, is an activist”

Non-restrictive clauses provide additional information, not distinguishing information. The clause "who lives in Bali" doesn't restrict who "my sister" is, but merely adds information. Therefore, my sister's existence and the fact that she lives in Bali are presupposed to be true.

l. Counterfactual Conditional

There's an implied falsehood in counterfactuals. This assumption proves the validity of a counterintuitive assumption. Use "if" clauses and other conditionals like "imagine" and "dream" frequently.

Example:

“If the world were ending, promise me you’d be by my side”

In this sentence, the speaker assumes that the condition the *world were ending* was not true at the time the utterance was made. Therefore, the untruth of the condition is presupposed.

m. WH-Questions

According to (Levinson, 1983), the three types of questions are yes/no, open-ended, and empty. However, open-ended questions assume a disjunction of their solutions and are not empty. Finally, WH questions add an assumption by replacing WH with an appropriate existential quantifier, such as who with someone, where with somewhere, how with somehow, etc.

Example:

“Why are you sitting on the chair?”

In this example, the question *why* assumes that the action of *sitting on the chair* is or did occur, and only the reason is being asked.

3. Hip-Hop Culture

Hip-hop, a socio-cultural movement, emerged in the South Bronx of New York City during the 1970s. In the ensuing decades, researchers have pinpointed numerous elements that facilitated the culture's emergence and worldwide spread. Although hip-hop manifests through diverse forms of expression, it has conventionally been characterized by four fundamental components: graffiti, breakdancing, turntablism, and rap music (Haider, 2018, 2020; Chang, 2005, 2017; Carbone, 2017; Lamotte, 2014; Naison, 2014; Travis, 2015, as cited in Laforge-Bullido et al., 2024).

The origins of hip-hop are frequently linked to a "Back to School" gathering held in the Bronx during the summer of 1973, organized by Clive Owens, who became known as DJ Kool Herc, and his sister Cindy Campbell. Owens, a Jamaican immigrant, possessed a profound comprehension of Jamaican DJ culture, having been influenced by his father and the local sound system practices (Chang, 2005, as cited in Brown, 2019). Hip-hop subsequently developed into a multifaceted cultural phenomenon, encompassing five primary components: MCing, which involves the composition and performance of raps; DJing, the creation or manipulation of beats; graffiti art, the act of creating public visual art; breakdancing; and philosophizing, frequently termed "dropping science" (Brown, 2019).

By the 1990s, hip-hop's mainstream popularity had surged, leading to significant investment from large corporations. To maximize commercial appeal, many of these companies sought out artists who embodied the "gangster" image.

Despite reaching a commercial zenith by 1998, a considerable portion of hip-hop's production and distribution was controlled by major record labels. This shift raised concerns among artists about creative freedom, profit allocation, and the wider impact of capitalist systems on the genre. Consequently, many independent musicians have since articulated these concerns through their lyrics, critically examining the economic forces that shape the industry (Vito, 2019).

a. Rap

Rap music has consistently functioned as a potent vehicle for narrative and personal expression, especially within marginalized communities. Harrison (2006) posits that mainstream hip-hop is generally linked to artists affiliated with prominent record labels like Universal Music Group, Sony Music Entertainment, and Warner Music Group, which collectively control a significant portion of the international music industry. Conversely, Rose (2008) and Oware (Vito, 2019) characterize underground hip-hop as music that operates beyond commercial constraints, where artists frequently maintain independence, experience restricted mainstream visibility, and attain relatively low record sales.

Despite these challenges, underground artists persist in pursuing recognition through alternative or independent channels. Rap music has undergone significant evolution in recent years, encompassing a broader spectrum of stylistic approaches and emotional depths; emo rap, as Palattella (2020) observes, exemplifies this trend through its emphasis on emotional articulation. This subgenre merges the visceral emotional power characteristic of emo music with the rhythmic and lyrical conventions of rap. Furthermore, Araibi (2020) notes that

rap frequently features intricate, rapid-fire lyrics delivered over beats influenced by reggae, jazz, soul, and blues. These lyrical narratives frequently reflect the lived experiences of young Black working-class Americans, addressing systemic issues such as poverty, political disenfranchisement, mass incarceration, and police violence. Consequently, this transformation underscores rap's ongoing evolution as both a musical form and a vehicle for social commentary.

b. Emo Rap

Post-punk bands like Rites of Spring and Embrace started emotional hardcore in the 1980s as a response to the overtly male violence of hardcore punk scenes (Fathallah, 2020). This is where emo culture got its start. This grew into the popular emo movement of the early 2000s, led by bands like My Chemical Romance and Fall Out Boy. Their sad songs would later influence a whole new group of artists (Fathallah, 2020).

By the late 2010s, these emo influences had mixed with hip-hop to make emo rap, which was also known as SoundCloud rap or sad rap. In 2018, it was Spotify's fastest-growing genre (Trapp, 2018) as quoted in (Emrichová, 2019). Traditional rap is all about bravado, but emo rap is about depression and self-deprecation instead. It's a musical and generational change, as artists bring their teenage experience with emo from the 2000s into modern hip-hop (Palattella, 2020).

4. The Face Eater Album

Released on October 2020, *Face Eater* is the collaborative effort of Sewerperson and killedmyself, featuring eight tracks all produced by killedmyself. The pair had a history of working together, with Miles contributing to 9TAILS, and killedmyself having a hand in hits like *September* and *Floating Away*. The album includes tracks such as *We Live Underwater*, *Faith*, *The Face Eater*, *Frequently Asked Questions*, *Fridays*, *Sludge Man*, *Isolated*, *Telescope Ppl*, and *Allergic Reaction*.

Over 1.4 million people have streamed the songs on SoundCloud, a clear indicator that this album deserves attention. Furthermore, the song lyrics in *Face Eater* album frequently draw upon implicit understandings of past events, feelings, and connections between people. These underlying assumptions are reminiscent of the linguistic concept of presupposition (Yule, 1996), where the speaker presents information as fact, expecting the listener to already know or accept it.

5. Sewerperson

Born on June 18, 1998, Miles Benjamin Lenehan, also known as Sewerperson, is a Toronto-based Canadian rapper, songwriter, and producer. His music is primarily accessible on SoundCloud and combines experimental, alternative, and melancholy rap elements. Miles' music is distinguished by his personal and melancholic lyrics, frequently addressing themes of self-discovery and sorrow. Miles, who was previously identified as 9TAILS, relinquished this identity in December 2018 to concentrate on his mental health.

In late January 2019, Miles initiated his SoundCloud presence as Sewerperson, publishing his inaugural project, the blue EP. Miles then dropped several EPs in different colors to cement his identity as an artist. He put out blue, gray, maroon, cedar, pink, green, and purple EPs. These are all only available on SoundCloud for use in YouTube videos, except for the green one. Copyright problems prevent these releases from being uploaded to streaming platforms.

Sewerperson was chosen as the subject of this study because his lyrical style emphasizes implicit meaning and introspective expression, which are central to the analysis of presupposition. His song lyrics frequently convey through indirect language rather than explicit statements, requiring listeners to rely on background assumptions to interpret meaning. This characteristic closely aligns with the concept of presupposition as described by Yule (1996), where meaning is constructed through information taken for granted by the speaker. Therefore, Sewerperson's lyrics provide suitable and relevant data for examining presupposition in the context of emo rap music.

6. Relevant Study

In conducting Several previous studies are relevant to this research because they provide theoretical, methodological, and contextual references for analyzing presuppositions in various forms of discourse. However, each study has its own limitations, which this research aims to address.

Luciyana, L. (2020) analysis of presuppositions within the film *Fault in Our Stars* employs Yule's (1996) framework and a qualitative descriptive methodology. This investigation's merit is found in its structured categorization of

presupposition types, augmented by the incorporation of contextual elements via Hymes's Speaking model, thereby enhancing pragmatic understanding. Nevertheless, the study's data is restricted to cinematic dialogue, a medium distinct from song lyrics concerning its structural composition, rhythmic qualities, and expressive capacity. In contrast to Luciyana's work, the present research centers on song lyrics, specifically emo rap, where implicit meaning is frequently communicated through succinct and metaphorical expression.

Renaldo, Z. A. (2021) *Presupposition and Ideology: A Critical Discourse Analysis of Joe Biden's Inaugural Speech*. Analyzes presuppositions in Joe Biden's inaugural address using a Critical Discourse Analysis approach. This study explains how presuppositions function ideologically in political discourse, demonstrating their persuasive and rhetorical power. However, the focus on formal political speech limits its application to artistic texts. In contrast, this study does not examine ideology in political discourse but explores the meaning of presuppositions in musical narratives, emphasizing emotional expression and experience rather than institutional ideology.

Beth et al. (2022) *An Analysis of Presupposition in the Selected Song Lyrics in the Sour Album by Olivia Rodrigo*. Examined presuppositions in selected songs from Olivia Rodrigo's album, Sour, using Yule's (1996) framework. The study's main strengths were its focus on song lyrics as valid pragmatic data and its clear categorization of presupposition types. However, that analysis primarily emphasized the frequency of presupposition types without a detailed discussion of presupposition triggers. This study extends this approach by not only

identifying presupposition types but also examining presupposition triggers based on Levinson (1983), thus providing a more comprehensive pragmatic analysis.

Ginting et al. (2024) *Presuppositions in Joji's Selected Song Lyrics* analyzed presuppositions in selected song lyrics by Joji and successfully demonstrated how presuppositions contribute to thematic interpretations in music. The strengths of this study lie in the relatively large data set and the clear quantitative distribution of presupposition types. However, this study focused on mainstream alternative pop music and did not specifically address emo rap as a subgenre. The current study fills this gap by concentrating on emo rap, a genre that relies heavily on implicit emotional meaning and remains underexplored in pragmatics studies.

Hidayat et al. (2025) *The Implicature and Presupposition Analysis of "Fever" Song Lyrics by Adam Lambert* examined implicature and presupposition in Adam Lambert's song, "Fever." This study is valuable because it demonstrates how several pragmatic phenomena operate simultaneously in song lyrics. However, because the focus is divided between implicature and presupposition, the discussion of presupposition is relatively limited in depth. This study differs in that it concentrates exclusively on presupposition, allowing for a more detailed and focused analysis of its types and triggers in the selected data.

In conclusion, although prior research has substantially advanced comprehension of presupposition within cinematic narratives, political oratory, and contemporary music, the majority of these investigations have concentrated on non-musical communication, widely accepted genres, or particular presuppositional forms. This particular study differentiates itself by examining the

varieties and catalysts of presuppositions within emo rap song lyrics, specifically focusing on Sewerperson's album *Face Eater*, thereby providing a more thorough and genre-specific contribution to the field of pragmatics.

B. Conceptual framework

To facilitate understanding of the research flow, a concept map is presented that illustrates the relationship between theory, research object, and analysis focus. This concept map shows the research framework in examining presuppositions in the song lyrics in Sewerperson's album *Face Eater* based on the theories of Yule (1996) and Levinson (1983).



Figure 2.1

Conceptual Frameworks

