

CHAPTER I

INTRODUCTION

A. The Background of Study

Language can be employed either verbally or in writing, as it facilitates communication between speakers and receivers. Text, letters, and any other medium that provides information to the public in full text, such as books, newspapers, and periodicals, are all considered written language (Sapar et al., 2022). One of the written products that is close to our daily lives is song lyrics.

Songs are composed of words, and each lyric contains a meaning that conveys the singer's emotions and sentiments. People listen to songs almost daily, each with their favorite songs and preferred musical genres (Hidayat et al., 2025). The listener must carefully consider the meaning of the lyrics and make assumptions about the artist's situation in order to comprehend the utterances that the artist sang in the song. Pragmatics is the study of this particular subject (Ginting, 2024: 18). Pragmatics is the study of speaker meaning. Yule (1996:3) defines pragmatics as the study of meaning conveyed by a writer or speaker and comprehended by readers and listeners. Deixis, implicature, maxims, and presuppositions represent the four primary pragmatic domains.

Presupposition constitutes a significant area of inquiry within linguistics, especially in the field of pragmatics, given its critical function in persuasive communication, including religious texts, which exhibit distinctive features (Khanaif sawy, 2022). Presuppositions, which are the underlying knowledge a speaker assumes, shape how a listener understands. This broad definition includes

several factual and semantic factors that affect understanding, from basic conversational rules to specific ways language is used. It suggests that the truth is taken for granted in statements with certain words or grammatical structures (Khanaif sawy, 2022). Therefore, speakers can distinguish between what is explicitly stated and what is implicitly assumed in communication through natural language (Aravind et al., 2023). As a result, presupposition pragmatics studies these hidden assumptions to ensure the intended message is accurately understood by the recipient, who then draws conclusions from the speaker's words (Mujahidah, 2023).

In this study, Yule's (1996) theory was used as the main framework because it offers a clear and practical way to categorize different types of presuppositions. This framework offers six distinct classifications: existential, factorial, lexical, structural, non-factive, and counterfactual. These categories facilitate the identification of implicit meanings present within the data. They are congruent with the study's objective of revealing concealed assumptions within linguistic contexts. Employing Yule's typology enhances the analysis's structure and consistency, thereby enabling a dependable interpretation of presuppositions, firmly rooted in established linguistic principles.

The present investigation seeks to examine the representation of presupposition within the emo-rap genre. The *Face Eater* Album by Sewerperson is an album that digs deep, examining the tangled web of trauma, the intricacies of mental health, and the search for meaning in life. The album features eight tracks: "Faith," "The Face Eater," "We Live Underwater," "Telescope Ppl," "Isolated,"

"Fridays," "Sludge Man," and "Allergic Reaction." Each track has been streamed over 10,000 times. Sewerperson is a prominent emo rap artist with 82,678 monthly Spotify listeners. The lyrics in this album contain numerous presuppositions that invite various interpretations. Therefore, this album is suitable for analysis using Yule's (1996) theory of presupposition.

One type of Presupposition found in the *Face Eater* album is entitled Space:

"She gave me a paragraph"

"I'm like, I already heard that, uh"

The phrase "*She gave me a paragraph, I'm like 'I already heard that'*" contains a lexical presupposition as classified by Yule (1996). This presupposition is triggered by the adverb *already*, which assumes that the information conveyed in the paragraph has been heard before the time of speaking. The meaning of "already" remains the same, regardless of whether the statement is true or false. This shows that the speaker believes the information presented earlier is certain. In terms of presupposition triggers, "already" acts as an iterative trigger, as Levinson (1983) explains that "already" acts as an iterative presupposition trigger. This means it suggests an event or information has happened more than once, rather than just once.

The previous research on presuppositions has mostly focused on political speeches, advertising, and everyday conversations. However, there's been little study of how presuppositions are used in artistic or musical works. Researchers rarely investigate the role of presuppositions in song lyrics, particularly in underground or emotionally charged genres like emo rap. Emo rap is relevant to

this analysis because its lyrics often include emotional subtleties, hidden meanings, and storytelling techniques, making it a rich source for uncovering unspoken assumptions. Despite its growing popularity on digital platforms, the genre has not been widely studied in linguistic research.

Furthermore, the true meaning of emo rap song lyrics is not well-analyzed using Yule's six categories of presuppositions. This study will examine six categories of presuppositions in eight songs from the album *Face Eater* by Sewerperson, which is the primary focus of this investigation, using Yule's theory (1996).

In this digital age, access to music from various genres, including emo rap, has become increasingly easy. In emo rap, rappers often use wordplay to express their feelings and ideas, which creates assumptions in their listeners. To better understand how important these assumptions are in a song, the author looks at several previous studies: 1. *Hip-Hop Practice as Pedagogy* by Lee (2020), 2. *Pragmatic and semantic as special areas of linguistics* by Qizi et al (2024), 3. *Presuppositions in Joji's Selected Song Lyrics* Ginting et al (2024), 4. *The Implicature And Presupposition Analysis Of "Fever" Song Lyrics By Adam Lambert* by Hidayat et al (2024), 5. *"Every Rhyme I Write": Rap Music As Evidence In Criminal Trials* by Araibi, R. (2020). Several different studies have been carried out on the topic of Presupposition. The lyrics of a well-known underground rapper, distinct from those of other underground rappers, have been the focus of previous research. In contrast to the other five studies, this one will

include information on presupposition that is more comprehensive and will make use of the most recent data.

B. The Problem of Study

1. What types of presupposition are found in the lyrics of Sewerperson's *Face Eater* album based on Yule's (1996) theory?
2. How are presupposition triggers realized in the presupposition types found in the lyrics?

C. The Objective of Study

1. To identify and analyze the six types of presupposition, as classified by Yule (1996), within the lyrics of Sewerperson's *Face Eater* album.
2. To explore the presupposition triggers found in the types of presupposition present in the selected songs.

D. The Scope of the Study

The research focuses on analyzing the assumptions contained in eight Sewerperson's songs in the *Face Eater* album. This study will specifically explore six distinct categories of presuppositions, as classified by Yule (1996): existential, factive, lexical, structural, non-factive, and counterfactual presuppositions. The parameters of this analysis are limited to the textual content of the selected song's lyrics, thereby excluding any examination of other songs, albums, or works by the same artist, or by any other musical groups.

Furthermore, this study identifies the triggers that create each type of presupposition found in the song lyrics. This analysis is based on the theoretical frameworks of Yule (1996) and Levinson (1983), and it does not include other linguistic approaches or broader discourse analysis methods.

E. The Significance of Study

1. Theoretically

This investigation seeks to contribute to the current understanding of pragmatics, with a particular focus on presupposition. By employing Yule's (1996) presupposition theory in the analysis of emo rap lyrics, this research expands the boundaries of presupposition analysis, applying it to a domain not typically explored, thereby extending its reach beyond established areas such as political discourse, advertising, and everyday conversation. Therefore, this study provides a useful starting point for future research on presupposition in creative or less common language data.

2. Practically

Practically, this study offers valuable implications for researchers, students, and educators in the fields of linguistics, discourse analysis, and literature. For researchers, these findings provide a methodological example of how presupposition analysis can be applied to song lyrics as valid linguistic data. For students, this study serves as a model for conducting pragmatic analysis on non-traditional texts, encouraging broader engagement with linguistic theory. Furthermore, the insights generated can assist educators in illustrating the

relevance of pragmatics to contemporary media, potentially enhancing students' understanding of how language constructs meaning in artistic and digital contexts. This study also benefits listeners and cultural analysts by offering a deeper understanding of how emo rap lyrics convey implicit meanings and emotional narratives through presuppositional structures.

