



Presuppositions in the Dialogue of the Main Characters of The School for Good and Evil Movie

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Abstract

This study explores the use of presuppositions in the dialogues of the main characters, Sophie and Agatha, in *The School for Good and Evil* movie. Presupposition, as an essential element in communication, allows speakers to express implied meanings that are not directly stated. In cinematic discourse, it plays a significant role in shaping character interactions and maintaining narrative coherence. The research aims to identify the types of presuppositions used and analyze their meanings, focusing on how these implicit assumptions influence character development and audience understanding. The study adopts Yule's (1996) theory of presupposition and Leech's (1981) theory of meaning, applying a qualitative descriptive method. Data were collected through documentation and note-taking techniques, then analyzed by identifying instances of presupposition within the dialogues. Each example was categorized based on Yule's six types: existential, factive, lexical, structural, non-factive, and counterfactual. The analysis also considered the contextual meaning and pragmatic implications of each type. The findings reveal that existential and structural presuppositions appear most frequently, underlining the importance of shared background knowledge in character exchanges. Overall, the study highlights how presuppositions enrich storytelling by conveying hidden meanings, thus contributing to the broader understanding of pragmatics in movie dialogue analysis.

Keywords: meaning; movie dialogue; presupposition; pragmatics; *The School for Good and Evil*

Abstrak

Penelitian ini mengeksplorasi penggunaan praanggapan dalam dialog tokoh utama, Sophie dan Agatha, dalam film *The School for Good and Evil*. Praanggapan, sebagai elemen esensial dalam komunikasi, memungkinkan penutur untuk mengungkapkan makna tersirat yang tidak diungkapkan secara langsung. Dalam wacana sinematik, praanggapan memainkan peran penting dalam membentuk interaksi antartokoh dan menjaga koherensi naratif. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis praanggapan yang digunakan dan menganalisis maknanya, dengan fokus pada bagaimana asumsi implisit ini memengaruhi perkembangan karakter dan pemahaman penonton. Penelitian ini mengadopsi teori praanggapan Yule (1996) dan teori makna Leech (1981), dengan menerapkan metode deskriptif kualitatif. Data dikumpulkan melalui teknik dokumentasi dan pencatatan, kemudian dianalisis dengan mengidentifikasi contoh-contoh praanggapan dalam dialog. Setiap contoh dikategorikan berdasarkan enam jenis praanggapan Yule: eksistensial, faktorial, leksikal, struktural, non-faktif, dan kontrafaktual. Analisis ini juga mempertimbangkan makna kontekstual dan implikasi pragmatis dari masing-masing jenis. Temuan ini mengungkapkan bahwa praanggapan eksistensial dan struktural paling sering muncul, menggarisbawahi pentingnya pengetahuan latar belakang bersama dalam pertukaran karakter. Secara keseluruhan, studi ini menyoroti bagaimana praanggapan memperkaya penceritaan dengan menyampaikan makna

tersembunyi, sehingga berkontribusi pada pemahaman pragmatik yang lebih luas dalam analisis dialog film.

Kata Kunci: dialog film; makna; praanggapan; pragmatik; Sekolah Kebaikan dan Kejahatan

1. Introduction

This study chooses presupposition as the object of the study. Presupposition, within the realm of Pragmatics, refers to the background assumptions or beliefs that speakers take for granted when communicating. It plays an important role in understanding meaning in language, especially in movie dialogue, where characters often imply information rather than state it explicitly. A presupposition is something the speaker assumes before making a statement (George Yule, 1996, p.25).

Presuppositions are essential in communication because they allow for more efficient and nuanced exchanges, where shared knowledge or assumptions shape the flow of dialogue. This is particularly important in movies like *The School for Good and Evil*, where character interactions and the complex moral themes of good versus evil rely heavily on what is left unsaid but assumed. In this case, conversation relates to the study of pragmatics.

According to Yule (2006), pragmatics is involved in the examination of meaning as it is conveyed by a speaker and understood by a listener. To get the correct explanation in a sense is to make assumptions. Pragmatics examines the speaker's intention in discussing a particular lingual unit in a language. In general, pragmatics is an examination of language, which studies the connection between language and context. In its studies, pragmatics discusses deixis, presuppositions, speech acts, and conversational implicatures.

In this research, the presupposition is used to dissect how these unspoken assumptions affect storytelling in movies. Conversations between characters are the most important aspect of a movie. Although the story in the movie is fictional, the movie depicts a different way of life. The language of the movie is easy to understand and thus resembles natural language. *The School for Good and Evil* is one of the numerous movies that employs assumptions in its plot.

The dialogue in the movie starring Sophia Anne Caruso as Sophie and Sofia Wylie as Agatha contains many assumptions from both characters. The characters sometimes communicate implicitly rather than clearly about their goals. This is called presupposition. According to the description, the research will analyze the meaning that each character in the movie conveys through their varied presuppositional statements. The focus of the research is to identify and analyze the kinds of presuppositions presented in the character's dialogue in the movie.

2. Research Method

The data in this study were taken from *The School for Good and Evil* movie made in 2022 by Paul Feig. In the movie, Sophie and Agatha, two best friends, are accidentally transferred to *The School for Good and Evil*, a magical school where students are taught how to become heroes or villains in fairy tales. Agatha, who is often considered strange and does not care about her beauty, is sent to *The School of Good*, while Sophie, who dreams of living a luxurious life as a princess, is put in *The School of Evil*. Their journey to understand their own fates leads to conflict.

This movie was chosen as a data source because it uses a lot of presuppositions in the dialogue between its characters. In addition, this movie contains various linguistic elements that can be analyzed in the context of presupposition, especially in the dynamics of the relationship between Sophie and Agatha and the concept of good and evil which is the main theme of the movie.

According to Ratna (2010), techniques of collecting data can be done by sampling, observation, interview, documentation, questionnaire, triangulation, and reading. As the data consisted of utterances from the movie, documentation methods and note-taking techniques was applied. The data collection process involved several steps: (1) The movie was viewed and listened

to fully understand the whole story, (2) The movie's utterances carrying various sorts of presuppositions are collected and recorded as data, (3) The collected data is classified based on Yule's (1996) theory of presupposition, whether it is existential presupposition, factive presupposition, lexical presupposition, non-factive presupposition, structural presupposition, or counterfactual presupposition, as well as the function of presupposition used by a character in this movie, (4) The presuppositions identified in the data source was recorded using a note-taking approach to be employed with the data.

This study applied a descriptive qualitative approach. The main purpose of qualitative research is to study phenomena that involve participants, such as behaviors, perceptions, motivations, actions, and all other aspects of their settings (Moloeng, 2018). The qualitative method is applied in analyzing data to provide a descriptive explanation. The study's data are carefully examined, considering the context of the situation, the data themselves, and the presumptions. In analyzing the data there were several steps taken:

(1) The context of the situation from the data is explained, such as where the scene happens and who are present, (2) After the context has been given, the data's presupposition is reviewed to compare it to the characteristics of the various presuppositions, (3) The types of presuppositions will be examined using Yule's (1996) theory, while Leech's (1981) theory used to study the characters' suggested meanings of presupposition utterances.

3. Result And Discussion

This chapter contains a synopsis and analysis of the movie *The School for Good and Evil* based on the theory discussed in the previous chapter. The analysis focuses on the presuppositions found in the movie, especially from the main character's dialogue, along with an explanation of the context that gives rise to these presuppositions. The identified presuppositions are then classified into types of presuppositions according to Yule's theory (1996), which include existential, factive, lexical, structural, non-factive, and counterfactual presuppositions.

In this study, the classification of types of presuppositions and the interpretation of their meanings are not separated into several parts but are presented together as an integrated analysis. This integrated approach is intended to provide a clearer understanding of how each presupposition functions contextually in the dialogue. By combining both classification and meaning interpretation, the analysis aims to demonstrate the close relationship between linguistic forms and the implied or assumed meanings they carry within specific conversational contexts.

Further on, each selected dialogue is presented along with the situational context in which it occurs in the movie, allowing the reader to grasp not only the linguistic structure of the presupposition but also the surrounding circumstances that trigger or influence its use. The goal is to reveal how the characters use language to convey implicit meanings, build assumptions, and construct social or narrative realities throughout the storyline.

Existential Presuppositions

Data [1] (2:21:23 – 2:21:16)

Sophie : Who's there?

Agatha: I... I made this for you. Agatha: **I'm sorry about your mom.**

The participants in the following conversation Data [1] are Sophie and Agatha. The conversation took place at a cemetery, a somber and quiet setting that emphasized the emotional weight of the scene. Sophie, who was sitting in a daze in front of her mother's grave, appeared lost in thought, overwhelmed by grief and longing. The silence of the cemetery was interrupted when she was suddenly startled by a sound coming from one of the graves, causing her to become alert and look around anxiously. The sound turned out to be Agatha, who had been watching Sophie from a distance, aware of her friend's emotional state.

Agatha, who already knew that Sophie was aware of her presence, approached her slowly and gently, careful not to startle her again. In her hand, she carried a small crown made of wooden stucco, a simple yet meaningful gesture that she had crafted herself. The handmade crown symbolized Agatha's support, empathy, and enduring friendship. She offered it to Sophie as a sign of comfort and connection, hoping it would ease her sorrow even just a little.

Agatha's expression showed deep compassion, as she felt genuinely sorry for Sophie's loss. She knew how much Sophie's mother meant to her, and witnessing her friend in pain moved her to reach out in this sincere and personal way. The atmosphere in this scene is heavy with emotion, capturing a moment of vulnerability and human connection between the two characters. It highlights not only Sophie's grief but also Agatha's role as a loyal friend who stands by her side in times of sadness.

Agatha's bolded statement is considered an existential presupposition because, according to Yule (1996), existential presupposition refers to the assumption that an entity mentioned in an utterance does exist. In this case, the speaker is considered to be referring to the assumption that the entity mentioned in an utterance does exist. Through the bold statement, the listener can assume that Sophie has a mother. The meaning contained in the conversation is that Agatha (the speaker) provides information to Sophie (the listener) indirectly.

In this case, Agatha is expressing empathy or condolences for what has happened to Sophie's mother. This expression shows that Agatha already knew about Sophie's mother's condition beforehand. Thus, through the conversation, the listener also gets information that Sophie's mother is absent or has experienced something serious previously, even though it is not explained explicitly.

Data [2] (2:15:17 – 2:14:30)

Agatha : Hey, look. Remember?

Sophie : Oh!

Agatha : **Yeah, I found it in my attic last week.** See? You already did do something that matters. The day you became my friend. Please, I can't handle this place without you. I'll talk to your mom and dad, and I'll tell them how unfair this is. I'll call you Queen Sophie of Gavaldon. I will even let you give me a makeover. Just please don't go.

Sophie : Okay.

Agatha : You promise?

Sophie : I promise.

Continuing with the next Data [2], the participants in the following conversation are Sophie and Agatha. This conversation occurred at a market in the village of Gavaldon, a small, isolated place where both characters grew up and shared many memories. The atmosphere of the market was likely filled with the sounds of villagers going about their daily routines, making it a familiar and emotionally significant setting for their exchange.

In this scene, Sophie insisted on her decision to leave the village of Gavaldon, as she felt destined for something greater and believed that her true place was somewhere beyond the boundaries of her hometown. Her longing for adventure, beauty, and purpose became more apparent, showing her internal struggle to break free from the life she considered ordinary. On the other hand, Agatha, who had always valued their friendship deeply, was heartbroken by Sophie's decision. She feared losing her best friend and the bond they had built over the years.

Agatha tried to change Sophie's mind by appealing to their shared history and emotional connection. She reminded Sophie of their past by recounting how they first became friends and how much they meant to each other. As a symbol of their friendship, Agatha gave Sophie a handmade crown crafted from tree branches, which she had found in the attic of her house. The crown was not just an object, it represented the innocence, loyalty, and deep affection they had for each other since childhood. Sophie, touched by Agatha's sincerity and the gesture of the crown. In response to Agatha's heartfelt plea, Sophie softened and with a sense of guilt and affection, promised not to

leave her.

Agatha's bolded utterance is considered an existential presupposition because according to Yule (1996), existential presupposition refers to the assumption that an entity mentioned in an utterance does exist. In this case, the speaker is considered to be referring to the assumption that the entity mentioned in an utterance does exist. Through the bolded utterance, the listener can assume that Agatha has an attic in her house.

The meaning contained in the conversation is that Agatha (the speaker) provides information to Sophie (the listener) about the existence of an object and a place that was not previously mentioned explicitly. In this case, Agatha conveys that she found an object in the attic of her house, which implicitly assumes that Agatha has an attic and that there is an object she found there.

Factive Presuppositions

Data [3] (1:22:58 – 1:22:14)

Sophie : Who is that? Who is Rafal? Mrs. Lesso : Do not say his name again. Not to anyone but me.

Sophie : Who is he, and how does he know me?

Mrs. Lesso : Shh. He's the School Master's brother. He was once the most powerful being in our school. Evil hasn't beaten Good ever since he disappeared. But somehow, your powers... your powers have drawn his attention.

Sophie : **I didn't know I had powers.** I don't want powers. I want to go...

Mrs. Lesso : Oh, stop your whining! What you just did in that classroom is proof to me that you are exactly where you belong! It's not what we are. It's what we do, Sophie. Now go. And tell no one. And if Rafal visits you again, you must tell me immediately. Go, go.

The participants in the following conversation Data [3] are Sophie and Mrs. Lesso. This conversation takes place in the classroom of the Crime School. After the incident in the classroom where Sophie showed magical powers that she had not previously realized, she seemed confused and frightened. At that time, she was talking to a woman named Mrs. Lesso. Sophie was disturbed because someone named Rafal suddenly appeared in her life mysteriously. Sophie asked, and the woman immediately became serious and warned her that Rafal was a very dangerous figure and taboo to talk about. The woman also explained information about who Rafal was and hinted that Sophie had great potential that might be closely related to dark powers. Sophie, who did not know that she had powers, felt frightened and wanted to get out of the situation. However, the woman interrupted her firmly.

Sophie's bolded statement is considered a factive presupposition because, according to Yule (1996), factive presupposition refers to information that is assumed to be true when used in a statement. This presupposition occurs in clauses that follow verbs such as "know", "realize", "and regret", and phrases involving be with adjectives such as "aware", "odd", and "glad". In the dialogue, Sophie indirectly acknowledges that she has power, even though she was not previously aware of it. This statement conveys that the power already exists; it is just that Sophie has just become aware of it.

The meaning contained in the conversation is that Sophie (the listener) is receiving information from Mrs. Lesso. When Mrs. Lesso says that Sophie's power has caught Rafal's attention, Sophie responds with this statement, which shows that she is now aware of the existence of power within her, even though she did not know about it before.

*Lexical Presuppositions***Data [4]** (2:15:17 – 2:14:30)

Agatha : Hey, look. Remember?

Sophie : Oh!

Agatha : Yeah, I found it in my attic last week. See? **You already did do something that matters.** The day you became my friend. Please, I can't handle this place without you. I'll talk to your mom and dad, and I'll tell them how unfair this is. I'll call you Queen Sophie of Gavaldon. I will even let you give me a makeover. Just please don't go.

Sophie : Okay.

Agatha : You promise?

Sophie : I promise.

The participants in the following conversation Data [4] are Sophie and Agatha. This conversation took place in a market in the village of Gavaldon. Sophie insisted on her decision to leave the village of Gavaldon, but on the other hand, Agatha did not want Sophie to leave her. Agatha tried to seduce and recall her memories with Sophie when they first became friends. Agatha gave Sophie a crown that she had made from tree branches, which Agatha found in the attic of her house. Sophie, who was touched by Agatha's attitude, promised not to leave her.

Agatha's bolded statement is considered a lexical presupposition because, according to Yule (1996), lexical presupposition occurs when the use of a word is conventionally interpreted to contain an implied (non-asserted) meaning. In other words, a word not only states its explicit meaning but also implies other previously understood concepts. In the dialogue delivered by Agatha, contains a certain verb or phrase, "do something that matters," that lexically assumes that the event has happened before, even though it is not stated explicitly. In this case, Agatha believes that Sophie has done something important. The meaning contained in the conversation is that Agatha (the speaker) provides information to Sophie (the listener). In this scenario, Sophie is feeling useless and intends to leave her house. Agatha then responds by conveying the information that Sophie has done something meaningful, namely, becoming her friend.

Data [5] (1:29:44 – 1:29:30)

Gregor : I've gotta get out of here! Agatha : No, bad idea.

Gregor : Let go of me!

Agatha : Gregor, stop! **You've already got two fails!** Gregor! Gregor!

Gregor, you don't know what they'll do to you! Come on, come back!

Gregor : I'll be fine!

Continuing with the next Data [5], the participants in the following conversation are Agatha and Gregor, who are Agatha's friends at the School of Good. The conversation was held in the School of Good and Evil, a magical institution that strictly categorizes students and enforces rigid rules and punishments. Gregor, a student at the School for Good, is under immense pressure due to the harsh and unfair school system that places perfection and obedience above understanding and compassion. Unlike what its name suggests, the School for Good often fails to reflect true moral values, instead favoring superficial appearances and performance.

Gregor has already failed twice in his classes, and according to the school's merciless regulations, a third failure would result in a severe punishment. In some cases, students who fail three times are transformed into lesser beings or creatures, essentially erasing their identities and future. This looming consequence has pushed Gregor into a state of panic and hopelessness. Feeling cornered and terrified, he decides to flee in an attempt to escape his fate. Agatha, who has grown increasingly aware of the injustices within the school's system, tries desperately to stop Gregor. She knows that the consequences of running away could be just as fatal, if not worse, than failing again.

In her attempt to save her friend, Agatha raises her voice, screaming after him and pleading for him to stay and reconsider. Her actions demonstrate her empathy and strong moral compass, traits often lacking in the institution supposedly representing “good”.

However, despite Agatha’s sincere warnings and emotional outburst, Gregor refuses to listen. Overwhelmed by fear and despair, he continues to run away from the school grounds. Tragically, his decision leads to the fulfillment of the school’s dark rules, Gregor suffers a grim fate, one that highlights the brutality masked behind the school’s ideology of discipline and order.

Agatha's bolded statement is included in the type of lexical presupposition because, according to Yule (1996), lexical presupposition occurs when the use of a word is conventionally interpreted to contain an implied (non-asserted) meaning. In other words, a word not only states its explicit meaning but also implies other previously understood concepts. In the dialogue, it contains a certain verb phrase (already had two failures) which lexically assumes that the event (failure) has occurred previously, although it is not stated explicitly. In this case, Agatha assumes that Gregor has already had two failures.

The meaning of this conversation is that Agatha (the speaker) provides information to Gregor (the listener). In this scenario, Gregor panics and tries to escape. Agatha responds by reminding him that Gregor has already had two failures, which means that if he fails again, the consequences will be serious, and he will likely be expelled or given heavy punishment.

Structural Presuppositions

Data [6] (1:22:58 – 1:22:14)

Sophie : Who is that? **Who is Rafal?**

Mrs. Lesso : Do not say his name again.
Not to anyone but me.

Sophie : Who is he, and how does he know me?

Mrs. Lesso : Shh. He’s the School Master’s brother. He was once the most powerful being in our school. Evil hasn’t beaten Good ever since he disappeared. But somehow, your powers... your powers have drawn his attention.

Sophie : I didn’t know I had powers.
I don’t want powers. I want to go...

Mrs. Lesso : Oh, stop your whining!
What you just did in that classroom is proof to me that you are exactly where you belong! It’s not what we are. It’s what we do, Sophie. Now go. And tell no one. And if Rafal visits you again, you must tell me immediately. Go, go.

The participants in the following conversation Data [6] are Sophie and Mrs. Lesso. This conversation takes place in the classroom of the Crime School. After the incident in the classroom where Sophie showed magical powers that she had not previously realized, she seemed confused and frightened. At that time, she was talking to a woman named Mrs. Lesso. Sophie was disturbed because someone named Rafal suddenly appeared in her life mysteriously. Sophie asked, and the woman immediately became serious and warned her that Rafal was a very dangerous figure and taboo to talk about. The woman also explained information about who Rafal was and hinted that Sophie had great potential that might be closely related to dark powers. Sophie, who did not know that she had powers, felt frightened and wanted to get out of the situation. However, the woman interrupted her firmly.

Sophie's bolded statement is a type of structural presupposition because structural presupposition refers to a type of presupposition that arises from the use of certain sentence structures that conventionally assume that part of the information in the sentence is already true or known. In other words, certain sentence structures can be used to present information as if it has

been accepted as true by the listener (Yule 1996). It assumes the existence of the subject being asked, namely, Rafal. The WH-question sentence structure does not ask whether Rafal exists or not but directly asks who he is. This shows that Sophie (the speaker) indirectly accepts that Rafal exists.

The meaning contained in this conversation is that Sophie shows her confusion after hearing the name Rafal, while Mrs. Lesso responds to it in a serious tone and warns her not to mention the name carelessly. This reinforces that the character Rafal is real and has an important role in the story. The structural presupposition in Sophie's statement emphasizes that Rafal is not just a myth, but an influential figure whose existence has been recognized by other characters and is a source of threat to Sophie.

Data [7] (1:14:30 – 1:13:47)

Sophie : Did you give Tedros my letter?

Agatha : Yes, but something very bad is going on here.

Sophie : Yeah, tell me about it. I just got visited by a swarm of bees that is apparently the most evil man in the world. Some guy named Rafal.

Agatha : That's the guy I saw. No, no, Sophie. We have to get out now, kiss or no kiss.

Sophie : No, wait. What did Tedros say?

Tedros : He said your friend had one hell of a right hook.

Sophie : Oh no. **What happened to your eye?**

Tedros : Uh, ask your friend. Sophie : You hit him? Aggie, why?

Tedros : I just had the nerve to save her life, you know.

Agatha : Just meet me outside when you're finished doing whatever you have to do.

Sophie : So sorry. She can be temperamental... and violent, apparently.

Continuing with the next Data [7], the participants in the following conversation are Agatha, Sophie, and Tedros. The conversation was held in the School of Good and Evil. Agatha and Sophie meet privately after each of them has experienced a stressful event. Sophie asks if Agatha has given her letter to Tedros, and Agatha confirms that she has, although she is more focused on the major threat she has just faced.

Agatha warns that things are getting dangerous and urges Sophie to leave the school immediately. However, Sophie still wants to know Tedros' reaction to her letter. Just then, Tedros appears and insinuates that Agatha just hit him. Sophie is shocked and questions Agatha's reason for doing so. Meanwhile, Tedros feels disrespected after he tried to save Agatha. Sophie tries to lighten the mood by saying that Agatha can be temperamental and is also quite rude.

Sophie's bolded statement is a structural presupposition because a structural presupposition refers to a type of presupposition that arises from the use of certain sentence structures that conventionally assume that part of the information in the sentence is already true or known. In other words, certain sentence structures can be used to present information as if it has been accepted as true by the listener (Yule 1996). It structurally assumes that something has happened to Tedros's eye. Although it is not explicitly stated what happened, this WH-question form implies that there was a previous event that affected Tedros's eye condition. In other words, Sophie indirectly states that there was a change or something unusual about Tedros's eye.

The meaning contained in this conversation is that Sophie is noticing Tedros's physical condition and is curious about the cause. This shows that she accepts the presupposition as something that has happened. Tedros's response, "Uh, ask your friend," confirms that it is true and points to Agatha as the cause of the incident. Thus, this helps to form the implicit meaning in the conversation, where Sophie is aware of the previous event that influenced the current situation, and Tedros's response reinforces the existence of the event.

*Non-Factive Presuppositions***Data [8]** (2:20:24 – 2:20:15)Sophie : You know, **I think he likes you.**

Agatha : Who, Eric?

Sophie : I'm sorry, there's an Eric?

The participants in the following conversation Data [8] are Sophie and Agatha. This conversation occurred at a market in the village of Gavaldon, a familiar setting that often serves as the backdrop for their casual yet meaningful exchanges. In this scene, Sophie initiates the dialogue with a teasing and playful statement aimed at Agatha, suggesting that someone might have romantic feelings for her. The way Sophie delivers her line is lighthearted, yet it carries an implied assumption that Agatha has unknowingly attracted someone's attention.

On the other hand, Agatha responds with confusion, indicating that she is unaware of whom Sophie is talking about. Her question, "Who, Eric?" shows her attempt to clarify and identify the person Sophie is referring to. Interestingly, the name "Eric" appears to be random and unexpected, which leads to Sophie's humorous and surprised reaction. Sophie's reply was an expression of confusion, reveals that she had no specific person in mind and was merely making a teasing remark. Her spontaneous response, "I'm sorry, there's an Eric?" illustrates her confusion and indicates that her original statement was not meant to be taken seriously.

Sophie's bolded statement is a non-factive presupposition because, according to Yule (1996), a non-factive presupposition refers to the assumption that the statement following a verb is considered untrue. Some verbs in English, such as "dream," "imagine," and "pretend," are used with the presupposition that the stated event does not occur in reality. In the dialogue, it contains the mental verb "think," which implies an opinion or assumption, not a definite fact. In other words, the use of "think" assumes that Sophie has the thought or belief that "he likes you," but this is not guaranteed to be true or a fact.

The meaning contained in this conversation is that Sophie provides information in the form of assumptions or speculation to her interlocutor, Agatha, about Eric's feelings for Agatha. Agatha then responds with a clarifying question, indicating that the information is quite new or uncertain to her. Here, the non-factive presupposition acts as an expression of uncertainty or unconfirmed opinion, which influences the dynamics of communication between Sophie and Agatha.

Data [9] (1:36:44 – 1:36:31)Agatha : **I think you should do whatever makes you happiest, Gregor.**

Agatha : I'm sorry, Gregor, will... will you excuse me?

Gregor : Oh, uh... Sure. See you around, Agatha.

Agatha : Thanks.

Continuing with the next Data [9], the participants in the following conversation are Sophie and Gregor. This conversation takes place in the School of Good and Evil area, specifically in a transitional moment where characters are beginning to experience changes in their roles and self-perceptions. The dialogue is significant in reflecting not only the personal insecurities of Gregor but also the evolving relationship between the characters.

In this scene, Agatha provides support and encouragement to Gregor, who previously felt unsuited to life as a prince and was more interested in opening a grocery store. This suggests Gregor's inner conflict between societal expectations and his personal desires. Agatha's supportive words imply that she acknowledges Gregor's feelings and is attempting to boost his confidence, perhaps to help him accept his place within the school's framework, even if it feels misaligned with his true self.

As the conversation unfolds, Agatha suddenly realizes that there is something more pressing,

which forces her to end the conversation abruptly. Despite this sudden shift in focus, her tone remains gentle and considerate, highlighting her empathetic nature. Gregor, in response, reacts with kindness, although it sounds a little awkward. His reply reflects both his shyness and his surprise at being taken seriously, considering that he sees himself as someone insignificant in comparison to the main characters around him.

Agatha's bolded statement is a non-factive presupposition because, according to Yule (1996), a non-factive presupposition refers to the assumption that the statement following a verb is considered untrue. Some verbs in English, such as “dream,” “imagine,” and “pretend,” are used with the presupposition that the stated event does not occur in reality. In the dialogue, it contains the opinion verb “think,” which presupposes that the proposition that follows it, “you should do whatever makes you happiest,” is not necessarily true but is merely Agatha's view or opinion. In this case, Agatha is not stating a fact but is giving advice based on her own beliefs. Therefore, the truth of the statement is not explicitly assumed.

The meaning contained in this conversation is that Agatha (the speaker) gives advice or suggestions to Gregor (the interlocutor). Gregor seems to be in a state of confusion or looking for direction, and Agatha responds by giving advice. The use of the phrase “I think” shows that Agatha does not force advice as absolute truth but rather conveys it politely and without being patronized.

Counterfactual Presuppositions

Data [10] (1:43:03 – 1:42:27)

Agatha : True love. So, you’re saying... I can’t believe I’m actually saying this. **If Sophie were to kiss her true love, that would prove to Quilly over there that you were wrong about us?**

School Master : If one from School of Evil won true love’s kiss, it would change everything.

Sophie : And I could stay and switch schools?

Agatha : Sophie.

Sophie : This is all I’ve ever wanted, Aggie. I can’t go back to Gavaldon. Not to my old life. I will never get this chance again. Please, let me do this.

The participants in the following conversation Data [10] are Agatha, Sophie, and the School Master. The conversation was held in the School for Good and Evil area. Agatha opens with a doubtful and incredulous statement that if Sophie were to kiss her true love, it would prove that their placement in the school was wrong. A man, who is the School Master, confirms the idea by emphasizing that if a student from the School of Evil were to receive true love's kiss, then everything would change. Sophie grasps this possibility and hopefully asks if she can stay and transfer to the School for Good. However, Agatha calls out Sophie's name as a warning and worries. Sophie honestly reveals her feelings and says that this opportunity has been her dream for a long time and will not come twice.

Agatha's bolded statement is a counterfactual presupposition because, according to Yule (1996), counterfactual presupposition refers to a sentence structure that not only implies something that is not true but is actually contrary to reality. One common form of this presupposition is the counterfactual conditional sentence, which contains an “if” clause that implicitly indicates that the information in it is not true at the time it is uttered. It contains a condition or situation that is contrary to the current facts. This sentence implies that Sophie has not kissed her true love yet, so the event has not happened.

The meaning contained in this conversation is that Agatha (the speaker) is presenting a

hypothetical possibility to Sophie and others around her, especially to show the consequences of the Action if it happens. The condition emphasizes that a big change will occur if Sophie kisses her true love.

Data [11] (1:06:08 – 1:05:20)

- Sophie : I hope I'm not late. Woman: What is this all about?
 Sophie : This? Turns out you did me a favor.
 Sophie : I was long overdue for a makeover.
 Sophie : Now, **if you wouldn't mind activating my powers, I'd be most grateful.**
 Sophie : Hm. Thank you.

Continuing with the next Data [11], the participants in the following conversation are Sophie and a woman. The conversation took place in the School for Good and Evil area. Sophie enters the room and opens with a polite tone that shows that she is aware of being late and tries to start on a positive note. However, the response of one of the women is suspicious and confused because of Sophie's surprising appearance. Sophie explains that she feels she has benefited and indicates that this transformation is something she should have done long ago. She shows that she has established herself as someone confident in her strength and her new identity.

Sophie's bolded statement is a counterfactual presupposition because, according to Yule (1996), counterfactual presupposition refers to a sentence structure that not only implies something that is not true but is actually contrary to reality. One common form of this presupposition is the counterfactual conditional sentence, which contains an "if" clause that implicitly indicates that the information in it is not true at the time it is uttered. It assumes that the condition mentioned is not true or has not happened. In this case, Sophie assumes that the woman (listener) has not activated her power. The use of the form "if" with the modal "wouldn't" indicates a hypothetical situation or the opposite of current reality, thus triggering a counterfactual presupposition.

The meaning contained in this conversation is that Sophie (the speaker) is politely but firmly requesting the woman (listener) to activate her power. This statement occurs after Sophie has undergone a change in appearance and now feels more confident. By using counterfactual presupposition, Sophie maintains a polite tone of voice but indirectly states that the listener has not done what she wants.

4. Conclusion

Based on the results of the analysis of the main dialogue in the movie *The School for Good and Evil*, namely Sophie and Agatha, it can be concluded that this study has successfully identified six types of presuppositions based on Yule's theory (1996), namely existential, factive, lexical, structural, non-factive, and counterfactual presuppositions. The number of data found in each type of presupposition is as follows: 2 data of existential presupposition, 1 data of factive presupposition, 2 data of lexical presupposition, 2 data of structural presupposition, 2 data of non-factive presupposition, and 2 data of counterfactual presupposition. From this number, factive presupposition is the type that is least found.

Presupposition in the main character's dialogue is proven to play an important role in conveying implied meaning, forming characterization, and supporting the development of the storyline. The types of presupposition used also reflect the attitudes, emotions, and intentions of the characters in conveying their intentions indirectly. For example, factive presupposition confirms the truth of an event, lexical presupposition implies that an action has occurred previously, while non-factive and counterfactual presuppositions indicate expectations, assumptions, or conditions that are contrary to reality. By utilizing Leech's (1981) theory of meaning, this study also reveals that presupposition in dialogue has conceptual, affective, and thematic meaning values, which enrich the narrative dimension of the film.

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