Article

Presupposition Analysis in How to Train Your Dragon: Race to the Edge Film

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A B S T R A C T

This study investigates the types of presupposition found in the animated series How to Train Your Dragon: Race to the Edge, using George Yule's (1996) classification as a theoretical framework. Understanding presupposition—implied meaning that underlies spoken or written expressions—is essential to developing pragmatic competence in language. Through a descriptive qualitative method, this research identifies and categorizes presuppositional triggers in the film's dialogues, aiming to reveal how implicit meanings contribute to the narrative and character development. A total of 28 utterances containing presuppositions were analyzed, and all six types identified by Yule were found: existential, factive, lexical, structural, non-factive, and counterfactual. Among these, existential presuppositions were the most frequently occurring, representing 25% of the data. Factive, lexical, and structural presuppositions followed, each comprising 17.8%, while non-factive and counterfactual presuppositions were the least common, each at 10.7%. These results highlight the significant presence of presuppositional meaning in animated film dialogue, indicating that such media can be rich sources for examining pragmatic elements in language use. The findings suggest that presupposition not only enriches character interaction and emotional depth but also supports narrative cohesion. This research emphasizes the pedagogical potential of animated content in teaching pragmatic concepts and encourages further exploration of presupposition across different genres, audiences, and communicative contexts.

Keywords: *Film, Presupposition, Pragmatics*

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INTRODUCTION

Language serves not only as a tool for delivering direct messages but also as a means for conveying implied meanings and underlying assumptions. In communication, speakers often rely on shared knowledge with their listeners, leading to interpretations that extend beyond the literal content of an utterance. This phenomenon highlights the complexity of language use, where meaning is constructed not only from what is said but also from what is implied.

The field of pragmatics in linguistics addresses this complexity by focusing on how meaning is shaped within context. Pragmatics examines the relationship between language, speakers, and listeners, emphasizing the ways in which people interpret utterances based on assumptions, intentions, and situational factors. Among the key notions in pragmatics is the concept of presupposition, which plays a central role in maintaining coherence in conversation.

Presupposition refers to background information that a speaker expects the listener to know or accept before an utterance is made. It functions as an implicit assumption that guides interpretation and shapes how meaning is understood. Importantly, presuppositions are not always expressed directly but often operate implicitly, influencing communication at a subtle level. George Yule (1996) identified six types of presuppositions—existential, factive, lexical,

structural, non-factive, and counterfactual—each contributing differently to meaning construction.

Given their implicit nature, presuppositions are a crucial subject of study for understanding how communication functions. Analyzing presuppositions helps reveal the hidden assumptions speakers make and the strategies listeners use to interpret utterances. One particularly rich source for such analysis is film dialogue, where characters' interactions frequently contain presuppositions that contribute both to naturalistic conversation and to the unfolding of the storyline.

This study focuses on presupposition in the film How to Train Your Dragon: Race to the Edge. The purpose is to identify the types of presupposition used in the characters' dialogues and to explore how these presuppositions contribute to interactions and narrative development. The analysis adopts George Yule's theoretical framework and applies a descriptive qualitative approach to examine the data. Through this method, the study seeks to highlight how presupposition operates in the film's communication patterns.

Several previous studies provide valuable context for this research. For instance, Humairah (2023) analyzed presuppositions in Enola Holmes and found five of Yule's six types, showing their importance in narrative construction. Similarly, Siti Khusnul Khotimah examined presupposition in a political talk show, identifying structural presupposition as the most dominant type due to the formality and strategy involved. These works demonstrate that presupposition functions differently depending on the communicative setting.

Other researchers have also highlighted the prominence of presuppositions in film. Wahyu Saputra et al. (2021) studied Front of the Class and reported existential presupposition as the most frequent, with context heavily influencing interpretation. Wulandari et al. (2022) combined Yule's theory and Searle's speech act framework in their analysis of Hotel Transylvania, revealing the significance of lexical presupposition. Likewise, Yerry Yuniardi (2015) identified all six types in The Dark Knight, emphasizing existential presupposition as the most common. These findings strengthen the claim that presuppositions play a central role in film discourse.

Despite these studies, no research has specifically examined presupposition in How to Train Your Dragon: Race to the Edge. As an animated series with a unique narrative style and a younger target audience, it provides fresh ground for pragmatic analysis. This research, therefore, aims to fill that gap by systematically identifying and analyzing presuppositions in the film. To this end, the study is titled "Presupposition Analysis in How to Train Your Dragon: Race to the Edge Film" and seeks to demonstrate how presuppositions contribute to dialogue, character development, and the overall storyline.

METHOD

Research Design

This study adopts a qualitative descriptive approach to investigate the use of presupposition in the animated film *How to Train Your Dragon: Race to the Edge*. The purpose of this research is to describe and analyze the types of presupposition used by the characters based on the classification proposed by Yule (1996).

According to (Fraenkel et al., 2012) qualitative research focuses on understanding the depth and complexity of relationships, behaviors, situations, or materials. (Creswell, 2012) identifies six key features of qualitative research, which include:

> *Investigating a problem by gaining a comprehensive understanding of the core issue.*
> *Using literature mainly to justify the research focus rather than dominate the study.*
> *Formulating broad research objectives and questions to allow flexibility in exploring participants' perspectives.*
> *Gathering data in the form of verbal expressions from limited sources to accurately capture the subjects' viewpoints.*

Interpreting the data through textual analysis to generate themes and deeper insights.

Presenting the findings in a flexible and evolving format that acknowledges the researcher's personal lens and potential biases.

This research emphasizes a detailed process of collecting, examining, and interpreting data in order to achieve the research goals, which focus on identifying the various types of presupposition found in the film's dialogues.

Source of Data

This research takes its primary data from the animated series *How to Train Your Dragon: Race to the Edge*, directed by Elaine Bogan. The data are drawn from the spoken elements in the series, such as words, phrases, clauses, full sentences, and dialogues delivered by the characters. The focus of the study is on identifying presuppositions found within these utterances and uncovering their intended meanings. To support the analysis, the study also refers to various theoretical sources, including books and journals related to presupposition, pragmatics, and contextual meaning. The analysis is grounded in Yule's classification of presupposition types and further interpreted using Holmes' perspective on contextual meaning in communication.

Technique of Data Collection

The data collection technique in this study involved the use of a recording method to obtain relevant data from the animated series How to Train Your Dragon: Race to the Edge. The researcher focused on identifying character utterances that contained presuppositional elements.

The data collection process was carried out in several steps. First, the researcher accessed and watched the entire How to Train Your Dragon: Race to the Edge series via Netflix. Second, all character utterances or dialogues were manually transcribed to ensure data accuracy and completeness. Lastly, the researcher applied the recording technique to highlight and extract specific utterances that indicated presupposition triggers.

Technique of Analyzing Data

In order to full fill the aims of this study, the researcher conducted multiple and focused viewings of the series *How to Train Your Dragon: Race to the Edge* to thoroughly understand the context in which each utterance occurred. The researcher then identified, transcribed, and selected the dialogues that included presuppositional elements, particularly those triggered by specific linguistic cues, as guided by pragmatic theory. After gathering the data, the analysis was carried out using a qualitative descriptive method that involved interpreting and classifying the various types of presupposition found in the characters' speech. Furthermore, to determine the most dominant type of presupposition, the researcher calculated the percentage of each type's frequency using the following formula, adapted from Oktoma and Mardiyono (2013, p. 79):

$$\text{FK rel} = \frac{FK}{\Sigma F} \times 100\%$$

Where:

FK refers to the frequency of a specific presupposition type.
∑F is the total frequency of all presupposition types found.
FK rel indicates the relative frequency expressed in percentage.

FINDINGS AND DISCUSSION

Findings

All six types of presupposition are Existential Presupposition, Factive Presupposition, Lexical Presupposition, Structural Presupposition, Non-Factive Presupposition, and Counter Factual Presupposition based on Yule's theory. The overall data of presupposition found in How to Train Your Dragon: Race to the Edge Film can be seen in this table below:

Table 1. The Occurrences Types of Presupposition

NO	TYPES OF PRESUPPOSITION	FREQUENCY	PERCENTAGE
1.	Existential Presupposition	7	25%
2.	Factive Presupposition	5	17%

3.	Lexical Presupposition	5	17%
4.	Structural Presupposition	5	17%
5.	Non-Factive Presupposition	3	10%
6.	Counterfactual Presupposition	3	10%

Based on the table above, it can be seen that all types of presuppositions are found in the utterances in How to Train Your Dragon: Race to the Edge Film. The existential presupposition is the most used type of presupposition with total 7 data from 28 data. It can be seen that existential presuppositions have a 25% portion that can be found in utterances of that talk show. It implies existential presupposition is the type of presupposition that mostly arises in How to Train Your Dragon: Race to the Edge Film. Factive presupposition, lexical presupposition and structural presupposition is the second type of presupposition mostly used. Each of both the types have the same result is 5 data from 28 total data. It means factive presupposition, lexical presupposition and structural presupposition 17% of the data findings. The third type or the last mostly used of presupposition is non-factive presupposition and counterfactual presupposition. It has 3 data from 28 total of data which have a percentage 10% of the data findings.

As for the participant of the presupposition in utterances of that film, this table show the participant of presupposition found in How to Train Your Dragon: Race to The Edge Film:

Table 2. The Participants of Types Presupposition in Utterances

NO	TYPES OF PRESUPPOSITION	PARTICIPANT
1.	Existential Presupposition	Johann, Men (prisoners), Fishlegs, Hiccup, The Twins.
2.	Factive Presupposition	Hiccup's Father, Fishlegs, Dagur, Hiccup.
3.	Lexical Presupposition	Dagur, Hiccup, Fishlegs, Snotlout.
4.	Structural Presupposition	Dagur, Hiccup, Fishlegs, Snotlout.
5.	Non-Factive Presupposition	Astrid, Hiccup.
6.	Counterfactual Presupposition	Dagur.

Out of 28 total instances of presupposition categorized using Yule's framework, 7 instances are existential presuppositions, followed by 5 occurrences each of factive, lexical, and structural presuppositions. Additionally, 3 instances are classified as non-factive, and another 3 as counterfactual presuppositions.

Discussion

The findings of this research reveal that all six types of presupposition, as categorized by George Yule, were found in the utterances of characters in How to Train Your Dragon: Race to the Edge. Among the 28 data identified, existential presupposition appeared most frequently with a total of 7 occurrences, representing 25% of the data. This suggests that the presence or existence of entities is often assumed in the dialogue. Factive, lexical, and structural presuppositions followed, each appearing 5 times, which constitutes approximately 17% of the data per type. The least used types were non-factive and counterfactual presuppositions, each occurring 3 times, accounting for 10% of the total. These results indicate that presuppositions are not only prevalent but also play a crucial role in supporting narrative coherence and character development in animated storytelling.

A study by Humairah (2023) on Enola Holmes similarly identified five out of six types of presupposition, excluding non-factive. Existential, factive, lexical, structural, and counterfactual presuppositions were all found to shape the implied meanings within the characters' dialogue. Both studies apply Yule's framework and focus on analyzing fictional film discourse. However, Humairah's research excluded non-factive presupposition, while this study managed to identify all six types. Furthermore, Enola Holmes presents a mystery-adventure genre with more mature themes, whereas How to Train Your Dragon: Race to the Edge is designed for a younger audience, influencing the complexity and style of language used.

The research conducted by Siti Khusnul Khotimah (2019) examined presuppositions within political discourse in the Mata Najwa talk show. Her study found 53 instances of presupposition, with structural presupposition being the most dominant. Both studies utilize a descriptive qualitative method and apply the same theoretical framework by Yule. However, the context and media differ significantly. While Khotimah's data are derived from real-life political interactions with formal and strategic communication, the present study analyzes

fictional, informal dialogues in an animated context. Consequently, structural presuppositions dominated in political speech, whereas existential presuppositions were more common in fictional narrative dialogue.

Another relevant comparison can be drawn with the study by Wahyu Saputra et al. (2021), which analyzed presupposition in the film Front of the Class. Their findings showed the presence of all six presupposition types, with existential presupposition being the most frequent, similar to the results of the current study. Both studies highlight the significance of context, background knowledge, and character circumstances in interpreting implicit meaning. However, while Front of the Class revolves around a character with communication challenges due to Tourette Syndrome, How to Train Your Dragon: Race to the Edge follows a more fantastical and imaginative storyline. This distinction affects how presuppositions are triggered and interpreted, particularly in terms of emotional depth and complexity.

Wulandari et al. (2022) conducted an analysis of presupposition in Hotel Transylvania, using Yule's presupposition types and integrating Searle's speech act theory. Their study also found all six types of presupposition, with lexical presupposition being the most dominant, and assertive speech acts frequently appearing in the characters' dialogue. Both studies share similarities in analyzing animated films and applying Yule's framework. However, the dominance of lexical presupposition in Hotel Transylvania contrasts with the dominance of existential presupposition in How to Train Your Dragon: Race to the Edge. This indicates that the variation in genre (comedy vs. adventure), character dynamics, and dialogue style significantly affects the type of presuppositions used.

The last study from Yerry Yuniardi (2015), which analyzed The Dark Knight using Yule's theory. The research identified all six types of presupposition, with existential presupposition being the most frequent, a result that aligns with the present study. Both studies analyze fictional narratives through film dialogues and apply similar methodological approaches. Nevertheless, The Dark Knight is a crime-action film with adult themes and complex dialogue, whereas How to Train Your Dragon: Race to the Edge is aimed at a younger audience with simpler and more direct language. These differences influence both the quantity and quality of presuppositional expressions found.

CONCLUSION

Based on the analysis, it can be concluded that all six types of presupposition categorized by Yule (1996)—existential, factive, lexical, structural, non-factive, and counterfactual—are present in the utterances of characters in How to Train Your Dragon: Race to the Edge. Existential presupposition occurs most frequently, showing how dialogues often assume the existence of people, objects, or situations without explicit mention, while factive, lexical, and structural presuppositions appear equally and highlight emotions, repeated actions, and embedded assumptions in sentence structures. Non-factive and counterfactual presuppositions, though less common, still contribute by expressing uncertainty and hypothetical alternatives that enrich the narrative. These findings demonstrate that presuppositions play a vital role in supporting character development, internal conflict, and storyline progression, affirming that animated films are valuable for pragmatic study. Therefore, future research may analyze presuppositions in other film genres to compare patterns, students and educators can utilize animated films as engaging materials for teaching pragmatics, and further studies could also explore cross-cultural or linguistic variations to understand how presuppositions shape audience interpretation and emotional response in media discourse.

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