

## THE USE OF PRESUPPOSITION IN *THE REVENANT* MOVIE

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### Abstract

This study analyzed presupposition used in *The Revenant* movie especially on the use of existential, factive, non-factive, lexical, structural, and counterfactual presupposition. This study applies a qualitative descriptive design where the primary data are taken from *The Revenant* movie script by Mark L. Smith. The data are collected by searching, reading, watching, making notes, selecting and coding the data. Then, the data are analyzed by presenting, describing, interpreting, and concluding the data. The results show that the use of Presupposition in *The Revenant* movie script can be classified into existential, factive, lexical, structural and counterfactual presuppositions. Only non-factive presupposition is not found in the script of the movie. From the finding it can be concluded that contextual meaning plays an important role in interpreting the meaning of presupposition. The data in the finding also shows that lexical presupposition is the most dominant presupposition type.

**Keywords** : contextual meaning, movie script, presupposition

### INTRODUCTION

This study tries to investigate the use of presupposition in *The Revenant* movie script. A presupposition is something speaker assumes in this case making an utterance, Yule (1996). Presupposition refers to an underlying assumption or belief that is taken for granted within a statement or argument. In other words, it's something that is assumed to be true or existing as part of the context of a sentence, conversation, or situation, even if it is not explicitly stated. In language, presuppositions are typically implicit and need not be directly mentioned for a conversation or statement to make sense. They are often shared

knowledge between the speaker and listener, and if the presupposition is false, it can lead to confusion or misinterpretation. Moreover, the presupposition is talking about the assumption that may accompany statements. Many statements have ambiguity in meaning. For example “*Mary’s dog is cute*” this statement can mean Mary has dog, Mary’s dog is white, Mary cherish a dog. Presupposition has 6 types of presupposition those are existential presupposition, factive presupposition, non factive presupposition, lexical presupposition, structural presupposition, and counter-factual presupposition.

Many presupposition can be made by uttering one statement, may be what is all the presupposition that is written all is wrong in reality (Abbott, 2006; Abrusán, 2011; Ahmed, 2011; Aravind, 2018; Azmi, 2012). Many discussions of concept, presupposition is treated as a relationship between two proposition (Barner, et al, 2011; Beaver, 2001; Essra, 2010; Kadmon, 2001; Laurence and Gregory. 2006; Ning, 2018; Peccei, 2000; Thomas, 1995; Tyas, 2013). According to Levinson (1983), there are several answers in the semantics about the characteristics of the resistance of the pre-described features. Some writers (for example Levinson, 1983) have divided presupposition into two types : one, semantic presupposition, amenable to a truth-relations approach; another, pragmatic presupposition, which requires an interactional description.

Key characteristics of presuppositions are; (1) background assumptions that is a presupposition involves information that the speaker assumes the listener already knows or believes to be true; (2) constant under negation, that is one key feature of presupposition is that it tends to remain constant even when negated; (3) Triggers is certain words or phrases act as "presupposition triggers," meaning they often introduce presuppositions.

In the context of the movie *The Revenant* (2015), directed by Alejandro González Iñárritu, presupposition plays a key role in how the story unfolds and how the audience interprets various events, characters, and motivations. While presupposition is often thought of as a linguistic tool, in film, it can also apply to the underlying assumptions or unstated information that are taken for granted by the characters, the filmmaker, or the audience. This shapes how the story is received and understood. *The Revenant* movie script is that this movie contains many presuppositions which need further investigation. The type of presupposition contained in this movie include existential, factive, lexical,

structural and counterfactual presuppositions, excluding non-factive because it is not found in the data. More meaning of utterances in this movie is closely related to presuppositional meaning and it needs further investigation.

The primary data used in this study is taken from *The Revenant* movie script by Mark L. Smith. This study tries to analyze all the characters found in this movie script because the use of presupposition can be found in all the characters. Then the secondary data can be taken from the audiovisual *The Revenant* movie to support the analysis of the primary data. In the process of collecting data, the data are collected by searching and downloading the movie and the script, reading the script intensively to understand all the script dialog, watching the movie to help more understanding of the movie dialog, making some notes about the use of presupposition in the script, selecting and coding the data to make it easier to classify the six types of presupposition found in the script. Then, in analyzing the data, it is done by presenting the data to prepare the data analysis, describing the context of situation of the data, interpreting the data based on the six types of presupposition; existential presupposition, factive presupposition, lexical presupposition, structural presupposition non-factive presupposition, and counter-factual presupposition, and making conclusion for each data analysis.

## FINDING AND DISCUSSION

### Presentation of Finding

The following table showed the findings of presuppositions used in the movie *The Revenant*. They are lexical, factive, structural, existential presuppositions.

Table 1. Presentation of Finding on the Use of Preposition in the Movie

No.	Types of Presupposition	Data	Context explanation
1.	Lexical,	1. Nobody move ! Stay where you are 2. He shouldn't have shot. The place is crawling with tree niggers 3. They want the pelts. We got to get on that boat right now or we'll lose it	1. If they move and do not stay where they are, then they will be killed by Arikara tribe 2. Hugh Glass should not have shot the

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all.

4. They want the pelts. We got to get on that boat right now or we'll lose it all.

5. There's about 20 of them down by the creek. They're headed this way.

He ain't our problem no more.

6. Where'd you get this ?

7. Glass was dead. Hawk wedon't know about

Next time you want to shoot somebody, you might want to use powder, prime your rifle

8. I can't help thinking about whether we did the right

9. Ain't our place to wonder

10. I can't remember my wife's face

grizzly bear because the sound of the gun will be heard by the tree niggers and it is not good for their safety.

3. The pelts are something very valuable for the hunter team, and it seems that pelts are the main target of their hunting in the forest.

4. John Fitzgerald asks Jim Bridger to leave the place as soon as possible. Jim should not think of Hawk and instead, they should think of the way to leave the place as soon as possible in order to hide John's crime after killing Hawk.

Jim Bridger has actually recognized the canteen as belonging to Hugh Glass because it has the spiral symbol

5. John Fitzgerald has actually told lies to Jim that Hawk is still alive. Conversely, at the same time, John Fitzgerald has not either known that actually Hugh Glass is still alive.

Both John and Jim realized that the rifle does not contain any bullets at all.

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6. Jim Bridger cannot decide an idea at all about the fact that John has killed Hawk and John does not want anyone to know this secret.

John tries to distract his topic of conversation from the topic about Hawk's death to other topics. *Ain't our place to wonder* actually means Jim does not need to talk about Hawk's death.

7. Andrew Henry does not know the real situation that it is John Fitzgerald that has killed Hawk and tries to kill Hugh Glass and Jim Bridger has been deceived by John Fitzgerald about Hugh Glass's real condition that actually Hugh Glass is still alive and John says that Hugh Glass has been dead.

8. Hugh Glass knows for sure all John Fitzgerald's ways to hide in the forest, and if Andrew Henry tries to search and kill Andrew Henry by himself, it will be much more dangerous for Henry, even Henry can be killed by John Fitzgerald

9. Hugh Glass knows for sure John Fitzgerald's ability and

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		characteristics when he tries to hide in the forest.
		10. Hugh Glass“ experience in searching for someone or something in the forest
2.	Factive	<ol style="list-style-type: none"> <li>1. What I'm saying is we stay on the boat.</li> <li>2. Keep away! I'll <b>tell</b> the Captain what you did. They'll hang you! They'll hang you ! Jim, help !</li> </ol>
		<ol style="list-style-type: none"> <li>1. There is a boat on the river where the team uses it to escape from Arikara tribe</li> <li>2. Hawk will really reveal all John“ crime when he finds that John tries to kill Hawk“s father. Thus, the verb “<i>tell</i>” is an indicator of factive presupposition.</li> </ol>
3.	Structural	<ol style="list-style-type: none"> <li>1. What was that ?</li> <li>2. Where'd you get this ?</li> </ol>
		<ol style="list-style-type: none"> <li>1. Indicating a fact that Arikara tribe is coming to their camp and Andrew does not know the identity of the strangers. So, he asked to Hugh Glass using the question “What was that ?”</li> <li>2. It belongs to structural presupposition because the utterance means the French hunter has got the canteen, using wh-question structure</li> </ol>
5.	Existential	<p>I can't remember my wife's face</p> <p>From the <b>existential</b> presupposition, the utterance “<i>I can't remember my wife's face</i>” means that Hugh Glass has a wife, although his wife has been died.</p>

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## Discussion of the Finding

Based on the findings above, it can be said that the use of presupposition in *The Revenant* movie script can be divided into existential, factive, lexical, structural and counterfactual presuppositions. Only non-factive presupposition is not found in the dialog script. Existential presupposition is assumed to commit the existence of something or speaker is assumed to be committed to the existence of the entities named. Factive presupposition is a verb like “know” can be tread as a fact and is described as a factive presupposition. Factive verbs are classifications of verbs which have complement clause after the verb and it is assumed there is a fact within the clause. Lexical presupposition is the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood. Structural presupposition is certain sentence structures which have been analyzed as conventionally and regularly presupposing that part of structure is already assumed to be true. Counterfactual Presupposition means that what is presupposed is not only „not true“, but is the opposite meaning what is true, or contrary to facts. A conditional structure generally called counterfactual conditional, presupposes that the information in the if- clause is not true at the time of utterance.

In the finding above it seems that lexical presupposition is the most dominant. This is because some of the utterances in the movie script cannot be understood clearly unless the utterances” meaning is explained and elaborated completely. In other words, the lexical presupposition found in the script needs further interpretation from the contextual meaning itself.

Talking about context in presupposition, there is a tendency to distinguish between the so-called situational and propositional aspects of a context. It means drawing a distinction between the outward or extra-linguistic circumstances surrounding an utterance (such as where and when it was made) and the so-called “inner” aspects, by which can be meant, for instance, simple grammatical mechanisms such as the anaphoric reference (Levinson, 1983). So, from the finding above it can be said that the presupposition is an utterance that assumes to be some truths in the previous case. Presupposition refers to something in presuppose, serves as a starting point in which the statement is made or

proposition expressed. Generally, in speaking the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another meaning is understood. In other words, lexical presupposition is the assumption that in using one word, the speaker can act as the another meaning (word) which will be understood (Levinson, 1983).

From the finding it can be said that a presupposition must be mutually known or assumed by the speaker and addressee for the utterance to be considered appropriate in context (Yule, 1996). It will generally remain a necessary assumption whether the utterance is placed in the form of an assertion, denial, or question, and can be associated with a specific lexical item or grammatical feature (presupposition trigger) in the utterance. Thus, the presupposition is a relation between the speaker and the relevance of a sentence in a context. It can be said that in order to interpret the meaning of presupposition the role of contextual meaning is very crucial because it can help to determine the implicit meaning of utterances, especially the ones containing lexical presupposition.

## **CONCLUSION**

This study may conclude that the use of presupposition in *The Revenant* movie script can be classified into existential, factive, lexical, structural and counterfactual presuppositions. Only non-factive presupposition is not found in the script of the movie. From the finding it can be said that contextual meaning plays an important role in interpreting the meaning of presupposition. The data in the finding also shows that lexical presupposition is the most dominant presupposition type. It means that in order to interpret the meaning of lexical presupposition, again, contextual meaning plays an important role. It seems difficult to understand the lexical presupposition unless the contextual meaning is not used in the analysis of the meaning of the presupposition itself. The study suggests that other researchers can investigate the use of entailments, subtext, implied meaning or any other related pragmatic aspects in the *The Revenant* movie script. For the movie audience, the study can suggest that this movie can be understood more profound viewed in terms of presupposition aspects. Thus, after watching this movie and after reading the results of their study, then it is supposed that the

movie audience can comprehend more about the pragmatic meaning of this movie.

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