A PRAGMATIC ANALYSIS OF PRESUPPOSITION IN GENNDY TARTAKOVSKY'S *HOTEL TRANSYLVANIA*

A Thesis

Presented as Partial Fulfillment of the Requirements of the Attainment

of the Degree of *Sarjana Sastra* in English Literature

By

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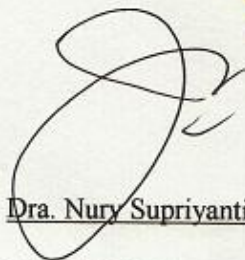
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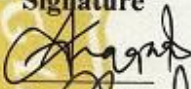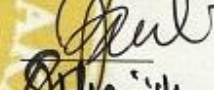TARTAKOVSKY'S *HOTEL TRANSYLVANIA*

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Accepted by the Board of Examiners of Faculty of Language and Arts of
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Yogyakarta, Agustus 2014

Penulis,

Briant Nino Aditya

DEDICATION

This thesis is dedicated to:

Everyone who waits for my graduation.

MOTTO

"Lebih baik terlambat, daripada tidak sama sekali"

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useful advice, helping me settling down in Jogja, and teaching me how to play badminton.

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Finally, I realize that this thesis is far from being perfect. I do appreciate any comments and criticisms. I also hope that this thesis can bring some contribution to linguistic study.

Yogyakarta, August 2014

Briant Nino Aditya

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ABSTRACT

The objectives of this research are to describe the types of presupposition used by the main character in *Hotel Transylvania* movie and to interpret the implied meaning of the main characters' utterances in *Hotel Transylvania* movie. Yule's theory of presupposition and Holmes' theory of context are used by the researcher to answer the formulated research questions.

This research is a qualitative study applying descriptive-qualitative method. The subject of this research is a movie entitled *Hotel Transylvania* directed by Genndy Tartakovsky. The data were some scenes including the utterances said by speaker and heard by hearer. The data analysis was conducted by classifying and categorizing the data to find the inferences. The triangulation method was applied to gain the trustworthiness of the data by consulting his findings with his consultants and friends.

The findings of the research are as follows: in *Hotel Transylvania*, all Yule's six types of presupposition are found. Those six types of presupposition are Existential Presupposition (12.5%), Factive Presupposition (15%), Non-Factive Presupposition (5%), Lexical Presupposition (20%), Structural Presupposition (20%), and Counter Factual Presupposition (27.5%). Then the Counter Factual Presupposition is the most-used type of presupposition. On the other hand, Non-Factive Presupposition is the least-used type of presupposition found in the conversations between the characters in *Hotel Transylvania* movie. The implied meanings in the conversation are gained by analyzing the context because in pragmatic study, context is essential to figure out the implied meaning. The context of the conversation between the characters in Hotel Transylvania is gained through four factors. They are (1) the participants, (2) the setting or social context of the interaction, (3) the topic of the conversation, and (4) the function of the conversation.

Keywords: Pragmatics, Presupposition, Implied Meaning, *Hotel Transylvania*

CHAPTER I

INTRODUCTION

A. Background of the Study

Language is essential in order to build relationship. It is the main vehicle of human communication, so language is very important. Yule (1991: 48) says that by using language, people can produce some utterances with related acts. Beside to express their minds, their actions are aimed to cause effect on the hearers. Therefore, as a main part of communication, language is unavoidable.

Communication is a process of expressing ideas and feelings or of giving other people information. In communication, there are at least two participants and two processes. The participants are the speaker and the hearer moreover the processes are speaking and listening. In speaking, people put ideas into words, talking about perceptions, feelings, and intentions they want other people to grasp. In listening, they turn words into ideas, trying to reconstruct the perceptions, feelings, and intentions they want to grasp (Clark and Clark, 1977: 3). In a simple way, communication is the process of transferring messages from the speaker to the hearer through a speech. In order to be successful in communication, all participants must understand the ideas or the feelings, perceptions, and intentions.

People have many ways to make communication become more effective; hence, the types of communication itself are varied. It can be in the form of a verbal and non- verbal communication. A verbal communication is a kind of communication that is done orally or is spoken such as casual conversation,

speeches public lectures, etc. It uses utterances to transmit the message from the speaker to the hearer. However, non verbal- communication can be in the form of written language such as newspaper advertisement, literary works (drama, novel poetry) etc. In communication, verbal and non- verbal, sometimes message or the intended meaning of the speaker is not always explicitly stated for a certain reason.

In conversation, once a speaker assumes that certain information is already known by the listener although the information does not appear directly. Because it is not an easy way to obtain the imply meaning, the listener needs to look for word's meaning and what the speaker means in the same circumstance. Beside, to acquire the right interpretation in meaning is by doing assumption. In addition Yule (1998: 3) states that pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener.

Sometimes, the speaker's assumption is implicit and confusing. Thus, the listeners are not able to identify certain information from the speaker. To understand the utterances of the speaker, hearers must consider the context in which the speaker uses the utterances.

Assumption can be done by making an inference (the listeners' use of additional knowledge to make sense of what is not explicit in an utterance). Such phenomenon is presented in the utterance: "Mary's hat is red". In this utterance the assumption of the hearer is "Mary has a hat". As a matter of fact, there is something assumed to be true in a sentence which asserts other information. This is called presupposition.

Presupposition is a thing that is presupposed, while presupposes means to assume something true without proof. Presupposition can occur in verbal and non verbal language not only in daily conversation but also in film conversation. The language used in a film attracts many audiences. The use of presupposition by the characters must be appropriate so that the audience will understand them.

Yule (1996: 25) says that a presupposition is something that the speaker assumes to be the case prior to making an utterance. Presupposition must be mutually known or assumed by the speaker and the hearer so that the context of the utterance can be understood. A presupposition of a sentence must normally be a part of the common ground of the context in order to be appropriate.

Presupposition is a part of pragmatics since pragmatics is the study of the meaning of words in context, to analyze the parts of the meaning that can be explained by the background of the knowledge. Pragmatics has many aspects that can be studied in linguistics. It can be used not only to analyze the linguistic form but also to analyze the context of the utterance.

Context cannot be separated in understanding the meaning of an utterance. According to Yule (1996: 21), context means the situation surrounding or accompanying the production of an utterance. For instance, Holmes (2000: 8) states that there are four components of context; they are participants, setting, topics, and function. By considering these four components, an utterance can be analyzed well.

The phenomena of presupposition can also be found in film since film is portrayal of society. Many people say that film, which is also called film or

motion picture, is a cultural artifact created by certain cultures which reflects the cultures. Film makers usually choose a certain setting for the film, since the setting will influence the language used in the film. It means that the language used in the film is not different to the language used in daily conversation in the real life. One of the film that uses a lot of presupposition in the dialogues between the characters is entitled *Hotel Transylvania*. The film is released in 2012 and directed by Genndy Tartakovsky. In this research, *Hotel Transylvania* will be analyzed by the researcher to find out the phenomena of presupposition. In studying language, the researcher uses pragmatic approach to know the relation between the form of utterances and the context in this film.

There are many kinds of films which can be used to examine the phenomena of presupposition. However, in this research the researcher is more interested in analyzing *Hotel Transylvania* film directed by Genndy Tartakovsky related to the fact that the storyline of the film is interesting because it is the story about a lot of monsters of any kinds being in one place and trying to understand each others. The conversation between the characters in *Hotel Transylvania* represents the typical comedy movie characteristics including amusement, surprise, fun, humor, wit, and wordplay. Beside, the use of the prepossition in the dialogues between the characters in *Hotel Transylvania* is numerous enough to be analyzed in the research. That is why the researcher takes the film as the object of the research.

B. Research Focus

Yule (1996: 3) states that pragmatics is the study of speaker's meaning. It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. In addition, assumption produces the implied meaning in the certain utterance. Not all the utterances delivered in communication have the same meaning; moreover they have a different assumption from literary meaning. Further, Bowen (2001: 6) states that pragmatics is the area of language in social context.

In analyzing presupposition, the researcher considers that context or circumstances in which the conversation takes place plays important role in interpreting the meaning. Presupposition as one of the scope of pragmatics (study of language in real use) is relevant to linguistic approach to analyze such phenomenon since presupposition plays an important role in the production of assumption. It is defined from different points of view, each of which is similar to each other in some way or another.

Presupposition concerns something presupposed to be true in a sentence which asserts other information. It requires a consideration of how speakers organize what they want to say in accordance to whom they are talking to, where they are talking, when they are talking, and under what circumstances they are talking. All types of presupposition convey meanings more than what is said. It commonly takes place in daily conversation that the speakers' intended meaning is not always explicitly stated.

There is also another aspect of presupposition. It is the implied meaning. There are two ways to analyze the implied meaning or the additional meaning of utterances based on the context. The inference means that the listeners' use of additional knowledge to make sure of what is not explicit in an utterance. Thus the researcher uses pragmatic approach to solve the problem in this research.

Difficulties are often found in understanding the meaning of the utterances. Misunderstanding may occur while interpreting the assumption of the utterances. The situation may be influenced by the following problems.

The first problem is the use of uncommon vocabularies or terms by the characters which depend on the contents of film. Since the researcher has the limited amount of vocabulary terms so the researcher often uses dictionary to find out the meaning of the uncommon terms. In addition, to understand the uncommon terms, the researcher has to relate them to the situation or the setting where the conversation takes place.

The second problem is presupposition. People often do not realize that when they are saying something actually they assume something for the listener. According to Hudson (2000: 321), presupposition plays an important role in the production and comprehension of speech act. On the other hand, Levinson (1997:186) states that one of the properties of the presupposition is that they are responsible in certain context, either immediate linguistic context or the less immediate discourse context, or in circumstances where contrary assumptions are made. For example: "John regretted having failed the exam". This sentence presupposes that John had failed in his exam. The other example is "When did

John leave?" It presupposes that John left.

Additionally, Yule (2000: 27) sees that presupposition has been associated with the use of a large number of words, phrases, and structures. These linguistic forms are considered to be indicators of potential presupposition, which can only become actual presupposition in context with speakers. Thus, he states six types of presupposition, those are, the existential, the factive, the non-factive, the lexical, the structural and the counter factual.

The third problem is context. Widdowson (1996: 63) states that context is a schematic construct in the mind. The aspect of presupposition is about implied meaning by the speaker's utterances. Analyzing the implied meaning or the assumption of the speaker's utterance needs an inference based on the context. An utterance will have different meaning in different context. The context will involve the linguistic and non- linguistic context. Linguistic context is the language surrounding or accompanying the piece of discourse under analysis. While non- linguistic context includes the type of communication event, the topic, the setting, including location and the time of situation, the participant, and the relationship between them and the background knowledge and assumption underlying communication. Sometimes it is difficult to interpret what the hearer's assumption in a particular situation since every utterance can mean differently if it is said in different situation.

This research focuses on presupposition. To support this research, the researcher uses the theory by George Yule. In this theory, Yule states six types of presupposition they are: the existential presupposition, the factive presupposition,

the non-factive presupposition, the lexical presupposition, the structural presupposition and the counterfactual presupposition.

C. Research Objectives

Based on the research focus, the objectives of this research are:

a. to describe the types of presupposition used by the characters in *Hotel Transylvania* film, and

b. to interpret the implied meaning of the characters' utterances in *Hotel Transylvania* film.

D. Research Significance

It is expected that the result of this research can be useful to the following parties:

1. Theoretically

The research can be an effort of enriching the theory of presupposition in the relation of language and its context. In other words, this research can be one of the references in the field of presupposition which discusses language and its context.

2. Practically

a. For academic society, the research is expected to give contribution to pragmatics which discusses presupposition in film script of *Hotel Transylvania.*

b. For the students of the study program of English Language and Literature, the result of this research can be used as the reference to improve their understanding of presupposition.

For other researchers, this research gives information about presupposition for those who intend to continue this research by adding some evidences related to the phenomena of presupposition.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

The aims of this research are to describe the types of presupposition used by the characters in *Hotel Transylvania* movie and to interpret the implied meaning of the characters' utterances in *Hotel Transylvania* movie. In this chapter, the related theory used in this research and the further information about the object of the research are explained

A. Literature Review

This chapter presents some literature reviews related to this research. It provides theories and opinions concerning the entire elements in this study.

1. Pragmatics

People often say something that has different meaning from what they literally say. Although they use language as the main means of communication to make an effective communication, they often cannot gain their aims easily because people often do some linguistic behavior which cannot be understood simply and easily. Thus, in order to understand people's linguistic behavior in communication with each other, pragmatics is needed. Pragmatics is needed because when people understand about pragmatics, they will understand not only the explicit meaning of an utterance but also its implicit meaning. Implicit meaning consists of assumptions, purposes, and goals. That is why pragmatics is

important to be studied since it can analyze how language is used in a certain context.

According to Yule, Pragmatics is the study of the relationship between linguistic forms and the users of those forms (Yule, 1996: 4). Yule adds that Pragmatics is the study of how language is used and specific situations to communicate. Pragmatics is concerned with the study of meaning as communicated by speaker or writer and interpreted by a listener or reader. It has consequently more to do with the analysis of what people mean by their utterances. Yule (1996: 3) also stated that there are four areas that pragmatics is concerned with.

1) Pragmatics is the study of speaker meaning.

This approach is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader), which means that the approach gives deeper analysis on what people have said to gain what exactly people mean by their utterances rather than the literal meaning of the utterances themselves.

2) Pragmatic is the study of contextual meaning

What people say is usually related with the context of conversation. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who, when, where and under what situation they are talking.

3) Pragmatics is the study of how more meaning are communicated than what is said

Pragmatic concerns how listeners can make inferences about what is said in order to appear at an interpretation of the speaker's intended meaning or it investigates the visible meaning. In the conversation, what is unsaid is recognized as a part of communication which has a great deal in the interpretation of the speaker's intended meaning. It is why the approach also explores the hidden meaning or the unsaid part of a speaker's utterances.

4) Pragmatics is the study of the expression of relative distance

The approach answers the perspective of what determines the choice between the spoken and the unspoken in which the spoken and the unspoken are tied to the notion of distance. On the assumption of how close or distant the listener is, speaker determines how much needs to be said.

From his definition, it is seen that there is a close relation between the linguistic forms and people who use them. An utterance can have some different meanings if it is uttered by different people with different status, different job, and different gender.

In the same way, Trudgill (1992: 61) states that Pragmatics is a branch of linguistics which deals with the meaning of utterances as they occur in social context. Here Trudgill would underline two points. First, it is concerned with meaning in context; second, it is about the speaker's or listener's intention. Thus, Pragmatics is concerned not with syntax or literal meaning of words, but with meaning intended by the speakers and interpreted by the listener. Pragmatics may be described as the study of the meaning of linguistic utterances for their

interpreters. Then, based on Pragmatic point of view, the aspect of meaning and language use of people dependent on the speaker, the addressee and other features of the context of utterance, such as the goals of the communication, the principal of the communication.

Similarly, Leech (1983: 6) redefines pragmatics as the study of meanings in relation to speech situation. It means that by using pragmatics people can differentiate meanings of one's utterance based on the situation of the communication. Thus, different situations influence the meaning of speech.

In addition, Mey (1993: 42) defines pragmatics as the study of the conditions of human language uses as these are determined by the society context Here, Mey clearly states that context of society holds an important role in the uses of human language. It means that different context will determine different types of language use. Similar to the opinion above, Levinson (1983: 5) states that pragmatics is the study of language use, that is, the study of the relation between language and context that are basic to an account of language understanding.

In other words, pragmatics is the study of the meaning of utterances in relation to their context which involves how speakers can produce the best utterance to deliver their meaning and how listeners can interpret the true intention of the speaker's utterances. For instance, it gives the advantages that one can talk about people's intended meaning, their assumptions, their purposes or goals and the kinds of actions performed in utterances.

2. The Scope of Pragmatics

a. Utterance

According to Finnegan (1997: 162), an utterance is the use of a sentence on a particular context. He adds that the utterance is a sentence on a certain occasion or in a certain context. He also adds that utterance is a sentence that is said, written or signed in certain context by someone with a certain intention, by means of which the speakers intends to create an effect on the hearer. Utterances become the subject investigation of pragmatics. There is a difference between utterance and sentence. The meaning of sentence is independent from context. It means that the context does not influence the meaning of the sentence. Otherwise, the meaning of utterance depends on the context or circumstances of the utterances. Pragmatics pays more attention to the relationship of an utterance to its context, but it pays less attention to the relationship of word meaning to sentence meaning.

Finnegan sees that the meaning of an utterance includes the descriptive meaning of the sentence, along with social and affective meaning contributed by contextual factors. He gives example in the following sentence:

I now pronounce you husband and wife

The sentence above may be uttered in at least to different sets of circumstances:

1) By a priest to young couple getting married in the presence of their assembled families; or

2) By an actor dressed as a priest to two actors assembled in the same church for the filming of television.

The first sentence, "I now pronounce you husband and wife" will affect a marriage between the couple intending to get married. But the same utterance will have no effect on marital status of any party on the movie location. Thus the circumstances of utterance create different meaning.

Finnegan (1997: 345) explains that sentence is a structured string of words that carries a certain meaning while utterance is a sentence that is said, written or signed in a particular context by someone with a particular intention by means of which the speaker purposes to create an effect on the hearer. Thus, an interrogative sentence "Can you close the window?" has the meaning of a request for information "Are you able to close the window?", but as contextualized utterance it would more often than not to be a request for action "Please, close the window".

b. Context

Language varies according to its uses as well as its users, according to where it is used and to whom as well as according to who is using. People cannot get the complete information from a certain utterance if the context of communication is not explained. It proves clearly that context is important in communication because it gives information to the addressee so that s/he understands the speaker's utterances and responds to it appropriately.

According to Nunan (1993:8), context refers to the situation giving rise to the discourse and within the discourse is embedded. He adds that there are two types of contexts:

1) **Linguistic context**

Linguistic context is the language that surrounds or accompanies the piece of discourse under analysis. It means that linguistic context is a discourse that precedes a sentence to be interpreted and situational context is knowledge about the world. In the sentences, *The kids have eaten already and surprisingly, they are hungry*, the linguistic context helps to interpret the second sentence depending on what the first sentence says. The situational context helps to interpret the second sentence because it is common knowledge that humans are not usually hungry after eating.

2) **Non-linguistic context**:

Non-linguistic context is experiential context within which the discourse takes place. Non-linguistic context is also called as situational context. Situational context refers to the factors outside the linguistic context which determine or influence the interpretation of an expression or statement. In some respects, situational context may be more difficult to recognize than linguistic context. The same expression or statement which is used in different situations may have quite different meanings.

Non-linguistic context include the type of communication event, for example joke, story, lecture, greeting, conversation; the topic; the purpose of the event; the setting including location and the time of the situation, the participant and the relationship between them and the background knowledge and the assumption underlying the communication event.

Communicative event is a piece of oral or written interaction, which contains a complete message. The event itself may involve oral language (for example, a sermon, a casual conversation, a shopping transaction, etc) and written language (for example, a poem, a newspaper advertisement, a wall poster, a shopping list, a novel, etc).

Meanwhile, Holmes (2000: 8) writes that there are some factors which are related to the users of language and the social setting and function of interaction. Who is talking to whom for example wife-husband, boss-workers, etc, is an important factor. The setting of social context for example home, work, school, etc, is generally a relevant factor too. In some cases the topic has proved an influence on language choice. Moreover, context will reflect the influences of one or more of the following components:

1) **The participants**: who is speaking and who are they talking to?

2) **The setting or social context of the interaction**: where are they speaking?

3) **The topic**: What is being talking about?

4) **The function**: why are they speaking?

From the explanations above, it is obviously known that context is an important concept in pragmatics. Context is the crucial factor influencing a deeper meaning of an utterance.

c. Reference and Inference

Yule (1996: 17) states that inference is an act in which by using linguistic form a speaker or writer to make a listener or reader able to identify

something. On the other hand, reference is tied to speaker. It aims to identify something, and the speaker's belief (i.e. can the listener be expected to know that particular something?) in the use of language. As a result, to reach a successful reference, an inference is needed to infer correctly which entity the speaker intends to identify by using a particular referring expression.

d. Implicature

According to Mey (1999: 99), the word "implicature" is derived from the verb "to imply", as is its cognate "implication". Etymologically, "to imply" means "to fold or crease something into something else". Besides, that which is implied, is "folded in", and has to be "unfolded" in order to be understood. Then, Mey explains the meaning of conversational implicature as something which is implied in conversation, something which is left implicit in actual language use. In other words, it means that conversational implicature happens when the speaker says something with some different meanings as what he or she says. In this case, the important thing is the factors which will influence the difference in meaning.

Similar to Mey's opinion, Yule (1996: 35) explains that implicature is an additional conveyed meaning that something must be more than just what the words mean.

In analyzing conversational implicature, context or circumstances in which the conversation takes place are important in interpreting the meaning. The same utterance in different places, different times or by different people will have different meaning.

Therefore, implicature is the speaker's intended meaning which is left implicit and different from what literally say. It is part of speaker's meaning that is not explicitly expressed in utterances. Moreover, conversational implicature is the implied meaning in a conversation. Thus, in order to derive the implicature, the context and cooperative principle is needed.

e. Presupposition

In certain circumstances, people need to convey their intention indirectly. In order to create a good situation in conversation is by doing the assumption. Here, presupposition plays an important role in the production and comprehension of speech act. It is defined from different point of view, each of which is similar to each other in some way or another. The examples of presupposition include: "Do you want to do it again?" presupposes that you have done it already, "Jane no longer writes fiction" presupposes that Jane once wrote fiction.

Hudson (2000: 321) states that a presupposition is something assumed (presupposed) to be true in a sentence which asserts other information. 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 in the utterance.

Similarly, Finch (2000: 173) writes that presupposition deals with the necessary preconditions for statements to be true. Presupposition refers to assumption implicitly made by speakers and listeners which are necessary for the

correct interpretation of utterances. It is something as speaker's assumption to be the case prior for making an utterance. For example, the sentence "My cat was run over yesterday" is assumed for the truth condition of "I have a cat".

In the same way, Yule (1996: 6) states that presupposition deals with the relationship between two proportions, which gives precondition to be true statement although the statement is negated. Presupposition must be mutually known or assumed by the speaker and address for the utterances to be considered in context. A presupposition of a sentence must normally be part of the common ground of the utterance context in order for the sentence to be felicitous. Sometimes, however, sentences may carry presuppositions that are not part of the common ground and nevertheless be felicitous. For example, upon being introduced to someone that *John's wife is a dentist,* this without addressee having ever heard, or having any reason to believe that John has a wife. In order to be able to interpret my utterance, the addressee must assume that John has a wife. This is process of an addressee assuming that a presupposition is true.

Yule (2000: 27) sees that presupposition has been associated with the use of a large number of words, phrases, and structures. These linguistic forms are considered to be indicators of potential presupposition, which can only become actual presupposition in context with speakers. Thus, he states six types of presupposition which are: the existential, the factive, the non-factive, the lexical, the structural and the counter factual. Below are the further explanations of the six types of presupposition:

1) **The existential presupposition**

The existential presupposition is assumed to be present either in possessive constructions (such as: *your car* presupposes (») *you have a car*) or in any definite noun phrase as in using expressions like: the King of Sweden, the cat, etc. in which the speaker presupposes the existence of the entities named.

2) **The factive presupposition**

The second type of presupposition is called factive presupposition since some words are used in the sentences to denote facts, such as *know, realize, regret, glad, odd* and *aware*. For example, *everybody knows that John is ill* presupposes that John is ill.

3) **The non-factive presupposition**

The third type of presupposition is called non-factive presupposition, which is assumed not to be true. Verbs like *dream, imagine* and *pretend* are used with the presupposition that what follows is not true. e.g. *John dreamed that he was rich* presupposes that John was not rich. Moreover, Palmer (1988: 67) uses the word *likely* to refer to non-factive presupposition, as in *It is likely that John came early*, which presupposes that John might or might not come early.

4) **The lexical presupposition**

There are forms which may be treated as the source of lexical presupposition, such as *manage, stop,* and *start*. In this type, the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood. When one says that *someone managed to do something*, the asserted meaning is that the person succeeded in

some way. But when one says that *someone did not manage*, the asserted meaning is that the person did not succeed. However, there is a presupposition (non-asserted) that the person tried to do that something. So, *managed* is conventionally interpreted as asserting 'succeeded' and presupposing 'tried'.

5) The structural presupposition

In addition to the presuppositions that are associated with the use of certain words and phrases, there are also structural presuppositions. In this case, certain sentence structures have been analyzed as conventionally and regularly presupposing that part of the structure is assumed to be true (Yule,2000: 29). One might say that speakers can use such structures to treat information as presupposed (assumed to be true) and hence to be accepted as true by the listeners. For instance, the wh- forms (i.e. when, where, etc.) can be used in this type, as in *When did John leave?* It presupposes that John left. Acadian et al. (1997: 384) state that "the pragmatic presupposition of a sentence is the set of conditions that have to be satisfied in order for the intended speech act to be appropriate in the circumstances or to be felicitous".

6) The counter-factual presupposition

The last type is called a counter-factual presupposition, in which what is presupposed is not only true, but is the opposite of what is true, or contrary to facts. For example, the sentence: *If you were his friend you would have helped him* presupposes that you are not his friend. A conditional structure of this sentence presupposes that the information in the if-clause is not true of the time of utterance.

f. Speech Act

According to Yule, actions performed via utterances are generally called speech acts and in English are commonly given more specific labels, such as apology, complaint, compliment, invitation, promise, or request (Yule 1996: 47). Furthermore, he states that there is a certain circumstance surrounding the utterance which will influence the utterance. People usually call this circumstance as speech event. It will determine the interpretation of an utterance as a particular speech act.

Meanwhile, Mey states that many people think that human language is only about the relationship between sound and meaning; they disregarded that actually language is also an action (Mey 1993: 110). Here, Mey also wants to tell people that when they are saying something, unconsciously, they are also doing something which accompanies sound and meaning of what is said. Similarly, according to Austin in Leech (1991: 198), there are three kinds of speech act: a locutionary act (performing the act of saying something), an illocutionary act (performing an act in saying something) and a perlocutionary act (performing an act by saying something).

According to Yule, speech act is classified into five categories; they are:

a) Declarations

Declaration is the kind of speech act that changes the world via its utterance. In this case, the speaker has to have a special institutional role or an

authority to perform declaration, so that it will be appropriate. For example a referee says *you're out!*

The referee as the leader manages the condition of the match. When the player makes a serious mistake, the referee can punish him. By saying *you're out*, he has already changed the condition in the match by sending the player out.

b) Representatives

Representative is the kind of speech act that states what the speaker believes to be case or not. Statements of fact, assertions, conclusion, and descriptions are the examples of representing the world as the speaker believes it. The purpose of the members of the representative class is to commit the speaker to something's being the case, to the truth of the expressed proposition. For example *The sun rises from the east*. The speaker of that statement says the common truth. The statement represents the phenomenon of life about the sun.

c) Expressives

Expressive is the kind of speech act that states what the speaker feels. It expresses psychological states and can be statements of pleasure, pain, like, or even sorrow. It can be caused by something the speaker or the hearer does but they are the speaker's experience. In using an expressive, the speaker makes the words fit the world (of feeling), for example: *I'm so sorry about the news that you got accident yesterday.*

The speaker of that expression is the bad expression that he or she hears about her or his friend gets accident. He or she shows her sympathy to her or him by saying such utterance.

d) Directives

Directive is the kind of speech act that a speaker uses to get someone else to do something. It expresses what the speaker wants. Some examples are commands, orders, requests, and suggestion. A directive can be positive or negative. In using it, the speakers attempt to make the world fit the words. The examples are *Could you give me some money?, open the door please?*.

e) Commissives

Commissives is the kind of speech act that the speakers use to commit themselves to some future actions. It expresses what the speaker intends. Some examples are promising, vowing, refusing, offering and threatening. An instance is when a person says *When I come back, I will come to the party*. That statement is a kind of promise. The speaker promises that s/he will come to his party when the speaker came back. This shows the speaker's intention.

3. Film

a) Definition

Film is one of art forms. While there is some other explanation which is said that film is the part of audio visual arts, most of which also emphasize mobility and temporal sequence. It cannot be separated from the society since both of them give particular influences to each other. Since film includes a story, it shows an account of imaginary or real people and events. In other words, a film can reflect the real word. So that is why a film can represent a case in a real life.

There are some terminologies related to film. First, there is the word cinema. According to Christian Metz (1977) in Kolker (2000:9), cinema indicates the entire institution of film making, film distribution, film exhibition and film viewing. Further, in England it usually refers to the place where a film is shown. For instance, in the United States, movie replaces cinema and the word film is reserved for serious intent. Likewise, in Hollywood, the people who make films sometimes call them pictures.

The origin of the name "film" comes from the fact that photographic film has historically been the primary medium for recording picture, including picture show, photo-play and the most commonly movie.

b) Elements of film

In analyzing by using film, someone has to understand its elements in so that s/he can make a detail analysis. Here, the researcher shows the element of film.

a. Scene: a section of film usually made up of a number of shots which is unified by time, setting and the characters.

b. Plot: the unified structure of indicates in a film.

c. Character: an imaginary person that represent in a film. In other words it refers a person in a literary work. Characters can describe in a physical sense (e.g. short, brown eyes, wears a hat, etc).

d. Point of view: the angle of vision from which a story is narrated.

e. Conflict: a struggle between opposing forces in a film usually resolved by the end of story.

c) **Movie Genre**

According to (Dirk,2010), genres of movie are explained as follows.

a. Action: Action movie generally involves a moral interplay between "good" and "bad" played out through violence or physical force.

b. Adventure: Adventure movie is a movie which involves danger, risk, and chance, often with a high degree of fantasy.

c. Comedy: Comedy movie is intended to provoke laughter.

d. Drama: Drama movie is a movie which mainly focuses on character development, often in situation familiar to general audiences.

e. Fantasy: fantasy movie is a speculate fiction outside reality, i.e. myth, legend.

f. Horror: horror movie is intended to provoke fear to audience.

g. Mystery: mystery movie is the progression from the unknown to the known by discovering and solving a series of clues.

h. Thriller: thriller movie is intended to provoke excitement and nervous tension into audience.

i. Romance: romance movie is dwelling on the elements of romantic love.

4. Genndy Tartakovsky's *Hotel Transylvania*

a. *Hotel Transylvania*

Picture 1. *Hotel Transylvania* Poster

Hotel Transylvania is a 2012 animation fantasy comedy movie directed by Genndy Tartakovsky and produced by Michelle Murdocca. The movie is produced by Sony Pictures Animation. The film features the voices of Adam Sandler, Andy Samberg, Selena Gomez, Kevin James, Fran Drescher, Steve Buscemi, Molly Shannon, David Spade and CeeLo Green.

The film was released on September 28th 2012 by Columbia Pictures. It was met with mixed critical reception from critics, while the general public received it favorably and received mixed review. Despite of the mixed review, the movie gained the nomination for the Best Animation Feature Film in Golden Globe Award 2013.

b.   The Synopsis of *Hotel Transylvania*

The film is about the story of Dracula, the owner of Hotel Transylvania, where the world's monsters can take a rest from human civilization. Dracula

invites some of the most famous monsters, including Frankenstein's monster, Mummy, a Werewolf family and the Invisible Man, to celebrate the 118th birthday of his daughter Mavis. When the hotel is unexpectedly visited by an ordinary human traveler named Jonathan, Dracula must protect Mavis from falling in love with him before the hotel's guests learn there is a human in the castle, which may endanger the hotel's future.

c. The audiences' comments about *Hotel Transylvania*

Since *Hotel Transylvania* has been released in 2012, it has attracted millions of audience. Some of them love the film and some of them do not. With the mixed review, *Hotel Transylvania* became one of the most popular animation movies in 2012. Below are some reviews written by the audience of the movie *Hotel Transylvania*. It is taken from a popular movie review website www.rottentomatoes.com

The first review is a positive review. It was written by David Witt. Over all his review is giving positive comment about the movie from the side of the language, graphic animation, and the message to the audience. From the side of the language, below is David Witt's positive review:

> "... Infrequent, low-level swearing and mild insults, including: "Tush," "Poop," "Quiet, you fool," "Holy rabies," "Shut up, already," "Shut your bunghole," "Captain Control Freak," "I stink at this," "Are you nuts?" "Out of the way, Grandpa," "That guy's crazy" and "You idiots."..."

The second review is a negative review. It was written by Alex Zane. He criticizes the storyline of the movie which he thinks not an interesting topic

because such stories of parents protecting their children are already adapted a lot of time in a movie. He also criticized the function of the 3D animation in the movie which he thinks does not actually work out. Below is Alex Zane's comment:

> "..There is not much originality here, particularly not a daughter wanting to escape an overprotective parent - Brave and Tangled did this much better - and the 3D hardly registers.."

B. Previous Research Findings

Analyzing presupposition is quite a common topic in the research done by linguistic students. That is why there are theses and research articles having the similar topic with this research. The researcher found a thesis entitled "An Analysis of Presupposition Used in Novel *Harry Potter and the Deathly Hallows*" written by Rico (Padang State University, 2012).

In his research, Rico analyzes the types of presupposition and the function of the language. This final project is aimed at analyzing types of presupposition and finding out the function of language reflected in *Harry Potter and the Deathly Hollow* novel. The novel is analyzed using the theory of presupposition by George Yule (1996) and descriptive-qualitative methodology.

Similar to Rico, this research also focuses on finding out the types of presupposition with Yule's theory and qualitative methodology. The distinguish features between this research and Rico's research are that the subject of his research is J.K. Rowling's *Harry Potter and the Deathly Hollow* whereas the subject of this research is Genndy Tartakovsky's 2012 movie *Hotel Transylvania*. Besides that, Rico's research also aims to find out and analyze the function of

language reflected in the novel whereas this research instead of focuses in find out and analyze the function of language of the story, the researcher decided to pay more attention to the implied meaning based on the context of the conversation between the characters in *Hotel Transylvania* movie.

C. Conceptual Framework

The researcher applies descriptive qualitative approach in which the researcher focuses on the types of presupposition of the utterances employed by the characters in Genndy Tartakovsky's *Hotel Transylvania*. The researcher adopts pragmatic framework by applying the theory of presupposition suggested by Yule (1996). In order to gain the aim of the utterances produced by the characters, the researcher has to understand the theory, the types, of presupposition in particular. In this research, the theory of context stated by Holmes is chosen to be used. Finally, the analytical construct diagram is drawn to outline the theories that covering the topics.
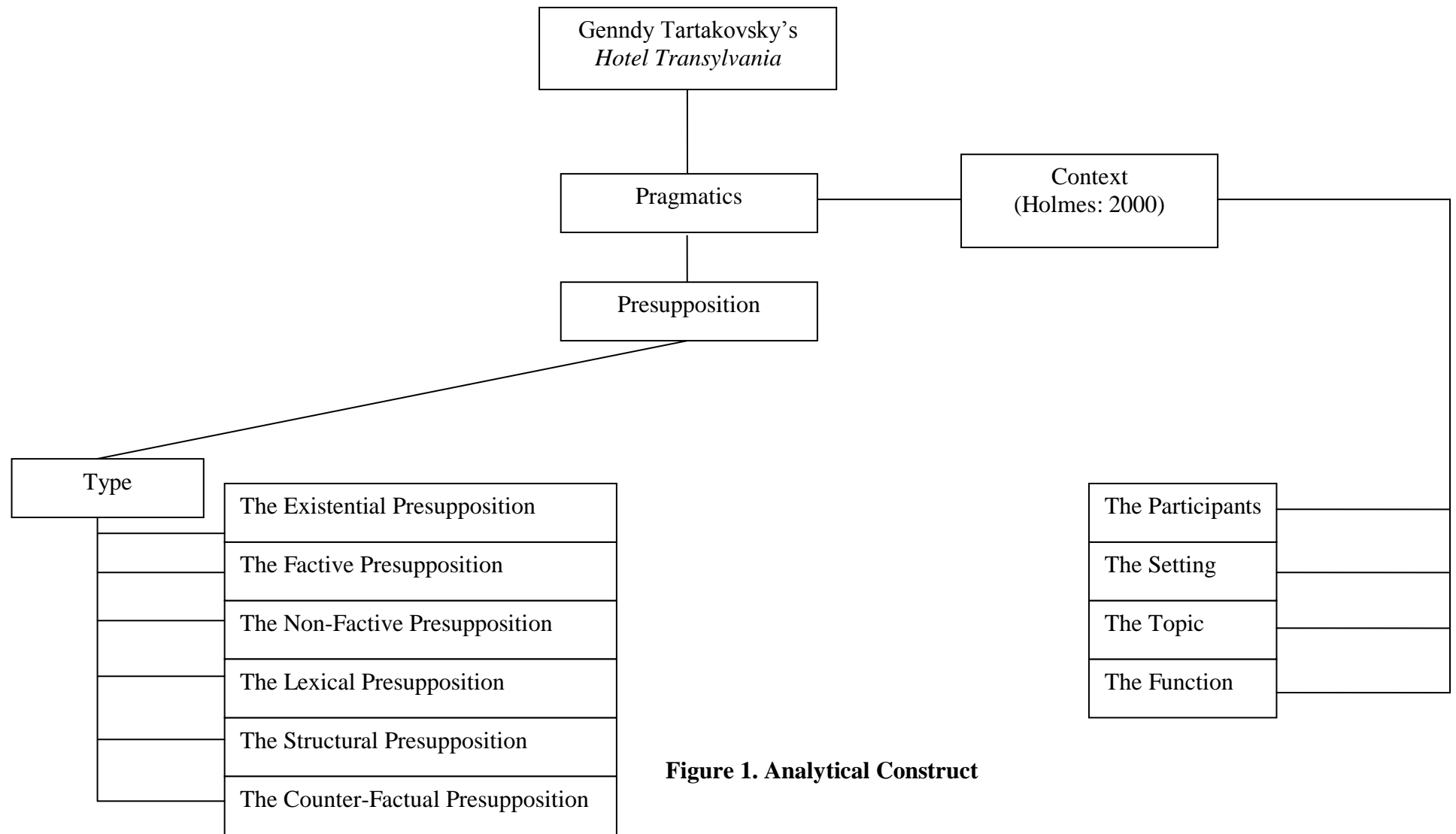
Figure 1. Analytical Construct

CHAPTER III

RESEARCH METHOD

A.   Research Design

The most appropriate research method employed in this research is descriptive qualitative method. It is concerned with providing the description of the phenomena that occur naturally without the intervention of an experiment treatment. This is proposed by Bogdan (1982) in Stainback (1988) who states that qualitative research has the natural setting as the direct source of the data.

In addition, Bogdan states that in the descriptive qualitative research the collected data are in the form of words and pictures rather than numbers, then, the researcher who uses descriptive qualitative should analyze them with all richness as closely as possible to the form in which it is recorded or transcribed. This means that the data of the research are obtained through careful observation on the natural setting where the research is conducted. What truthfully happens like the condition in the research setting and languages employed by the community are recorded, identified, categorized, and analyzed.

In this research, both qualitative and quantitative methods were used by the researcher to analyze the data. Quantitative method was used to make the findings clearer since the data occurrences were put in the form of percentage. However, this research mainly used qualitative method since the data concerned appear in words rather than in numbers.

To interpret the findings, this research also used descriptive approach. Hariwijaya (2007: 86) states that descriptive approach aims to describe the facts systematically. He also states that a researcher who employs this approach has usually already had a concept and theoretical framework then applies this concept to sue variables and their indications. The researcher who employs this approach describes the factual data thoroughly. Moreover, according to Surakhmad (1994: 147), descriptive approach is a kind of research method in solving actual problems by collecting, classifying, analyzing, and interpreting the data. Since this study uses table to show the occurrence frequency of the communication problems, the descriptive approach is needed to describe the data obtained or to make interpretation of the research findings.

The phenomena being described in this research were the utterances which were reflected by the main character from the film of *Hotel Transylvania*. The technique of searching, collecting, classifying, analyzing, interpreting the data, and finally making the conclusion was applied to gain the findings. By employing these techniques, the researcher was finally able to answer the objectives of this study.

B.   Type and Source of Data

According to Lofland and Lofland in Moleong (2004: 112), the main data of qualitative research are language and action. Since the case of the research in this study was the phenomena of presupposition used by the main characters in the film *Hotel Transylvania*, the data were in a form of scene containing the speaker and the hearer. The main data of this study were collected from the film

script. In other words, the type of data of this research is language and then the source data of this research was the internet. Two files of film from the film record that are saved in compact disk were retrieved to show the presupposition. Then, the script of the film also was retrieved from the webpage *http://www.script-o-rama.com/film_scripts/a/hotel-transylvania-script transcript.html* to collect the raw data in the written text.

C.   Data Collection

According to Sudaryanto (1993: 133-135), there are some techniques or methods in collecting data, two of those methods are *Simak* and *Catat.* Since the data of this research was film*,* these methods were appropriate to be applied. The researcher began with *Simak* method in collecting the data. Sudaryanto states that *Simak* method is done by paying careful attention to the use of language (1993: 133).

After the researcher did the *Simak* method, the next step was data recording. It was done by making the transcription of the characters' utterances. The transcription was made through the repeated action of listening and paying much attention to the language use of the characters involved in the film. The *Catat* methods began when the transcription was written down in the form of note.

When the transcription was ready, the researcher read the theory that, later, was used to identify the data that are in the form of words, phrases, clauses, or utterances containing presupposition. After identifying the data, the researcher

categorized them into types of presupposition. The form of data sheet can be seen as follows.

Table 1. The Data Sheet

No.	Code	Utterances	Type						Context
			EP	FP	NFP	LP	SP	CFP	

D.   Instruments of Data Collection

Bogdan and Biklen (1982: 27) state that qualitative research has natural setting as the direct source of data where the researcher becomes the key instrument. In this research, the researcher was the key (main) instrument of the research because he was the one who can lead the process from the raw data collected to the conclusion made. Other instruments to support this research were the videos of the film taken from the CD rental, windows media player device, the data cards and the data sheets.

E.   Data Analysis

Data analysis is a process of categorization, description and synthesis (Wiersma, 1945: 281). In this research the data were analyzed using sequential procedures that were written as follows.

1) The data were identified and classified based on the categories.

2) The data sheets were used to figure out the findings.

3) The categories were re-examined to determine how they were linked.

4) The data were described based on those categories.

5) The analysis was re-checked and re-read again if there was any mistake.

6) The conclusion was made.

F. Trustworthiness

The data must be checked based on these four criteria: credibility, transferability, dependability, and conformability (Moleong, 2004: 173) to gain trustworthiness. To achieve the credibility of the data, the researcher performed deep and detail observation on the data. The researcher read and re-read the data carefully and comprehensively until he got certainty that the data was also got through triangulation technique. Basically, there are four main types of triangulation: by sources, by methods, by researchers, and by theories. To make this research credible, the researcher did two types of triangulation, they are by theories and by researchers. The researchers got some presupposition theories from books, journals, and others from internet. The researcher also looked for some experts' judgments to confirm the research data.

Dependability is basically a concept of data consistence. As the key instrument of the research, the researcher led the process from the data collection to the data analysis then the conclusion made. The researcher examined the process of research to make the findings in accordance with the objectives of the research.

Conformability aims at measuring how far the findings and the interpretation of the data are truly based on the data. Thus, to get the degree of conformability, the researcher provided all data that has been classified. To be more convinced, the researcher asked the peer-reviewers to give suggestion and opinion about the analysis. Additionally, it is worth nothing that the researcher also checked the data from the point of view of his first supervisor, Dra. Nury Supriyanti, M.A. and his second supervisor, Paulus Kurnianta, M.Hum. Both of them were kindly willing to examine the data. Their advice on this research gave a lot contribution to the accuracy of the findings.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter consists of two main parts, findings and discussion. As stated in the previous part, this research aims to describe the types of presupposition used by the characters in *Hotel Transylvania* movie and to interpret the implied meaning of the characters' utterances in *Hotel Transylvania* movie. The data gained are presented in the findings, while the detail explanation is conveyed deeply in the discussion section.

A. Findings

Based on the data analysis, all Yule's six types of presupposition are found in the film *Hotel Transylvania.* Those six types of presupposition are Existential Presupposition, Factive Presupposition, Non-Factive Presupposition, Lexical Presupposition, Structural Presupposition, and Counter Factual Presupposition. The overall data of presupposition found in *Hotel Transylvania* can be seen in the table below:

Table 2. The Occurrence of the Types of Presupposition in the Conversation among the Characters in Hotel Transylvania

No	Types of Presupposition	Frequency	Percentage
1	Existential Presupposition	5	12.5%
2	Factive Presupposition	6	15%
3	Non-Factive Presupposition	2	5%
4	Lexical Presupposition	8	20%
5	Structural Presupposition	8	20%
6	Counter Factual Presupposition	11	27.5%
	TOTAL	**40**	**100%**

Based on the table above, it can be seen that all types of presupposition are found in the conversation among the characters in *Hotel Transylvania*. The Counter Factual Presupposition is the most-used types of presupposition with total 11 data out of 40 data. It also can be seen that Counter Factual Presupposition has 27.5% portion in the presupposition conversation found in the movie. It implies that Counter Facutal Presupposition is the type of presupposition that mostly appeared in *Hotel Transylvania* movie.

The second most-used type of presupposition is the Structural Presupposition and the Lexical Presupposition. Each of the type has 8 data out of 40 data which means that both of Structural Presupposition and Lexical Presupposition have each 20% of the data findings.

The third most-used type of presupposition is the Factive Presupposition. Factive Presupposition has 6 data out of 40 data which means that it has 15% of the data findings. As for the fourth most-used type of presupposition, it is the Existential Presupposition. Existential Presupposition has 5 data out of 40 data which means that it has 12.5% of the data findings.

The least-used type of presupposition found in the Hotel Transylvania movie is the Non-Factive Presupposition. It only has 2 data out of 40 data. It also can be seen that Non-Factive Presupposition has only 5% portion in the presupposition conversation found in the movie. It implies that Non-Factive Presupposition is the type of presupposition that least appeared in *Hotel Transylvania* movie.

As for the speakers of the presupposition conversation, below is the table showing the speakers of the presupposition conversation found in the *Hotel Transylvania* movie:

Table 3. The Speakers of the Types of Presupposition in the Conversation among the Characters in Hotel Transylvania

No	Types of Presupposition	Speakers
1	Existential Presupposition	Dracula, Jonathan, Murray
2	Factive Presupposition	Dracula, Mavis, Wayne, Hydra Head
3	Non-Factive Presupposition	Mavis, Frankenstein
4	Lexical Presupposition	Dracula, Jonathan, Frankenstein, Mavis, Hydra Head
5	Structural Presupposition	Dracula, Mavis, Frankenstein, Jonathan, Murray
6	Counter Factual Presupposition	Dracula, Mavis, Jonathan, Wanda, Quasimodo

Based on the table above, it can be seen that Count Dracula as the main character uses almost all the types of presupposition. The only type of presupposition that he does not use is Non-Factive Presupposition.

Jonathan and Mavis, also as the main characters of the Hotel Transylvania movie, uses almost all the types of presupposition as well. Jonathan uses Existential Presupposition, Lexical Presupposition, Structural Presupposition, and Counter Factual Presupposition. As for Mavis, she uses five out of six types of presupposition. They are Factive Presupposition, Non-Factive Presupposition,

Lexical Presupposition, Structural Presupposition, and Counter Factual Presupposition.

The other supporting characters of the *Hotel Transylvania* movie such as Frankenstein, Wayne, Murray, Wanda, Quasimodo, and The Hydra Head also use the presupposition in their conversation. Frankenstein uses the Non-Factive Presupposition, Lexical Presupposition, and Structural Presupposition. Wayne the werewolf uses Factive Presupposition. Murray the mummy uses Existential Presupposition and Structural Presupposition. Wanda and Quasimodo use the Structural Presupposition and the Hydra Head uses the Factive Presupposition and Lexical Presupposition.

B. Discussion

As stated in the previous part, this research aims to describe the types of presupposition used by the main characters in *Hotel Transylvania* movie and to interpret the implied meaning of the main characters' utterances in *Hotel Transylvania* movie. This discussion shows the interpretations that can be derived from the data of presupposition in the film *Hotel Transylvania.*

From the total data of 40 on the types of presupposition, 11 of them are Counter Factual Presupposition, 8 of them are Lexical Presupposition, 8 of them are Structural Presupposition, 6 of them are Factive Presupposition, 5 of them are Existential Presupposition, and the rest 2 data are Non-Factive Presupposition. Below is the further explanation of each of the types of presupposition found in the movie.

a. Counter Factual Presupposition

Counter Factual Presupposition is the most frequently occurring type in the film *Hotel Transylvania.* Counter Factual Presupposition is the type of presupposition occurs when the assumption of what is presupposed is not only untrue, but is the opposite of what is true, or contrary to facts. For instance, some conditional structures, generally called counterfactual conditionals, presuppose that the information, in the if- clauses, is not true at the time of utterance.

In *Hotel Transylvania* the Counter Factual Presupposition is mostly spoken by Count Dracula. Most of his conversations using Counter Factual Presupposition reflect his terrified feeling for hiding a human in his hotel. One of the data can be seen below:

(1)

Dracula: You need to go. No human has ever entered this castle. And if someone should see you, the safety of the hotel, the sanctuary, no one would ever come again.

Jonathan: Yeah, go for it. "Ever come again!" I love your Dracula voice. It's so over the top.

(CFP/Dr/00:22:00)

In datum 1, the situation is when Dracula finds out that there is a human in his hotel. He starts to freak out and try to get rid of the human from his hotel. It can be seen that the presupposition used in Count Dracula's utterance 'if someone should see you, the safety of the hotel, the sanctuary, no one would ever come again' is counter factual because it can be presupposed that no one else in the hotel has seen Jonathan and the hotel is still packed full of monsters. It can also be

implied that at that moment Count Dracula is really scared of finding out human in his hotel and imagine what will happen if everyone else finds out there is a human among them as well. Counter factual presupposition is an assumption that certain information is opposite the reality or some conditional structures. Presupposition is what the speaker judges or assumes about everything around this world before saying, to make sense from the listener.

As for the context for datum 1, the participants of the conversation are Count Dracula and Jonathan. The conversation takes place in a small closet near the lobby of the hotel. As mentioned earlier, Count Dracula and Jonathan is talking about Jonathan being in the hotel. When Dracula finds out that there is a human in his hotel, he starts to freak out and try to get rid of the human from his hotel. The function of the conversation is to show the audience the feeling of terrified felt by Count Dracula realizing there is a human in his "human-free" hotel. Then it can be said that the implied meaning of the conversation is that Count Dracula is terrified of Jonathan's existance in the hotel.

The second data of Counter Factual Presupposition is spoken by the head chef of the hotel, Quasimodo. Below is the data:

(2)

Quasimodo: <u>If he is a monster, let him scare Esmeralda!</u>

Jonathan: The mouse? Pfft! Without a doubt.

(CFP/Ot/00:53:04)

The situation in datum 2 is when Quasimodo starts to realize that Jonathan is a human. He tries to hunt him down and eventually managed to get Jonathan. When Count Dracula finds out that Quasimodo kidnaps Jonathan, he tries to confront him. It can be seen that the presupposition used in Quasimodo's utterance 'If he is a monster, let him scare Esmeralda!' is counterfactual because it can be presupposed that the real situation is on the contrary with what is spoken. Quasimodo believes Jonathan is a human. That is why he challenges Jonathan to scare his mouse, Esmeralda, that only can be scared by a monster.

As for the context for datum 2, the participants of the conversation are Jonathan and Quasimodo. The conversation takes place in the hotel kitchen. As mentioned earlier, Quasimodo starts to realize that Jonathan is a human. He tries to hunt him down and eventually managed to get Jonathan. The function of the conversation is to show the audience the optimistic feeling felt by Quasimodo. Quasimodo is sure that Jonathan is a human. Then it can be said that the implied meaning of the conversation is that Quasimodo tries to prove that Jonathan is not a monster by asking him to scare Esmeralda.

The third data of Counter Factual Presupposition is spoken by Wanda, the wife of Wayne the werewolf. The data can be seen below:

(3)

Wanda: If only Martha were here to see this

Dracula: She's always here, Wanda.

(CFP/Ot/00:09:18)

In datum 3, the situation is when Wanda looks over the decoration for Mavis' 118th birthday party. She says that she wishes Mavis' late mother, Martha, can be there too with them. It can be seen that the presupposition used in Wanda's utterance 'If only Martha were here to see this' is counterfactual because it can be presupposed that Martha is not going to be there. Martha has already passed away for years so that the real situation is quite the opposite of what is spoken by Wanda.

As for the context for datum 3, the participants of the conversation are Wanda and Count Dracula. The conversation takes place in the hotel ballroom where Mavis' 118th party will be held. As mentioned earlier, Wanda looks over the decoration for Mavis' 118th birthday party and she is moved by the decorations. The function of the conversation is to show the audience that Wanda wishes Martha was also there to celebrate Mavis' birthday. Then it can be said that the implied meaning of the conversation is that Wanda misses Martha and wish she could be there for her daughter's party but it is impossible because Martha is already passed away many years before.

The fourth data of Counter Factual Presupposition is spoken by Count Dracula. The data can be seen below:

(4)

Dracula: <u>If the world was different, maybe it would be possible.</u>

Jonathan: Drac, this is the 21st century. People aren't the same as they were back then.

(CFP/Dr/00:56:28)

The situation in datum 4 happens when Dracula confesses to Jonathan that Mavis has feeling for Jonathan. However, Dracula does not want to let Mavis go because he scares that human will hurt Mavis. It can be seen that the presupposition used in Count Dracula's utterance 'If the world was different, maybe it would be possible' is counterfactual because it can be presupposed that for Dracula, the world has not changed. It is still the same world with the one when human hate monsters. Dracula still believes that the world still cannot accept the existence of the monsters. This is quite the opposite of what he said that 'the world was different'

As for the context for datum 4, the participants of the conversation are Jonathan and Count Dracula. The conversation takes place in Count Dracula's room. As mentioned earlier, Dracula confesses to Jonathan that Mavis has feeling for Jonathan. However, Dracula does not want to let Mavis go because he is afraid that human will hurt Mavis. The function of the conversation is to show the anxiety felt by Count Dracula knowing his daughter is in love with a human and that he is afraid that the human world will get Mavis harmed. Then it can be said that the implied meaning of the conversation is that Count Dracula does not want Mavis and Jonathan be together because he concerns about Mavis' live.

The last data of Counter Factual Presupposition that will describe in this chapter is also spoken by Count Dracula. Below is the data:

(5)

Dracula: <u>If you really went out there and something happened to you, I just couldn't live with myself.</u>

Mavis: But you can live with this? Lying to me? Tricking me?

(CFP/Dr/01:02:03)

In datum 5, the situation is when Mavis finds out that his father has lied to her all this time about the human village that she once visited. It can be seen that the presupposition used in Count Dracula's utterance 'if you really went out there and something happened to you, I just couldn't live with myself' is counterfactual because it can be presupposed that Mavis did not really go to the human village. The human village is not real. Count Dracula creates it to trick Mavis and make her think that human are vicious so that Mavis does not want to go outside anymore. It can be said that what is spoken by Count Dracula is the opposite of the real situation of 'if you really went out there' because actually Mavis never 'went out there'.

As for the context for datum 5, the participants of the conversation are Mavis and Count Dracula. The conversation takes place in the hotel ballroom. As mentioned earlier, Mavis finds out that his father has lied to her all this time about the human village that she once visited then she gets upset about it. The function of the conversation is to show that all the purpose of Count Dracula lying to Mavis about the human village is merely because he does not want to live without her. Then it can be said that the implied meaning of the conversation is that Count Dracula does not want leave the castle and leave him live alone

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b. Lexical Presupposition

Lexical Presupposition is the second most frequently occurring type in the film *Hotel Transylvania.* In this type, the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood. It is also can be said that Lexical Presupposition is the assumption that, in using one word, the speaker can act as if another meaning (word) will be understood.

The Lexical Presupposition found in *Hotel Transylvania* that will be discussed in this section are spoken by Count Dracula, Jonathan, and Frankenstein The first data can be seen below:

(6)

Dracula: Okay, calm down with the fight chickens! Everyone, stop the roughhousing!

Crowd: Whoo!

(LP/Dr/00:39:43)

In datum 6, the situation is when Mavis and the rest of the guest in the hotel start enjoying Jonathan's company. They start to play fight chickens in the swimming pool. Count Dracula starts to freak out because he is afraid that Jonathan's make up will fade in the pool and everyone else will find out what he really is. It can be seen that the presupposition used in Count Dracula's utterance 'everyone, stop the roughhousing!' is a lexical presupposition because it can be presupposed that by the time Dracula says that sentence, everyone else is still doing the roughhousing.

As for the context for datum 6, the participants of the conversation are Count Dracula and the entire crowd in the swimming pool. The conversation takes place in the hotel swimming pool. As mentioned earlier, Mavis and the rest of the guest in the hotel start enjoying Jonathan's company. They start to play fight chickens in the swimming pool. The function of the conversation is to show that Count Dracula trying to stop all the fun Jonathan creates to keep everyone from finding that Jonathan is a human. Then it can be said that the implied meaning of the conversation is that Count Dracula is afraid that Jonathan's make up will fade in the pool and everyone else will find out what he really is.

The second data of Lexical Presupposition is spoken by Frankenstein. The data can be seen below:

(7)

Frankenstein: Fire! Fire!! ROAAARRRRRR....

Crowd: Whoo!

Frankenstein: <u>I'm trying to scare you!</u> The real Frankenstein!

(LP/Ot/01:13:46)

In datum 7, the situation is when Frankenstein is trying to scare the crowd in the monster festival. Instead of getting them scared, Frankenstein's roar makes the crowd overjoyed. Frankenstein then gets upset that he does not manage to scare the crowd. It can be seen that the presupposition used in Frankenstein's utterance 'I'm trying to scare you!' is a lexical presupposition because it can be presupposed that by saying 'I'm trying to scare you', Frankenstein strives to say that he does not manage to scare the crowd.

As for the context for datum 7, the participants of the conversation are Frankenstein and the entire crowd in the Monsters Festival. The conversation takes place in the middle of the Monsters Festival. As mentioned earlier, Frankenstein is trying to scare the crowd in the monster festival. Instead of getting them scared, Frankenstein's roar makes the crowd overjoyed. Frankenstein then gets upset that he does not manage to scare the crowd. The function of the conversation is to show that Frankenstein is upset for not success to scare the people. Then it can be said that the implied meaning of the conversation is that the crowd of people are not afraid of monsters anymore, even though Frankenstein already said "the real Frankenstein".

The last data of Lexical Presupposition that will be described in this chapter is spoken by Jonathan. Below is the data:

(8)

Jonathan: Hey, thanks for saving me back there <u>That guy's crazy! Trying to eat me.</u> That's only happened to me one other time. This weird dude at a Slipknot concert.

 (LP/Jo/00:53:53)

The situation in datum 8 is when Dracula has just saved Jonathan from being cooked by Quasimodo. It can be seen that the presupposition used in Jonathan's utterance 'that guy's crazy! Trying to eat me' is a lexical presupposition because it can be presupposed that by saying that Quasimodo is trying to eat him, Jonathan has another implied meaning in his sentence. It is that Quasimodo does not manage to eat him.

As for the context for datum 8, the participant of the conversation is Jonathan. The conversation takes place inside Count Dracula's room. As mentioned earlier, Dracula has just saved Jonathan from being cooked by Quasimodo. The function of the conversation is to show that Jonathan is relief for not being eaten by Quasimodo. Then it can be said that the implied meaning of the conversation is that Quasimodo does not manage to kill Jonathan and Jonathan feels relief because of it.

c. Structural Presupposition

Structural Presupposition is the second most frequently occurring type in the film *Hotel Transylvania* along with the Lexical Presupposition. In this type, certain sentence structures have been analyzed as conventionally and regularly presupposing that part of the structure is assumed to be true (Yule, 1996: 29). One might say that speakers can use such structures to treat information as presupposed (assumed to be true) and hence to be accepted as true by the listeners.

The Structural Presupposition found in *Hotel Transylvania* that will be discussed in this section is spoken by Count Dracula, Jonathan, and Frankenstein The first data can be seen below:

(9)

Dracula: I don't know from "Zing." <u>Where did you find that card?</u>

Mavis: In one of your drawers.

(SP/Dr/00:12:19)

The situation in datum 9 is when Mavis tells Dracula that she is going to "paradise". She knows about the place from her father's post card collection. Dracula then becomes curious about how Mavis finds that card. It can be seen that the presupposition used in Dracula's utterance 'where did you find that card' is a structural presupposition because it can be presupposed that Mavis has found the card.

As for the context for datum 9, the participants of the conversation are Mavis and Count Dracula. The conversation takes place in Mavis' room. As mentioned earlier, Mavis tells Dracula that she is going to "paradise". She knows about the place from her father's post card collection. Dracula then becomes curious about how Mavis finds that card. The function of the conversation is to show that Dracula is surprised that Mavis has his personal stuff. Then it can be said that the implied meaning of the conversation is that Dracula actually does not want Mavis to find the card.

The second data of Structural Presupposition is spoken by Frankenstein. The data can be seen below:

(10)

Frankenstein: Drac, I can't believe how calm you are about her leaving. I'm proud of you. Drac? Drac? <u>Where did Drac go?</u>

(SP/Ot/00:14:43)

The situation in datum 10 is when Dracula 'pretends' to let Mavis go visiting the human village. His friends are amazed that Dracula has such big courage to let Mavis go on her own. However, soon after Mavis left, Frankenstein

found out that Dracula also disappear. It can be seen that the presupposition used in Frankenstein's utterance 'where did Drac go?' is a structural presupposition because it can be presupposed that Dracula has gone after Mavis.

As for the context for datum 10, the participant of the conversation is Frankenstein. The conversation takes place in Mavis' room. As mentioned earlier, Dracula 'pretends' to let Mavis go visiting the human village. Everyone, including Frankenstein, is amazed by the calmness of Dracula seeing Mavis leaves the castle. The function of the conversation is to show that Frankenstein is surprised for not finding Dracula in that room which means that Dracula has left. Then it can be said that the implied meaning of the conversation is that Dracula cannot actually let Mavis leaving and eventually he goes after her.

The last data of Structural Presupposition that will be described in this chapter is spoken by Jonathan. Below is the data:

(11)

Jonathan: <u>Where are we going?</u>

Dracula: Just getting rid of you through a secret tunnel so she does not see us.

(SP/Jo/00:29:52)

In datum 11, the situation is when Dracula is trying to get rid of Jonathan through a secret tunnel under the hotel. It can be seen that the presupposition used in Jonathan's utterance 'Where are we going?' is a lexical presupposition because it can be presupposed that by the time Jonathan says that he and Count Dracula are leaving the hotel through a secret tunnel.

As for the context for datum 11, the participants of the conversation are Jonathan and Count Dracula. The conversation takes place in the secret tunnel under the hotel. As mentioned earlier, Dracula is trying to get rid of Jonathan through a secret tunnel under the hotel. The function of the conversation is to show that Dracula tries to get rid of Jonathan but Jonathan does not realize it. Then it can be said that the implied meaning of the conversation is that Dracula does not want a human in his hotel.

d. Factive Presupposition

Structural Presupposition is the third most frequently occurring type in the film *Hotel Transylvania*. This type is called factive presupposition since some words are used in the sentences to denote facts, such as know, realize, regret, glad, odd and aware.

The Factive Presupposition found in *Hotel Transylvania* that will be discussed in this section are spoken by Count Dracula and Wayne the werewolf. The first data can be seen below:

(12)

Dracula: Okay, friends, <u>I am so glad you are here</u> to celebrate another birthday for my sweet little Mavis, and another successful year of refuge from them!

(FP/Dr/00:09:24)

The situation in datum 12 is when Dracula gives a speech in front of all the guest in his hotel. It can be seen that the presupposition used in Dracula's utterance 'I am so glad you are here' is a factive presupposition because the word

"glad" can be used in the sentences to denote facts. The fact is that everybody is in the hotel listening to Dracula's speech.

As for the context for datum 12, the participant of the conversation is Count Dracula. The conversation takes place in the lobby of the hotel. As mentioned earlier, Dracula gives a speech in front of the entire guest in his hotel about Mavis' birthday and tries to scare everybody with the story of how vicious a human can be toward a monster. The function of the conversation is to show that Dracula is very proud of Mavis so he wants to give the best birthday celebration for her. Besides that, Dracula also tries to convince everybody to hate human. Then it can be said that the implied meaning of the conversation is that even though the main event of the hotel of that day is celebrating Mavis' birthday, Count Dracula still uses the moment to get into his guests' mind to be scared of human.

The second or the last data of Factive Presupposition that will be described in this chapter is spoken by Wayne the werewolf. Below is the data:

(13)

Frankenstein: I have a plane phobia, okay? I mean, at any moment, those engines could catch...

Wayne: Fire! Yeah, yeah. "Fire bad." We know.

(FP/Ot/00:07:24)

The situation in datum 13 is when Frankenstein arrives in the hotel in a card box. Dracula says that Frankenstein is being miser by not using plane to go to the hotel. It can be seen that the presupposition used in Wayne's utterance 'fire

bad. We know' is a factive presupposition because the word "know" can be used in the sentences to denote facts. The fact is that everybody knows that Frankenstein is afraid of fire that is why he does not want to travel by plane.

As for the context for datum 13, the participants of the conversation are Wayne the werewolf and Frankenstein. The conversation takes place in the lobby of the hotel. As mentioned earlier, Frankenstein arrives in the hotel in a card box. Dracula says that Frankenstein is being miser by not using plane to go to the hotel and Wayne also picks on him later. The function of the conversation is to show the reason why Frankenstein cannot travel to the hotel by plane. Then it can be said that the implied meaning of the conversation is that Frankenstein is afraid that if he travels by plane, the plane will catch fire and endanger his life.

e. Existential Presupposition

Existential Presupposition is the fourth most frequently occurring type in the film *Hotel Transylvania*. This type is called existential presupposition since it is the assumption of the existence of the entities named by the speaker.

The Existential Presupposition found in *Hotel Transylvania* that will be discussed in this section are spoken by Jonathan and Murray the mummy. The first data can be seen below:

(14)

Jonathan: What's this? Sorry, man. <u>I just can't be without my backpack</u>. You know, everything I own's in there.

Dracula: It'll be right here.

(EP/Jo/00:22:46)

The situation in datum 14 is when Dracula threats Jonathan to play along as a monster so that no one else will find out that he is a human. Dracula tries to take away Jonathan's backpack so that Jonathan will do everything to get his backpack back. It can be seen that the presupposition used in Jonathan's utterance 'I just can't be without my backpack' is a existential presupposition because we can presuppose that Jonathan has a backpack and also it conveys the existence of the backpack.

As for the context for datum 14, the participants of the conversation are Count Dracula and Jonathan. The conversation takes place in the small closet near the lobby of the hotel. As mentioned earlier, Dracula threats Jonathan to play along as a monster so that no one else will find out that he is a human. Dracula tries to take away Jonathan's backpack so that Jonathan will do everything to get his backpack back. The function of the conversation is to show that Jonathan is panic when Dracula takes his backpack away. Then it can be said that the implied meaning of the conversation is that Jonathan cannot live without his backpack because everything he owns are in the backpack.

The second or the last data of Existential Presupposition that will be described in this chapter is spoken by Murray the mummy. Below is the data:

(15)
Murray: Hey, Drac, buddy, <u>what's going on with your cape there?</u>
Dracula: What do you mean? Oh!

(EP/Ot/00:07:31)

The situation in datum 15 is when the Invisible Man tries to prank Dracula by lifting his cape. It can be seen that the presupposition used in Murray's utterance 'what's going on with your cape there?' is a existential presupposition because we can presuppose that Dracula wears a cape.

As for the context for datum 15, the participants of the conversation are Count Dracula and Murray the Mummy. The conversation takes place in the lobby of the hotel. As mentioned earlier, Invisible Man tries to prank Dracula by lifting his cape. The function of the conversation is to show that Dracula neither of Murray nor Dracula know they are being pranked by the Invisible Man. Then it can be said that the implied meaning of the conversation is that the Invisible Man succeeded to prank both Count Dracula and Murray.

f. Non-Factive Presupposition

Non-Factive Presupposition is the least frequently occurring type in the film *Hotel Transylvania*. This type is called existential presupposition since It is an assumption that something is not true.

The Non-Factive Presupposition found in *Hotel Transylvania* that will be discussed in this section are spoken by Mavis and Frankenstein. The first data can be seen below:

(16)

Eunice: Johnny, you've been to the Taj Mahal?

Murray: Come on. No monster's been to the Taj.

Mavis: <u>Man, I wish I could go there.</u>

(NFP/Mv/00:38:18)

The situation in datum 16 is when Jonathan tells Eunice, Murray, and Mavis that he has been to Taj Mahal. It can be seen that the presupposition used in Mavis's utterance 'man, I wish I could go there' is a non-factive presupposition because we can presuppose that Mavis has never been to the Taj Mahal.

As for the context for datum 16, the participants of the conversation are Eunice, Mavis, and Murray the Mummy. The conversation takes place near the swimming pool of the hotel. As mentioned earlier, Jonathan tells Eunice, Murray, and Mavis that he has been to Taj Mahal. The function of the conversation is to show that Murray, Mavis, and Eunice are surprised by the fact that Jonathan has been to the Taj Mahal. Then it can be said that the implied meaning of the conversation is that they, particularly Mavis, also wish to be able to visit Taj Mahal as well.

The second or the last data of Non-Factive Presupposition found in *Hotel Transylvania* can be seen below:

(17)

Frankenstein: <u>Imagine if that guy knew he was talking to the real Drac.</u> He'd run for the hills!

Murray: Hold it, now. Hold it, now.That sounds spot on. (NFP/Ot/01:12:57)

The situation in datum 17 is when Dracula, Frankenstein, Wayne, Murray, and the Invisible Man go to airport and ending up stuck in the middle of a monster festival. The crowd in the monster festival does not realize that there are real monsters among them. Dracula even talk to one man in a Dracula costume and the

man does not realize that he is talking to the real Dracula. It can be seen that the presupposition used in Frankenstein's utterance 'imagine that guy knew he was talking to the real Drac' is a non-factive presupposition because we can presuppose that the guy Dracula was talking to did not realize at all that he was talking to the real Dracula.

As for the context for datum 17, the participants of the conversation are Frankenstein and Murray the Mummy. The conversation takes place in the Monsters Festival. As mentioned earlier, Dracula, Frankenstein, Wayne, Murray, and the Invisible Man go to airport and ending up stuck in the middle of a monster festival. The crowd in the monster festival does not realize that there are real monsters among them. Dracula even talk to one man in a Dracula costume and the man does not realize that he is talking to the real Dracula. The function of the conversation is to show that Frankenstein is surprised that human nowadays cannot tell that they are all real monsters. Then it can be said that the implied meaning of the conversation is that human is not afraid of monsters anymore nowadays.

CHAPTER V

CONCLUSIONS AND SUGGESTION

A. Conclusions

After analyzing Genndy Tartakovsky's *Hotel Transylvania* based on linguistic perspective focusing on the use of presupposition in the story, the researcher concludes the study as follows.

1. In *Hotel Transylvania*, all Yule's six types of presupposition are found. The Counter Factual Presupposition is the most-used types of presupposition with total 11 data out of 40 data (27.5%). The second most-used types of presupposition are the Structural Presupposition and the Lexical Presupposition. Each of the type has 8 data out of 40 data (20%). The third most-used type of presupposition is the Factive Presupposition. Factive Presupposition has 6 data out of 40 data (15%). For the fourth most-used type of presupposition, it is the Existential Presupposition which has 5 data out of 40 data (12.5%). The least-used type of presupposition is the Non-Factive Presupposition. It only has 2 data out of 40 data (5%). The Counter Factual Presupposition becomes the most-used type of presupposition in the movie because it has the relation to the storyline in which Dracula tries to protect his daughter from human world. Thus, he often lies to his daughter by using Counter-Factual Presupposition in his conversation.

2. The implied meanings in the conversation are gained by analyzing the context because in pragmatic study, context is essential to figure out the implied meaning. The context of the conversation between the characters in *Hotel Transylvania* is gained through four factors. They are (1) the participants, (2) the setting or social context of the interaction, (3) the topic of the conversation, and (4) the function of the conversation.

B. Suggestions

1. To linguistics students

The findings of this research can be one of the references to be considered in the teaching and learning process. It is suggested to they who study language or having linguistics as the concentration to understand and study more about pragmatics especially in presupposition because presupposition deals with implied meaning that cannot be understood as easily as literal meaning.

2. To other researchers

This study still has many weaknesses. It is still limited in the explanation of types of presupposition. The two theories of two experts are employed to conduct this research. There are still abundant experts who concern in studying pragmatics especially presupposition. Therefore, the researcher expects that other researchers will conduct a further study focusing on the presupposition.

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APPENDIX

APPENDIX

Description

EP : Existential Presupposition   **NFP** : Non-Factive Presupposition   **SP** : Sctructural Presupposition

FP : Factive Presupossition   **LP** : Lexical Presupposition   **CFP** : Counter-Factual Presupposition

No	Coding	Dialogues	Type of Presupposition						Context
			EP	FP	NFP	LP	SP	CFP	
1	EP/Dr/00:02:27	**Mavis:** Don't take my candy. **Dracula:** Babyclaws, you don't need to be frightened. I promised <u>your mommy</u> I would protect you forever.	√						The participants of the dialogue are Count Dracula and his daughter, Mavis. They are speaking inside the Dracula Castle. Count Dracula is telling Mavis about how bad human are and Mavis gets scared of it. Count Dracula tells Mavis about it because he wants her to stay away from human so that her fate will not be the same with her mother.
2	CFP/Dr/00:06:52	**Dracula:** Wayne, my old friend! **Wayne:** Couldn't wait for this weekend. Always great to be out of the shadows for a couple						√	The participants of the dialogue are Count Dracula and Wayne the werewolf. They are speaking at the lobby of Hotel Transylvania. Count Dracula is welcoming

		days. **Dracula:** <u>The family looks beautiful. Let me just clean up their filth</u>. Housekeeping!							Wayne and his big family to the hotel. Count Dracula passes compliment to Wayne's big family. Count Dracula compliments Wayne to have a beautiful family but he wants to 'clean up their filth' to satire Wayne's kids' naughty behaviour.
3	FP/Ot/00:07:24	**Frankenstein:** I have a plane phobia, okay? I mean, at any moment, those engines could catch... **Wayne:** Fire! Yeah, yeah. "Fire bad." <u>We know.</u>		√					The participants of the dialogue are Frankenstein and Wayne the werewolf. They are speaking at the lobby of Hotel Transylvania. Frankenstein tells Wayne why he travels to the hotel by mail instead of by plane. Wayne then says that everyone knows that Frankenstein is afraid of fire and he does not need to say that.
4	CFP/Ot/00:09:18	**Wanda:** <u>If only Martha were here to see this.</u> **Dracula:** She's always here, Wanda.						√	The participants of the dialogue are Count Dracula and Wanda. They are speaking at the ballroom where Mavis' 118th birthday party will be held. Wanda is

				√					moved by the decoration and the fact that Mavis is now growing up and she wishes that Martha, Mavis' late mother, is there with them too celebrating Mavis' birthday. Wanda says that so that everyone knows that Martha will be very proud of Mavis if she was alive.
5	FP/Dr/00:09:24	**Dracula:** Okay, friends, <u>I am so glad</u> you are here to celebrate another birthday for my sweet little Mavis, and another successful year of refuge from them!		√					The participant of the dialogue is Count Dracula. He is giving speech to all his guest at the lobby of Hotel Transylvania. Dracula is giving speech about Mavis' birthady celebration and the sucesful refuge from human for the past year. Dracula scares his guest with the vicious human story so that the monsters keep thinking that human are bad and keep avoiding them.
6	FP/Ot/00:10:56	**Hydra Head:** It's you. <u>Glad you could make it.</u> **Dracula:**		√					The participants of the dialogue are Count Dracula and one of the Hydra Heads in front of Mavis' room. They

				√						
		Is she up yet? **Hydra Head:** Oh, she's up.								are speaking in front of Mavis' room. The Hydra Head greets Count Dracula and compliment him for not forgetting Mavis' birthday. The Hydra Head says that because usually Dracula is very busy managing the hotel and he could have forgotten Mavis' birthday.
7	FP/Mv/00:11:17	**Dracula:** Happy birthday, my little mouse! **Mavis:** Thank you, Dad. <u>I know it's my birthday.</u>		√						The participants of the dialogue are Count Darcula and Mavis. They are speaking inside Mavis' room. Count Dracula says happy birthday to Mavis and Mavis accept it coldly. Mavis does not get excited about her birthday because all she wants to do for being 118 is getting out of the hotel, not another birthday party.
8	FP/Mv/00:11:34	**Dracula:** You want to go out into the world. You can. **Mavis:** Aha! I knew you were gonna say that. But, Dad, you gave me your word, and you know		√						The participants of the dialogue are Count Darcula and Mavis. They are speaking inside Mavis' room. Mavis says to her father that she wants to get out of the hotel

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		that <u>I know that a Dracula's word is sacred</u>. That our trust is the core of our... Wait, what?								because she is an adult now. Mavis says that to her father because she has been living in the hotel for over a hundred years without going anywhere and she gets bored of it.
9	SP/Dr/00:12:03	**Dracula:** Wait a second, sweetfangs. <u>Where are you going?</u> **Mavis:** Oh, well, I'm going to paradise.						√		The participants of the dialogue are Count Darcula and Mavis. They are speaking inside Mavis' room. Mavis is finally allowed by her father to go to the outside world and she decides to go to 'paradise'. Mavis cannot wait to go to the'paradise' because she knows it was the place where his parents met.
10	SP/Dr/00:12:19	**Dracula:** I don't know from "Zing." <u>Where did you find that card?</u> **Mavis:** In one of your drawers.						√		The participants of the dialogue are Count Darcula and Mavis. They are speaking inside Mavis' room. Count Dracula asks Mavis where she finds the 'paradise' card. He is wondering how can his daughter finds out about the card and about the story how he and his wife met.

11	FP/Dr/00:12:28	**Dracula:** Look, honey, <u>I know you're excited</u>, but everyone has gone to great lengths to come see you on your birthday. **Mavis:** I know. They always do.		√						The participants of the dialogue are Count Darcula and Mavis. They are speaking inside Mavis' room. Count Dracula forbid Mavis to go to 'paradise'. Dracula says so because he actually does not want Mavis to go to the human world, he has his own plan to trick Mavis about the human world.
12	SP/Ot/00:14:43	**Frankenstein:** Drac, I can't believe how calm you are about her leaving. I'm proud of you. Drac? Drac? <u>Where did Drac go?</u>						√			The participant of the dialogue is Frankenstein. He is speaking inside Mavis' room. Frankenstein compliments Dracula's courage to be calm and let Mavis go. However, not long after saying that Frankenstein realize that Dracula is not in the room anymore. He rushes to go after Mavis.
13	CFP/Dr/00:22:00	**Dracula:** You need to go. No human has ever entered this castle. <u>And if someone should see you, the safety of the hotel, the sanctuary, no one would ever come again.</u>							√		The participants of the dialogue are Count Darcula and Jonathan. They are speaking inside a small closet in the hotel. Count Dracula is freaking out to find out that

		Jonathan: Yeah, go for it. "Ever come again!" I love your Dracula voice. It's so over the top.								there is a human in his hotel. Count Dracula is freaking out because he built the hotel to protect monsters from human and now there is a human inside his hotel.
14	CFP/Dr/00:22:18	**Dracula:** And Mavis, <u>if she saw you, she would know that I lied. No!</u> **Jonathan:** Who's Mavis? Is this her room?							√	The participants of the dialogue are Count Darcula and Jonathan. They are speaking inside a small closet in the hotel. Count Dracula is freaking out to find out that there is a human in his hotel. Count Dracula is freaking out because if Mavis finds out there is human in the hotel and that human is nice, she will know that she has been tricked by his father.
15	EP/Jo/00:22:46	**Jonathan:** What's this? Sorry, man. I just can't be without <u>my backpack</u>. You know, everything I own's in there. **Dracula:** It'll be right here.	√							The participants of the dialogue are Count Darcula and Jonathan. They are speaking inside a small closet in the hotel. Count Dracula is threathening Jonathan to get out of his hotel or he will take Jonathan's backpack away and Jonathan is afraid losing

No	Code	Dialogue								Description
										his backpack because everything he owns are inside the bag. Jonathan says that because he is a traveller who cannot live without his backpack.
16	EP/Dr/00:27:43	**Mavis:** Hi **Dracula:** Mavey! What are you doing, my sweet little blood orange? Our friend was just leaving. **Jonathan:** Yeah, he was flying me out the window. **Dracula:** This guy, he's so funny. Look, you have something on your face. Play along if you ever want to see <u>your precious backpack</u>.	√							The participants of the dialogue are Count Darcula and Jonathan. They are speaking inside one of the room in Hotel Transylvania. Count Dracula is trying to fly Jonathan out of the window but then Mavis shows up. Count Dracula then threathening Jonathan to play along or he will take Jonathan's backpack away. Count Dracula keeps threatening Jonathan about his backpack because he knows Jonathan cannot live without his backpack so that he will do whatever Count Dracula asks him to do.
17	NFP/Mv/00:38:18	**Eunice:** Johnny, you've been to the Taj Mahal?			√					The participants of the dialogue are Eunice, Murray, and Mavis. They are speaking

No	Code	Dialogue							Description
		Murray: Come on. No monster's been to the Taj. **Mavis:** Man, I wish I could go there.							on the pool party at the hotel. Jonathan tells Eunice, Murray, and Mavis that he has been to Taj Mahal and Mavis wishes she could be there too. Mavis says that because she wants to get out of the hotel really bad and be like Johny who travels to a lot of places around the world.
18	CFP/Dr/00:38:57	**Dracula :** What are you doing? If they find out you are human, they'll go bat poop! **Jonathan:** Relax. No one suspects anything.						√	The participants of the dialogue are Count Darcula and Jonathan. They are speaking on the pool party at the hotel. Count Dracula is afraid that Jonathan fools around near the swimming pool. Dracula is afraid because if Jonathan's make up fade away that all the monsters will find out that Jonathan is a human.
19	LP/Dr/00:42:12	**Jonathan:** Huh. Oh, maybe it's the contact lenses. **Dracula:** The what?				√			The participants of the dialogue are Count Darcula and Jonathan. They are speaking at the cemetery near the hotel. Count Dracula is trying to hypnotize Jonathan

		Jonathan: These little plasticky doodads that help me see better. Here, let me just try and get them out real quick. **Dracula:** Oh, that is the most disgusting thing I've ever seen! **Jonathan:** Almost got it. **Dracula:** <u>Stop doing that. Please stop doing that!</u> Fingers away from the eyeballs! Enough!							but it does not work out because of Jonathan's contact lenses. Then, Jonathan trying to remove them. Dracula get disgusted by the contact lenses being removed from Johnny's eyes. Dracula is disgusted because he might never see people playing with their eyes like what Jonathan does with his eyes.
20	SP/Jo/00:44:29	**Jonathan:** Oh, man. The sunrise from here must be amaz... **Mavis:** Ow. **Jonathan:** Oh, I'm sorry. <u>Man, you've probably never even seen a sunrise, have you</u>						√		The participants of the dialogue are Jonathan and Mavis. They are speaking on top of the roof of the hotel. Jonathan brings Mavis to see the sunrise but surprised because it seems like Mavis never seen a sunrise before. Jonathan then asks Mavis whether she has ever seen a sunrise before.
21	SP/Ot/00:46:18	**Dracula:** This is all a moot point because Johnny, he						√		The participants of the dialogue are Count Darcula

No	Code	Dialogue								Description
		left. **Murray:** Wait a minute. He left?								and Murray the Mummy. They are speaking inside a spa room at the hotel. They are talking about Jonathan's departure. Murray is shocked when Count Dracula is telling him Jonathan has left the hotel.
22	SP/Mv/00:50:22	**Dracula:** Mavis? Why are you still up? The sun is out. It could kill you, my honeyguts. **Mavis:** I couldn't sleep. Do you know where Johnny went?						√		The participants of the dialogue are Count Darcula and Mavis. They are speaking in front of Mavis' room. Mavis is asking her father where Johnny is. Mavis asks him so because she starts having feeling for Johnny and could not sleep thinking about him.
23	SP/Dr/00:50:41	**Dracula:** Do you have a location on Quasimodo? **Armor Suit:** Yes, sir. They're heading through the lobby, towards the kitchen.						√		The participants of the dialogue are Count Darcula and one of the Armor Suits in the hotel. They are speaking on the lobby of the hotel. Count Dracula is afraid that Jonathan Quasimodo is hurting Jonathan. Then he asks he armor suit whether he knows the location of

No	Code	Dialogue								Description
										Quasimodo or not.
24	LP/Jo/00:53:53	**Jonathan:** Hey, thanks for saving me back there <u>That guy's crazy! Trying to eat me.</u> That's only happened to me one other time. This weird dude at a Slipknot concert.					√			The participant of the dialogue is Jonathan. He is speaking in Count Dracula's room. Dracula has just saved Jonathan from being cooked by Quasimodo and Jonathan thank him for saving his life. Jonathan says that because he was just a second away from being murdered by Quasimodo and thankfully Dracula shows up and saves him.
25	EP/Jo/00:54:16	**Dracula:** There's something I need to show you. **Jonathan:** Wow.Hey, are we at a funeral right now? Oh, wait, no, <u>it's your bed</u>. So creepy and cool.	√							The participants of the dialogue are Count Dracula and Jonathan. They are speaking in Count Dracula's room. Jonathan says a joke to Count Dracula asking whether they are in a funeral or not but actually they are in Count Dracula's room. Jonathan says something like that to express that he is amazed by the condition of the room where Count Dracula brings him into.

| 26 | LP/Dr/00:39:43 | **Dracula:**
Okay, calm down with the fight chickens!
<u>Everyone, stop the roughhousing!</u>

Crowd:
Whoo! | | | | √ | | | The participants of the dialogue are Count Dracula and the crowd around the swimming pool. They are speaking near the swimming pool where the crowd is playing chicken fights. Mavis and the rest of the guest in the hotel start to enjoy Jonathan company. They start to play fight chickens in the swimming pool. Count Dracula starts to freak out because he is scared thet Jonathan's make up will fade in the pool and everyone else will find out what he really is. |
| 27 | LP/Ot/00:49:32 | **Hydra Head:**
Do not disturb! <u>People trying to sleep here!</u> | | | | √ | | | The participant of the dialogue is one of the Hydra Head in the hotel. The dialogue is taking place in front of the room in the hotel. The Hydra Head are annoyed by the noise when Count Dracula is running after Jonathan. He says that sentence so that Count Dracula and Jonathan can be |

										quiet because the guest in the hotel are trying to get some sleep.
28	CFP/Ot/00:53:04	**Quasimodo:** If he is a monster, let him scare Esmeralda! **Jonathan:** The mouse? Pfft! Without a doubt.							√	The participants of the dialogue are Jonathan and Quasimodo. They are speaking in the hotel kitchen. Count Dracula's room. Quasimodo starts to realize that Jonathan is a human. He tries to hunt him down and eventually managed to get Jonathan. When Count Dracula finds out that Quasimodo kidnaps Jonathan, he tries to confront him.
29	CFP/Dr/00:56:28	**Dracula:** If the world was different, maybe it would be possible**.** **Jonathan:** Drac, this is the 21st century. People aren't the same as they were back then.							√	The participants of the dialogue are Jonathan and Count Dracula. They are speaking in Count Dracula's room. Dracula confesses to Jonathan that Mavis has feeling for Jonathan. However, Dracula does not want to let Mavis go because he scares that human will hurt Mavis. Dracula says this because he still believes that

										the world still cannot accept the existance of the monsters
30	CFP/Dr/01:02:03	**Dracula:** If you really went out there and something happened to you, I just couldn't live with myself. **Mavis:** But you can live with this? Lying to me? Tricking me?						√	The participants of the dialogue are Mavis and Count Dracula. They are speaking in the ballroom. Mavis finds out that his father has lied to her all this time about the human village that she once visited. Mavis did not really go to the human village. The human village is fake. Count Dracula creates it to trick Mavis and make her think that human are vicious so that Mavis does not want to go outside anymore.
31	LP/Ot/01:13:46	**Frankestein:** Fire! Fire!! ROAAARRRRRR.... **Crowd:** Wohoooo.. **Frankestein:** I'm trying to scare you! The real Frankenstein!				√			The participants of the dialogue are Frankenstein and the visitors of the monsters festival. They are speaking in the monsters festival. Frankenstein is trying to scare the crowd in the monster festival. Instead of getting them scared, Frankenstein's roar makes the crowd

										overjoyed. Frankenstein then get upset that he does not manage to scare the crowd.
32	CFP/Jo/01:19:57	**Mavis:** But you told me you hate monsters. **Jonathan:** Yeah, well, <u>I was afraid your dad was gonna suck all the blood out of my body if I didn't say that.</u> **Dracula:** I wouldn't have...						√	The participants of the dialogue are Mavis, Count Dracula and Jonathan. They are speaking in Mavis' room. They are talking about why Jonathan lied to Mavis and leave her. The fuction of the conversation is to make it is clear for Mavis that Jonathan actually does not want to leave her. It is just because Jonathan is afraid to Count Dracula.
33	CFP/Dr/00:29:03	**Mavis:** Good. Then go check on the emergency, and I'll keep him company. **Dracula:** No! Anything but that! **Mavis:** What? **Dracula:** I mean, because he needs time to plan. And						√	The participants of the dialogue are Mavis, Count Dracula and Jonathan. They are speaking in one of the rooms in the hotel. They are talking about Mavis who wants to keep Jonathan company. The function of this conversation is to show how Dracula trying to protect Mavis from human since Jonathan is actually a human

No.	Code	Dialogue							Description
		if you're keeping him company, then he's not planning. He is company-keeping, and then the plan, it's... It doesn't get planned.							in the story.
34	CFP/Dr/00:28:11	**Mavis:** You needed help? **Dracula:** Well, look, I am very good, <u>but I thought it would be even more bestest, specialest if someone closer to your age helped plan the party.</u>						√	The participants of the dialogue are Count Dracula and Mavis. They are speaking in the loby of the hotel. Mavis is wondered why her father needed someone else to help him planning the birthday party. The function of the conversation is to show the audience that Dracula will do anything to protect her daughter from Johnny.
35	NFP/Ot/01:12:57	**Frankenstein:** <u>Imagine if that guy knew he was talking to the real Drac.</u> He'd run for the hills! **Murray:** Hold it, now. Hold it, now.That sounds spot on.			√				The participats of the conversation are Frankenstein and Murray the Mumy. The conversation takes place in the Monsters Festival. The function of the conversation is to show that Frankenstein is surprised that human nowadays cannot tell that they are all real monsters.
36	EP/Ot/00:07:31	**Murray:** Hey, Drac, buddy, what's going on with <u>your cape</u> there?	√						The participats of the conversation are Count Dracula and Murray the

No	Code	Dialogue							Description
		Dracula: What do you mean? Oh!							Mummy. The conversation takes place in the lobby of the hotel. The function of the conversation is to show that Dracula neither of Murray nor Dracula know they are being pranked by the Invisible Man.
37	SP/Jo/00:29:52	**Jonathan:** <u>Where are we going?</u> **Dracula:** Just getting rid of you through a secret tunnel so she does not see us.					√		The participats of the conversation are Jonathan and Count Dracula. The conversation takes place in the secret tunnel under the hotel. The function of the conversation is to show that Dracula tries to get rid of Jonathan but Jonathan does not realize it.
38	LP/Mv/00:18:32	**Dracula:** I'm so sorry, sweetheart. I hate that you had to see that. **Mavis:** I'm so sorry I doubted you. <u>I'll never leave here again.</u>				√			The participats of the conversation are Mavis and Count Dracula. The conversation takes place in Mavis' room. The function of the conversation is to show that Dracula sucessed to make Mavis does not want to the human world anymore.
39	LP/Dr/00:32:01	**Wayne:**				√			The participats of the

		Listen, Drac, we wanted to play something, like old times. We even thought maybe you'd sing with us. **Dracula:** Come on, fellas. You know that I haven't sung in public since Martha. **Frankenstein:** Yeah, but we just thought how much, you know, Mavis would love it. **Dracula:** I said no! <u>Don't ask me again!</u>							conversation are Wayne, Frankenstein, and Count Dracula. The conversation takes place in the ballroom of the hotel. The function of the conversation is to show that Dracula do not want to sing in public unlike Frankenstein, Murray, and Wayne who wants a rock party for Mavis' birthday party.
40	LP/Dr/01:01:17	**Mavis:** Maybe I want to give the village another chance. I just need to learn, you know, just how to roll with it, like Johnny does. **Dracula:** No, no, <u>you can't go to the village again.</u>				√			The participats of the conversation are Mavis and Count Dracula. The conversation takes place in the ballroom of the hotel. The function of the conversation is to show that Dracula does not want Mavis to go to human world again.
		TOTAL	5	6	2	8	8	11	

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Saya yang bertanda tangan dibawah ini:

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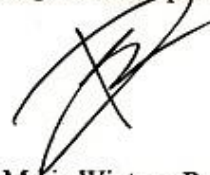Program Studi   : Bahasa dan Sastra Inggris

Fakultas   : Bahasa dan Seni Universitas Negeri Yogyakarta

Dengan ini menyatakan telah melakukan trianggulasi data dalam penelitian yang berjudul A PRAGMATIC ANALYSIS OF PRESUPPOSITION IN GENNDY TARTAKOVSKY'S *HOTEL TRANSYLVANIA* oleh Briant Nino Aditya

Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, Agustus 2014

Yang membuat pernyataan,

Maria Wintang Rarasati

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Saya yang bertanda tangan dibawah ini:

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