**Presupposition Triggers and Contextual Meanings in The Amazing World of Gumball Episode 1: A Semantic Analysis**

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Abstrak

This research aims to analyze presupposition triggers in The Amazing World of Gumball, a popular British animated series that combines humor, sarcasm, and diverse animation styles. The study explores the linguistic elements that trigger presuppositions within the dialogues of the series, focusing on selected episodes. Using a qualitative research method as outlined by Sofaer (1999), this study enables a deeper understanding of how language functions in animated storytelling, particularly in conveying implied meanings. The analysis uses Yule’s (1996) theories to identify and explain presupposition triggers. Four specific scenes are analyzed with contextual explanations to show how presuppositions appear and function in the story. The findings highlight how presuppositions enhance humor, convey messages, and influence audience understanding. This study provides a clearer view of presupposition theory and its use in analyzing dialogues within animated series.

Keyword: Presupposition Triggers,meaning,context

1. **INTRODUCTION**

When speaking, humans often convey meaning indirectly, giving rise to what is referred to as “assumptions.” In linguistics, presupposition is a fundamental concept in both semantics and pragmatics. It refers to assumptions, either direct or indirect, that are linked to the beliefs and background knowledge of the listener as expressed by the speaker.

Presupposition plays a crucial role in communication, as it allows speakers and listeners to share understanding without the need for explicit statements. This shared understanding facilitates efficient and effective interaction. In everyday communication, presuppositions often emerge through specific linguistic cues that signal these assumptions. For instance, verbs like “know” and “realize” imply that the information being conveyed is already considered a fact by both the speaker and the listener.

Such presuppositions contribute to maintaining the fluency and clarity of communication. Understanding the mechanisms behind presuppositions, particularly their triggers, is essential for exploring how meaning is constructed and shared in discourse.

Many linguists have developed and explained the concept of "presupposition," as well as how its various indicators work in communication, in order to obtain a deeper and more thorough understanding of presupposition. The research will be based on these thorough explanations and analyses by courses, which will guarantee that the study is based on established theoretical frameworks and offer solid, trustworthy, and legitimate theoretical support for the analysis carried out.

Saeed (2016, p. 98) stated that “From the speaker's point of view, presupposition is seen as part of the process of 'packaging' a delivery, meaning something that the speaker reveals or assumes when delivering the message. In contrast, from the listener's point of view, presupposition is one of the conclusions drawn by the listener based on what is said by the speaker. This implies that the listener interprets or deduces the assumptions contained in the speaker's message.

Zeevat (2002, p.35) that presupposition interpretation depends thoroughly on context, it is frequently impossible to provide an accurate representation of how presupposed information works from a single sentence or short explanation from several utterances.

Based on the statements of Saeed (2016) and Zeevat (2002), Presupposition in communication is a process that depends on the point of view of the speaker and the listener, as well as how deeply the context is known to the message conveyed. If from the speaker's point of view, presupposition is seen as part of “how” the speaker's message can inform a certain message when delivering an utterance. On the other hand, from the listener's point of view, it is a conclusion derived from the speaker's words or utterances, which indicates that the listener will interpret or infer the assumptions underlying the speaker's message.

It should be noted that presuppositions depend on the presence of “context”, as stated in Zeevat (2002). A single sentence or context is often insufficient to describe or explain a particular intention. This understanding often requires a more detailed context to fully capture the presuppositions involved. This goes a long way in explaining how important context is in shaping the way presuppositions are understood and enacted in communication.

Saeed (2016, p. 97) states that presupposition has four main types. The first is Two Approaches to Presupposition, where presupposition is seen from two points of view. From the speaker's side, presupposition is a certain assumption or information that is considered true by the speaker and is expected to be accepted by the listener. Meanwhile, from the listener's side, presupposition is understood through the process of interpreting the utterance delivered by the speaker.

Second, Presupposition Failure, which is when the presupposition assumed in an utterance is not fulfilled or does not match reality, thus causing errors in communication. For example, the statement “I have a younger brother” presupposes that the speaker really has a younger brother. However, if in fact the speaker does not have a younger sibling, then presupposition failure occurs.

The third is Presupposition Triggers, which are elements in a sentence that trigger the appearance of presuppositions. For example, in the sentence “My car is broken,” the presupposition arises that the speaker owns a car. Another example is “If only I had a lot of money,” which presupposes that the speaker does not actually have a lot of money.

Fourth, Presuppositions and Context, shows that presuppositions are highly dependent on the context in a communication. For example, the sentence “They have gone home” presupposes that they previously left. However, the understanding of the presupposition can be different if the context of the utterance is different.

In this research, the writer wants to identify the presupposition triggers in The Amazing World of Gumball cartoon to understand the linguistic elements that activate presuppositions in its dialogs. According to Yule (1996 p.26), Presupposition Triggers are linguistic elements such as words, phrases or certain structures that give rise to assumptions or presuppositions in a communication context. This means that presupposition triggers are the emergence of an assumption when capturing information from the person you are talking to.

Yule identifies several main types of presupposition triggers. One of them **is *Existential triggers***, which arise from the use of definite phrases such as the car or his book, assuming that the entity exists. In addition, there are ***Factive verbs*** such as realize, know, and regret, which assume that the clause following them is true. Yule also discusses ***Lexical******triggers***, such as the word stop, which implies that an action has been done before, or manage, which assumes that an obstacle has been overcome.

Furthermore, there are ***Structural******triggers***, which emerge from certain grammatical constructions, such as relative or subordinate clauses. For example, in the sentence the “*man who stole the car”*, there is an assumption that a man stole the car. Next is, ***Counterfactuals***, found in conditional sentences like If I had studied, I would have passed, indicating that the protasis does not correspond to reality.

***Non - factive Triggers*** refers to an assumption about something that is not true. For example, in the sentence *“I dreamed that I was Handsome”*, it presupposes that I was not handsome. Similarly, in We imagined we were in Los Angeles, the assumption is that we were not in Los Angeles.

The last one is, ***Counterfactual presupposition***, assumes not only that something is untrue but that it is the opposite of reality. For instance, in If you were my Boyfriend, you would have helped me, the presupposition is You are not my Boyfriend. Another example is *“If I were not poor, I would have become a millionaire”*, which presupposes I am poor.

Not only Yule, Levinson (1983, p.181). Levinson also describes adverbial, relative, and cleft construction presuppositions, the entirety of which are still included in structural presuppositions.

The Amazing World of Gumball was chosen as the object of research because of its interesting style of humour, the use of sarcasm, and the combination of various animation styles. As an entertaining cartoon, it often conveys messages through unique situations and dialogues, making it intriguing to analyse from a linguistic point of view, especially in relation to presupposition triggers.

In this study, presupposition triggers are considered an important element for capturing assumptions not directly conveyed in the characters' interactions. By applying Yule’s framework, this research aims to reveal how language in the cartoon is used to convey implied meanings and explain the relationship between the dialog context and the audience's interpretation.

**B. RESEARCH METHOD**

1. **Method of the Research**

In this research, the writer will use qualitative research methods. According to Sofaer (1999), qualitative methods allow us to explore how people understand and interpret language, as well as their experiences. This approach allows the author to effectively analyze the research context, especially in understanding and identifying the presupposition triggers present in the selected dialogues from The Amazing World of Gumball. Using qualitative methods, this study aims to uncover the underlying meanings and linguistic elements that trigger presuppositions, providing a deeper insight into how language functions in the context of an animated series.

1. **Time and Place of the Research**

This research began when the author was studying in semester 5. The analysis cannot be known exactly where to do it because qualitative methods can be carried out anywhere. the research was conducted fully at the writer's home or at the STBA JIA campus.

1. **Setting of the Research**

This research was obtained through Netflix as a streaming platform that provides or shows the cartoon series that the writter of this research wants to study. The subtitles were also obtained through the same platform.

1. **Data collection Techniques**

There will be two techniques that the writer will use in collecting data: the first is documentation, and the second is observation. The documentation technique is a data collection method that involves sources that can be visual, transcripts, or images. According to Sugiyono (2015:329), the process of collecting data and information from books, archives, papers, written figures, and images to create reports and information that may be useful in research is referred to as documentation.

Because the object of this research is the dialog from the movie The Amazing World of Gumball, the documentation technique is very suitable for collecting data. The writer will collect transcripts of selected episodes from the series and use them to identify and analyze the triggers of presupposition in the characters' dialogues.

In addition to documentation, a second technique, observation, will be used. The writer will observe the interactions and dialog in the episodes to note how presumption triggers function in various contexts. This combination of documentation and observation allows for a comprehensive analysis of how presuppositions are triggered and interpreted in the series, which offers valuable in-depth insights into the linguistic features present in the show.

1. **Technique of the Data Analysis**

In the analysis of the data, the writer will focus on the identification and interpretation of Presupposition Triggers in the dialog of The amazing world of Gumball. Writers will carefully examine the transcripts of the selected episodes to identify the presupposition triggers that imply a certain meaning. Writers will also understand how presupposition triggers can exist in various conversational contexts of the series.

By analyzing the contests in which these triggers appear, the writer will reveal how the assumptions in the dialog relate to the characters' perspectives. The data will be analyzed in various stages, such as knowing what happens in the scenes in this series, knowing the context of what happens to the characters in this series, and analyzing from the point of view of the characters who exist in this cartoon.

1. **Instrument of the Research**

The instrument in this research is the researcher himself, as this research employs qualitative methods. The researcher will play an essential role in analyzing the data, which consists of dialogues from *The Amazing World of Gumball*. Through careful examination of the selected episodes, the researcher will identify and interpret *presupposition triggers* found within the dialogues.

C. **RESEARCH RESULT AND DISCUSSION**

This is a collection of data collected by the writers regarding the presupposition triggers contained in The Amazing World of Gumball cartoon. Each datum is provided with a scene that explains the context and intent related to the message to be conveyed. In addition, the writers also provide an explanation of the reasons and context behind each datum, so that the analysis becomes more in-depth and directed.

**Datum 1.**

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Dialog : “*Oh, no! It seems I can't put them on. I'm afraid we can't go to the parents' evening.*”

In this dialog, Richard (the adult pink rabbit character) says *“Oh, no! It seems I can't put them on. I'm afraid we can't go to the parents' evening”*. This sentence contains two types of Presupposition Triggers that describe the situation Richard is experiencing. The first is the ***Lexical Trigger*** *“Can't put them on”* which shows that the speaker is trying to put on something, which is pants, but failing or having difficulty. The word *“Can't”* expresses the speaker's inability to perform the action that the speaker is doing, this gives rise to the assumption that the pants must be used to continue the activity that Richard wants to do.

The second presupposition is ***Structural Triggers*** from the sentence *“We can't go”,* which shows that there is a previous plan or intention to visit something. if the context in the story, Richard and his wife want to go to the parents' gathering. This sentence involves a pre-planned situation or decision and the failure of one aspect (Failing to wear pants) that interrupts the plan.

**Datum 2.**

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**Dialog :** *“Where am i going to find a babysitter at this time?”*

In this dialogue, there are 2 presupposition triggers. The first presupposition triggers is ***Existensial Triggers*** that appear in the words *"a babysitter"* which means that a babysitter is a necessity that is currently needed. This indicates that the need for a baby sitter here is something that must be found as soon as possible and must be met. in the context of the story, Nicole (blue female cat) needs a babysitter to look after her child.

The second presupposition trigger is ***Lexical Triggers*** that appears in the sentence *"Find a babysitter"* which shows that Nicole (Adult blue cat) is looking for or trying to find a babysitter in that situation. The word *"find"* not only asks about the whereabouts of the babysitter, but also indicates an ongoing search. This tells the audience that the situation they are experiencing is an urgent situation, where Nicole feels the need to find a babysitter quickly.

**Datum 3.**

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**Dialog:** *“Oh, Come on Richard. Stop being so dramatic”*

In this sentence, it contains two presupposition triggers. The first is the ***Existential Trigger*** which emerged from Nicole's statement *"Stop being so dramatic".* This sentence indirectly assumes that Richard has a dramatic attitude. This indirectly shows that Richard (Pink adult bunny) shows behavior that Nicole (Female Blue Cat) considers excessive. This trigger appeared due to Richard's dramatic actions, and Nicole wanted to stop it.

The phrase *"Oh, Come on"* is a ***Lexical Trigger*** that shows that Nicole is indicating her dislike for Richard's attitude which is considered excessive. The use of this phrase also shows that Nicole hopes that Richard can act more realistically.

**Datum 4.**

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**Dialog :** "Seventy-nine percent of all stair accidents happen on the stairs."

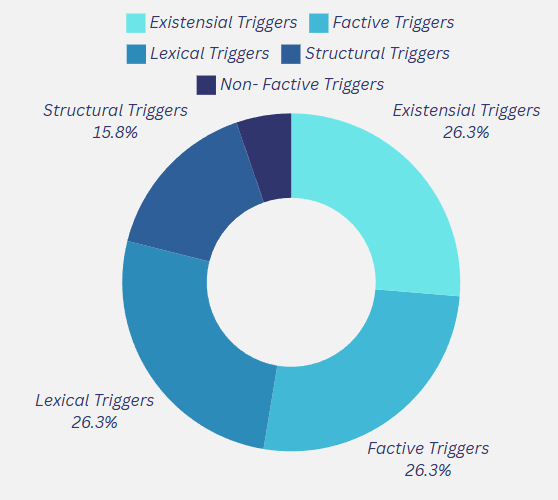
The first presupposition appears in the phrase “All stair accidents,” which assumes that stair accidents are a real and frequent phenomenon. This phrase has ***Existensial Triggers.*** This phrase shows that Gumball (the blue cat) believes stair accidents are part of the truth, which makes the number mentioned (79%) to be considered as something accurate or trustworthy.

The second presupposition is the ***Lexical Trigger*** found in the phrase “happen on the stairs.” This sentence indicates that Gumball has the idea that “stairs” are the main place where accidents happen. That is, he explicitly connects stairs with a certain risk or danger.

The third presupposition is the ***Existensial Trigger*** found in the phrase “seventy-nine percent.” This number indicates that accidents on stairs have happened repeatedly, making it possible to calculate it as a percentage.

These three presupposition triggers show that Gumball is not only conveying information, but also expressing his assumptions and perspective on staircase accidents.

Based on the analysis that has been carried out thoroughly, it can be concluded that there are five types of triggers based on Yule's theory, namely existential triggers, factive triggers, lexical triggers, structural triggers, and non-factive triggers. However, in this analysis no counterfactual triggers were found.



D. **CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS**

1. **CONCLUSIONS**

In first episodes in The Amazing World of Gumball cartoon series, the writer found several Presupposition Triggers that were analyzed based on the theories of Yule (1996). The writer found 19 triggers from the first episode of Amazing World of Gumball, only the counterfactual was not found, The writer describes the four datums selected by providing an in-depth analysis of the presuppositions that appear.

In addition, the story context of each scene is also explained to make it easier to understand how Presupposition Triggers function in the dialog or situation. This explanation is expected to help readers understand the application of presupposition theory in the context of the animation story.

2. **IMPLICATIONS**

This research shows how understanding the triggers of presuppositions in The Amazing World of Gumball can enhance understanding of the implied meanings and assumptions underlying the characters' dialogue. By analyzing specific triggers using Yule (1996), this study shows how presuppositions contribute to humor, narrative progression, and character development in the series. The main finding of this study is that the identification and analysis of presupposition triggers can provide deeper insights into the communicative purpose and contextual meanings that are embedded in media texts.

Moreover, providing a detailed contextual explanation for each trigger significantly helps in understanding the intended meaning and enables the audience to relate the dialog to its narrative purpose. This study serves as valuable data for semiotic analysis in media studies and can assist future researchers in exploring presupposition triggers in similar animated series or other types of discourse. In addition, this study highlights the importance of analyzing context to uncover deeper layers of meaning, making it easier for audiences and academics to appreciate the linguistic richness of animated content.

3. **RECOMMENDATIONS**

Based on the findings of this study, several important recommendations can be made. First, the analysis of presupposition triggers using Yule (1996) theories can be further extended to other animated series or media. This research has proven to be effective in identifying implied meanings and understanding how presuppositions contribute to character dialog and narrative development.

In addition, providing a detailed explanation of the context in which presuppositions are triggered is highly recommended, as this helps clarify the underlying assumptions and allows for a more in-depth understanding of the dialog. It is hoped that this study can serve as a reference for future researchers who analyze presupposition triggers, particularly in media texts, while emphasizing the importance of context in uncovering implicit meaning and communicative intent.

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