Presuppositions in *The Judge* Film: A Pragmatic Study

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Abstract

This study examines presupposition as a pragmatic phenomenon in film communication, concentrating on its application in the movie The Judge. This research, rooted in pragmatics, seeks to identify the forms of presupposition utilized in the film and to analyze their frequency in cinematic communication. This study utilizes a descriptive qualitative research design to investigate presuppositional statements from The Judge film, directed by David Dobkin. The results indicate that the film encompasses six categories of presupposition: existential, factive, non-factive, lexical, structural, and counterfactual presuppositions. Structural presupposition is the most prevalent type, comprising 36%, followed by factive presupposition at 22.6% and existential presupposition at 17.3%. Although non-factive presupposition (8%) and lexical presupposition (6.6%) are less common, counterfactual presupposition makes up 9.3% of the data. These findings demonstrate that assumption serves as a crucial pragmatic tool in influencing implicit meaning and facilitating effective communication in film discourse.

INTRODUCTION

In modern linguistic research, the examination of implicit meaning has gained prominence, especially as digital media and audiovisual narratives increasingly influence human communication patterns. However, pragmatics focuses on the utilization of these instruments in communicating effectively (Griffiths, 2006). Mayer (2009) also emphasizes that pragmatics explores the role that context plays in the interpretation of what people utter. Although, in pragmatics, presupposition functions as a crucial mechanism by which speakers convey shared assumptions, cultural knowledge, and relationship dynamics in communication. Levinson posits that presupposition serves as a cognitive and

linguistic mechanism influencing the interpretation of interlocutors' assertions, while contemporary research underscores its significance in augmenting narrative coherence in digital and cinematic narratives (Elfrida et al., 2025).

Pragmatics is essential as not all meanings are overtly articulated in language; many meanings are implicit and may solely be understood through context (Yule, 2020). These implicit meanings are known as presuppositions, which are assumptions the speaker holds regarding shared knowledge or background information that the listener is anticipated to accept (Prasatyo et al, 2023). Yule (2020) defines presupposition as a presumed meaning that is regarded as true before the speech occurs.

Huang also mentioned the examples of utterances that contain presupposition (Huang, 2014). The utterences are bellow;

[1]   a. He stopped smoking. (>> He used to smoke.)

b. They started complaining. (>> They weren't complaining foods before.)

c. You are late again. (>> You were late before.)

Huang (2014), in addition to Levinson and Yule, situates presupposition within a larger pragmatic and cognitive framework. Alongside Levinson and Yule, Huang (2014) contextualizes assumption within a comprehensive pragmatic, cognitive, and discourse-oriented paradigm. Consequently, humans should understand how to employ language and how context and meaning are interconnected in social interactions (Haryati, 2022)

Film conversation has become a valuable source of pragmatic data because of its intricate interaction among scripted language, character psychology, story progression, and socio-cultural environment. Film discourse offers a distinctive arena for examining assumptions due to its twin characteristics. It reflects natural language while being both scripted and intentional (Elfrida et al., 2025).

Over the past ten years, pragmatic analyses of film have become increasingly significant as researchers investigate how screenwriters employ presupposition to create tension, express emotional subtext, and cultivate character connections (Yasa, P.M. & Adni, 2025). This tendency corresponds with the worldwide rise of media-centric language research, propelled by the omnipresence of streaming services and the intensified public interest in cinematic narratives. Films not only entertain but also create meaning, support ideologies, and mirror real-world social dynamics through linguistic selections.

The examination of presuppositions in cinema speech is both academically significant and contextually pertinent.

The Judge (2014), directed by David Dobkin, offers a persuasive argument for such inquiry. The film delicately depicts strained familial connections, unresolved problems, and moral dilemmas through emotionally intense dialogue between its principal characters, particularly Hank Palmer and Judge Joseph Palmer. The film's narrative complexity depends significantly on latent meanings, unarticulated assumptions, and historical tensions inherent in their dialogues. The Judge possesses traits that render it an exemplary corpus for the analysis of presuppositions, as the characters often reference past events, common knowledge, and psychological states without explicit articulation. Recent studies on film pragmatics indicate that such qualities are characteristic of genres focused on human conflict and emotional reality.

Furthermore, the examination of presupposition in cinematic dialogue is very under-researched relative to other pragmatic phenomena like implicature or speech acts. Although numerous studies have examined presuppositions in popular films such as Interstellar, Maleficent, Oppenheimer, and Train Your Dragon, there has been no research on The Judge, despite its intricate plot and linguistic depth. (Samosir et al., 2025; Fabian, M. R., & Heryono, 2024). This establishes an academic deficiency that the current study aims to rectify.

This research seeks to identify the sorts of presuppositions present in The Judge film and analyze their frequency of occurrence. This work enhances the existing literature on film pragmatics and elucidates the role of presupposition in character interactions, narrative development, and emotional subtleties within cinematic discourse.

RESEARCH METHODOLOGY

This study uses a qualitative research design, according to (Wahyu Saputra et al., 2021), which seeks to produce descriptive data in the form of spoken or written statements. Qualitative research is characterized as an investigation that generates descriptive data, which is essential for addressing and examining a topic. The research is then detailed in an analysis, and the acquired data are valid, leading to conclusions that align with the aims (Fabian, M. R., & Heryono, 2024). According to (Arikunto, 2019) the focus of this study is the phenomenon under investigation, specifically the categories of

presupposition, whereas the data comprises utterances that convey presuppositional meaning.

The study's population comprises all English utterances articulated by the characters in the film The Judge (2014), directed by David Dobkin. The primary data source is the film, supplemented by the official screenplay and English subtitles. The principal instrument of this research is the researcher, who executed the processes of data identification, classification, and interpretation. Auxiliary instruments comprise the film recording, screenplay, and subtitles, utilized to guarantee transcription precision and contextual comprehension. The theoretical frameworks established by Levinson, Yule, and Huang functioned as analytical guidelines during the investigation.

Data collection was executed through documentation and note-taking methodologies. This study employed the note-taking approach, transferring technique, and separating technique, as delineated in Sudaryanto's data-gathering methods (Mahsun, 2017). The researcher meticulously analyzed the film by repeatedly viewing it and recording statements that may embody presuppositional significance. The transferring technique involved converting pertinent material from the film and subtitles into textual format, while the separating technique was employed to differentiate utterances that contain presupposition from those that do not. Data collection occurred within a specified timeframe to guarantee consistency and comprehensiveness.

The data analysis adhered to Patton's (2015) qualitative analytical framework, which conceptualizes qualitative analysis as a process of organizing, categorizing, and interpreting patterns. This study utilized extralingual analysis as suggested by Mahsun (2017), connecting linguistic forms in utterances with contextual factors that elicit presuppositions. The identification of presupposition involved analyzing the link between propositions (p and q), with presuppositional meaning denoted by the symbol ">>" to signify the assumed proposition (Mutia Handayani, 2021). Each statement was subsequently classified according to Yule's taxonomy of presupposition, encompassing existential, factive, lexical, structural, non-factive, and counterfactual presuppositions.

Furthermore, to determine the most dominant type of presupposition, the researcher calculated the percentage of each type's frequency using the following formula:

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

Where:

FK refers to the frequency of a specific presupposition type.

$\sum$F is the total frequency of all presupposition types found.

FK rel indicates the relative frequency expressed as a percentage (Samosir et al., 2025).

This study is confined to a single film and concentrates solely on assumption as a pragmatic occurrence. Therefore, the results cannot be extrapolated to other cinematic genres or wider communicative settings. This limitation facilitates a comprehensive and contextually nuanced examination of presumption in cinematic discourse, especially with character interaction and narrative progression.

RESULT AND DISCUSSION

This study conducted a systematic analysis of the dialogues in The Judge (2014) and identified 75 utterances containing presupposition, which were categorized into six types according to Yule's framework (Tang, 2019) existential, factive, lexical, structural, non-factive, and counterfactual presuppositions. This part examines the findings by correlating linguistic data with pragmatic theory and contemporary research in film discourse, emphasizing the role of presupposition in conveying implicit meaning, character dynamics, and narrative tension.

Existential Presupposition

An existential presupposition is supposed to exist as a thing or name in conversation. This phenomenon is referred to as "existential presupposition," as it involves the assumption of the existence of the entities mentioned by the speaker.

[2]   Hank : "Did you? *The jaded lawyer with no respect for the law.*
               That's original."
        Kattan : "That's me?"   *(00:01:45)*

In datum 2, "*The jaded lawyer with no respect for the law.*" Hank Palmer and Kattan talk about their court session that will be held. They are here as rival

attorneys. Hank teases Kattan as a jaded lawyer. It can be seen by Kattan's response that refers to him. Hank's utterance above refers to existential presupposition. Hank said about the jaded lawyer. It also conveys that the jaded lawyer exists.

This outcome pragmatically accords with Levinson's assertion that presupposition functions as common background knowledge assumed by interlocutors during discussion. Another study also determined that this type of presupposition is existential, as it denotes the presence of the entity within the utterances, indicating a noun phrase as a presupposition trigger (Haryati, 2022)

[3]   Hank: "At the wake, he shakes my hand. While he's hugging everyone else, this family's fucking Picasso painting."
        Dale: *"Your room has all Dad's important stuff."*   *(00:59:45)*

In datum 13, *"Your room has all Dad's important stuff."* Dale asserts that his room is cluttered with items. A presumption is evident in Dale's speech. It is an existential assumption. Here, Dale talks about Hank's room. Dale escorts Hank to his room, during which Hank recounts his welcome to his father. His father is insufficiently cordial towards Hank. Hank experiences disappointment. Dale takes Hank to inspect his room, which is cluttered with belongings.

The statements above imply an existential presupposition. The presence of the presumption parallels the situation identified by (Haryati, 2022) in her journal. This presumption serves a heuristic role. Consequently, this presumption pertains to the interaction of query and answer (Haryati, 2022)

Factive Presupposition

Factive presupposition presupposes following a verb that implies the fact or information implicitly. This is referred to as a factive presupposition, as it denotes the speaker's assumption of a fact or information.

[4]   Kattan: "You *know he peed on me.* Just know, in the restroom down the hall. He turned around and…"
        Judge Stanley: "Mr. Kattan, step away."   (00:01:10)

In datum 4, "You *know he peed on me.*" Kattan tells Judge Stanley that Hank does something wrong to him in the restroom. Hank did that before the court session started. Hank, Kattan, and Judge Stanley are talking in front of

the court. Hank requests to postpone the court session because his mother passed away. Kattan does not agree with that, because he does not believe in Hank. While Judge Stanley accepts his request, Kattan informs Judge Stanley that Hank did something wrong to him. It can be seen that a presupposition is used in Kattan's utterance. It has a factive presupposition. Kattan uses the verb "know" as in informing about an accident in the restroom between him and Hank. The presupposition is "He peed on me."

The purpose of the conversation was to demonstrate that Kattan reported to Judge Stanley. The implicit interpretation of the exchange indicates that Kattan informed Hank that he peed on him. This usage corresponds with Levinson's concept of presupposition as a background assumption that speakers anticipate interlocutors would accept unchallenged. In courtroom discourse, both authentic and fictional, factive presuppositions are frequently utilized strategically to establish authority and credibility (Salma & Heryono, 2025).

[5]   Lauren: "I think Grandpa is sweet."
         Hank   : "Yeah, he isn't. *but I'm glad you see it that way*."   (00:01:03)

In datum 5, "Yeah, he isn't. *but I'm glad you see it that way*." Lauren said about her grandpa to her dad. Lauren met with her grandpa for the first time. Lauren gave her first impression about her grandpa. Hank really appreciated and felt blessed that Lauren could be received by his dad. Hank's speech employs a presumption. "I'm glad you see it that way" constitutes a factive assumption, as Hank uses the verb "glad" to convey his genuine satisfaction regarding his daughter and his father. The presupposition is "you see it that way."

The participants in the conversation regarding datum 5 are Laurent and Hank. The dialogue occurs in the dining room. Here, Laurent provided her initial impression of her grandfather. The purpose of the interaction is to demonstrate that Hank felt fortunate that his daughter appreciated his father. The conversation implicitly conveys that Hank expresses his joy for his father and daughter.

The findings indicate that factive presupposition in The Judge fulfills two pragmatic roles: affirming factual certainty in contentious exchanges and conveying emotional attitude in familial discourse. This corroborates prior

studies asserting that presupposition in cinema dialogue transcends a language occurrence, functioning as a narrative tactic that allows characters to effectively communicate authority, assessment, and emotional stance (Yasa, P.M. & Adni, 2025). Thus, factive presupposition serves as a crucial mechanism for sustaining narrative coherence and pragmatic realism in cinematic discourse.

Lexical Presupposition

Lexical presupposition is a phenomenon in which the asserted meaning is traditionally interpreted with the assumption that an additional meaning is recognized. The speaker assumes that by employing a single word, an alternative meaning will be implicitly comprehended.

[6]   Hank : "*I'm assuming you still know where the cemetery is.* You're invited. Of course you are."
     Sam   : "Wolf it. You gotta go."   (00:01:13)

In datum 6, "*I'm assuming you still know where the cemetery is.*" Hank met Sam, his ex-girlfriend, at the café in the afternoon. He could not believe that he would meet with Sam there. Sam still worked there. A presumption is evident in Hank's speech. "*I'm assuming you still know where the cemetery is?*" is a lexical presupposition. A word *still* refers to lexical presupposition. The presupposition is >> You know the cemetery takes place. Here, Hank assumes that Sam knows the cemetery take place.

This conclusion pragmatically corroborates Huang's (2014) assertion that presuppositions function as discourse-level assumptions based on common experience. The lexical trigger continues to recall previous interpersonal knowledge, enhancing the emotional subtext of Hank and Sam's interaction. Recent research in film pragmatics reveals that lexical presupposition is often utilized to imply unresolved relational histories while preserving conversational efficiency (Fitriani & Johan, 2023).

[7]   Mr. Palmer : "*You left too soon, Mary.* You left too soon."
     Hank   : "Hey, hey."   (00:03:50)

In datum 7, "You *left too soon, Marry.*" Mr. Palmer was talking in his sleep, and then Hank woke him up. Mr. Palmer remembers his wife. Hank wakes him up. He also gives him a glass of water. Mr. Palmer's remark contains

an assumption. The statement "You left too soon, Mary" contains a presupposition. The presupposition is >> Mary had already passed away. The presupposition is a lexical presupposition. It means that Mary, Mr. Palmer's wife, used to be alive, and now she just passed away.

The participants in the discourse regarding datum 17 are Hank and Mr. Palmer. The dialogue occurs in Mr. Palmer's chamber. Mr. Palmer is discussing sleep. Hank rouses him. The purpose of the talk is to demonstrate that Mr. Palmer recalls his deceased wife. The implied message of the talk is that Mr. Palmer is showcased. He recalls his wife. According to Levinson's pragmatic theory, this presumption depends on a shared cultural understanding that departure can figuratively signify death. This implicit expression of loss enriches the emotional complexity of the scene and corresponds with recent research in cinematic discourse, which emphasizes lexical presupposition as a crucial mechanism for depicting grief and memory in film dialogue ((Yasa, P.M. & Adni, 2025; Elfrida et al., 2025).

The study reveals that lexical presupposition in The Judge serves to signify presumed antecedent conditions and to evoke emotional and relational contextual knowledge. Characters express familiarity, loss, and emotional tension through nuanced linguistic selections without overt exposition. This discovery supports recent studies indicating that lexical presupposition serves as an effective narrative technique in cinema dialogue, facilitating the expression of intricate psychological emotions while maintaining conversational authenticity (Elfrida et al., 2025).

Structural Presupposition

Structural presupposition generally assumes that a portion of the structure is already accepted as true. It is a presumption linked to the utilization of specific words and phrases. A WH-question in English is typically understood with the assumption that the information following the WH-form is already acknowledged as true (Yule, 2020).

[8] Laurent : "*Why can't I go with you?*"
     Hank   : "*It's so depressing.*"   (00:25:22)

In datum 8, "*Why can't I go with you?*" Hank packs his stuff to go to Indiana in his house. Laurent, his daughter wants to go with him. But Hank permits her request. A presupposition is evident in Laurent's utterance. "*Why*

can't I go with you?" contains a presupposition, as Laurent inquires about the rationale behind her inability to join her father on the trip to Indiana. It is a structural presupposition. The utterance means that Laurent cannot join her dad in Indiana. >> Laurent cannot go with Hank.

This premise pragmatically aligns with Huang's (2014) perspective that structural forms direct listeners toward specific background assumptions. This passage highlights the emotional estrangement between father and daughter, while Hank's reply underscores his protective demeanor. Recent research in cinematic pragmatics indicates that WH-questions are often utilized to convey emotional appeal and facilitate relational negotiation without direct conflict (Fitriani & Johan, 2023; Yasa, P.M. & Adni, 2025)

According to Levinson's pragmatic paradigm, this presupposition demonstrates how speakers utilize shared situational information to facilitate conversation. In cinematic discourse, such structural assumptions frequently reflect quotidian conversational habits, thus augmenting the authenticity of dialogue. Recent research investigating naturalistic speech patterns in cinematic storylines has shown analogous findings (Elfrida et al., 2025; Yasa, P.M. & Adni, 2025).

[9]   Hank: "I just saw you a few minutes *ago."*
        Glen: *"Where'd you park?"*
        Hank: "I'm on the street. I'm parked up."   (00:32:12)

In datum 9, *"Where'd you park?"* Hank just arrives at the house in Indiana. Hank drives his car by himself. Glen's big brother asks him about the place he takes to park his car. It can be seen that a presupposition is contained in Glen's utterance. *"Where'd you park?"* is an utterance containing a structural presupposition because here, Glen asks Hank using "where," one of the WH-questions, as a trigger presupposition. It means that Hank parks his car. The presupposition is >> Hank parked his car.

The participants in the conversation regarding datum 9 are Glen and Hank. The dialogue occurs in Hank's residence in Indiana. Glen inquires of Hank the whereabouts of his parked automobile. The purpose of the chat is to demonstrate that Hank parks his automobile proficiently. The conversation implies that Glen is inquisitive about Hank's car lot. According to Levinson's pragmatic paradigm, this presupposition demonstrates how speakers utilize

shared situational information to facilitate conversation. In cinematic discourse, such structural assumptions frequently reflect quotidian conversational habits, thus augmenting the authenticity of dialogue. Recent research investigating naturalistic speech patterns in cinematic storylines has shown analogous findings ((Elfrida et al., 2025; Haryati, 2022)

The results demonstrate that structural presupposition in The Judge serves to define presumed states of events while emphasizing interpersonal and emotional interactions. Characters implicitly negotiate restrictions, expectations, and common situational information using WH-questions. This confirms prior studies asserting that structural assumption is an essential pragmatic mechanism in cinematic dialogue, facilitating the economical and authentic communication of implicit meanings (Huang, 2014; Elfrida et al., 2025)

Counter-factual Presupposition

A counterfactual is a proposition that is assumed to be true, yet its negation is not a fact. It talks about the contrary to fact. It is an assumption that what is presupposed is not only untrue but is the opposite of what is true or contrary to facts.

[10]   Mr. Palmer: "Hank, *if I don't see you before you leave, uh…thanks for coming. I'm sure your mother would have appreciated it.*"
    Glen   : "Honey, we're gonna go to Firefly for a drink."
    Hank   : "No."   (00:38:55)

In datum 10, "If *I don't see you before you leave, uh…thanks for coming. I'm sure your mother would have appreciated it.*" Mr. Palmer wants to go to a market, while Hank will go back to Chicago. He thanks Hank for coming to his wife's funeral. It can be seen that an utterance contains a presupposition. It is a counterfactual presupposition. "*Hank, if I don't see you before you leave, uh…thanks for coming*" contains a counterfactual presupposition because it is contrary to the fact itself. The presupposition is >> Hank does not leave yet.

The participants in the discourse regarding datum 10 are Mr. Palmer, Glen, and Hank. The dialogue occurs in Hank's residence in Indiana. Mr. Palmer expresses gratitude prior to his departure for the market. The purpose of the talk is to demonstrate Mr. Palmer's appreciation for Hank's attendance at his wife's burial. The implicit message of the exchange is Mr. Palmer's gratitude for Hank's arrival.

This presumption signifies emotional reserve and unresolved familial conflict. According to Levinson's theory, the counterfactual assumption functions as implicit background knowledge that influences the emotional tone of the conversation without explicit articulation. Recent research in film pragmatics indicates that counterfactual presuppositions are commonly employed to express remorse and emotional detachment in family-oriented storylines (Elfrida et al., 2025; Fitriani & Johan, 2023).

[11]   Mr. Palmer: "If *the blood matches, and I have no reason to doubt it does.* Then I must have clipped him. I don't remember any of that."
   Hank   : "The 'I don't remember' defense doesn't fly with a corpse."

                                                              (00:44:50)

In datum 11, "*if the blood matches, and I have no reason to doubt it does.*" Mr. Palmer states the possibility about his case to his son, Hank. The conversation takes place in their house. It can be seen that the utterance contains a counterfactual presupposition. "If *the blood matches, and I have no reason to doubt it does*" contains a counterfactual presupposition because it is contrary to the fact. The presupposition is >> the blood does not match yet.

In the context of datum 11, the interlocutors are Mr. Palmer and Hank. The dialogue occurs in Hank's residence in Indiana. Mr. Palmer conveys the option to Hank. The purpose of the chat is to illustrate Mr. Palmer's preparedness regarding the potentiality of his case. The chat implies that Mr. Palmer is prepared for the potential outcomes of his lawsuit. In accordance with Huang (2014) discourse-pragmatic paradigm, this counterfactual assumption illustrates the malleable character of presupposed meaning in emotionally charged circumstances. In cinematic legal discourse, such assumptions allow actors to navigate uncertainty and accountability without overt acknowledgment. Recent examinations of presupposition in courtroom and crime-related films have revealed analogous patterns (Erlinda et al., 2023; Wahyu Saputra et al., 2021).

The results demonstrate that counterfactual assumption in The Judge functions as a pragmatic approach for articulating hypothetical reasoning, emotional uncertainty, and moral ambiguity. Through the use of hypothetical or counterfactual premises, characters navigate accountability and relational

proximity in a nuanced yet significant way. This corroborates previous studies indicating that counterfactual presupposition enriches story complexity by enabling characters to express internal struggle indirectly (Wahyu Saputra et al., 2021).

Non-factive Presupposition

A non-factive presupposition differs from a factive presupposition, which discloses the true state of affairs in the discourse.

[12]   Laurent   : "Daddy, are you sad about your mom?
        Hank   : "Yeah, baby. *I wish you'd met her*."   (00:22:10)

In datum 12, "Yeah, baby. *I wish you'd met her*." Laurent and Hank talk about Hank's mother. It can be seen that Hank's utterance has a presupposition. *"I wish you'd met her"* has a non-factive presupposition. The presupposition is that Laurent never met her (Grandma). It means that Hank hopes that Laurent met his mother. The participants in the discourse for datum 22 are Laurent and Hank. The dialogue occurs in Hank's residence in Chicago. This discussion pertains to Hank's mother. The purpose of the dialogue is to indicate Hank's desire for Laurent to meet his mother. The implicit subtext of the discussion suggests that Laurent never encountered her.

This conclusion pragmatically corroborates Huang's (2014) assertion that non-factive presuppositions function at the interpersonal level to convey emotional posture. In cinematic storylines, such assumptions enable characters to express loss and yearning indirectly, so amplifying emotional impact without overt explanation. Recent research in cinema pragmatics has discovered analogous applications of wish constructions to express bereavement and familial attachment (Elfrida et al., 2025).

[13]   Hank   : "Don't *let him pretend this is complicated.* There's no reasonable doubt here. He's human. His wife died; he fell off the wagon and banged up the caddy."
        Mr. Palmer: "Deal. Shit happens. Like your marriage."   (00:27:10)

In datum 13, "Don't *let him pretend this is complicated*." Hank and Mr. Palmer debate about Mr. Palmer's case. It can be seen that Hank's utterance has a presupposition. *"Don't let him pretend this is complicated"* contained a non-

factive assumption. The assumption is that this is not complex. It indicates that Hank perceives Mr. Palmer concealing something from him.

The presupposition is >> this is not complicated. It indicates that Hank perceives Mr. Palmer concealing something from him.

The backdrop for datum 13 involves a chat between Mr. Palmer and Hank. The dialogue occurs in Hank's residence in Indiana. Hank informs his brothers that Mr. Palmer is concealing information on his case. He does not genuinely forget it. The purpose of the dialogue is to demonstrate that Mr. Palmer does not genuinely forget the incident. The conversation implies that Mr. Palmer recalls the accident. According to Levinson's pragmatic paradigm, this presumption serves strategically to undermine the credibility of Mr. Palmer's defense. Through the use of a non-factive assumption, Hank portrays himself as discerning and suspicious, while tacitly alleging manipulation on his father's part. Recent research demonstrates that non-factive assumption is often employed in argumentative and confrontational cinematic conversation to undermine opposing perspectives without explicit accusation (Fitriani & Johan, 2023; Wahyu Saputra et al., 2021).

The results indicate that non-factive presupposition in The Judge predominantly functions to convey emotional remorse and rhetorical opposition. Characters convey loss, skepticism, and interpersonal strife indirectly through hypothetical and unrealistic beliefs. This corroborates with studies indicating that non-factive assumption is an essential pragmatic tool for depicting psychological states and ideological conflict in film discourse (Elfrida et al., 2025).

Frequency of Presupposition's Occurrence

Data analysis reveals that all six types of presupposition identified by Yule are present in the film The Judge. The six classifications are existential presupposition, factive presupposition, non-factive presupposition, lexical presupposition, structural presupposition, and counterfactual presupposition. The comprehensive data on presupposition identified in The Judge is presented in the table below:

Table 2. Distribution of Presupposition Type in the film *The Judge*

No	Classifications of Presupposition	Amount	Percentage
1.	Existential Presupposition	13	17.33%
2.	Factive Presupposition	17	22.6 %
3.	Non-factive Presupposition	6	8%
4.	Lexical Presupposition	5	6.6%

5.	Structural Presupposition	27	36%
6.	Counterfactual Presupposition	7	9.3%
	TOTAL	75	100%

The table above indicates that all categories of presumption are present in the dialogue among the characters in The Judge. The structural assumption is the most prevalent, with 27 out of 75 data points. Structural presupposition constitutes 36% of the presuppositional discourse seen in the film. It suggests that structural presumption is predominantly manifested in the film The Judge.

The second most common type of presupposition is factive presupposition. Factive assumption constitutes 17 instances out of a total of 75, or 22.6% of the results. The third most common is the existential presupposition. Existential assumption constitutes 13 of the 75 data points, or 17.3% of the results. The fourth most common type of assumption is counterfactual presupposition, with 7 instances out of 75, which corresponds to 9.3% of the data findings. The fifth most common is a non-factive assumption. The non-factive assumption consists of 6 cases out of 75, representing 8% of the results. The least employed type of presupposition in the film The Judge is the lexical presupposition. It comprises merely 5 data points from a total of 75. Lexical presupposition accounts for only 6.6% of the presuppositional discourse seen in the film. It indicates that lexical presupposition is the least common type of presupposition in the film The Judge. The distribution of presupposition categories indicates that the judge primarily utilizes structural and factive presuppositions to establish assumed truth, authority, and common knowledge. This discovery not only bolsters Yule's theoretical framework but also broadens its relevance to modern film discourse, especially in legal and familial narrative contexts.

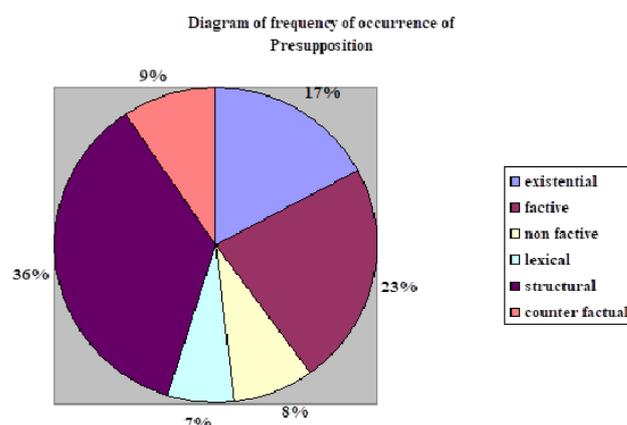Figure 1. Frequency Distribution of Presupposition Types in Film The Judge

Figure 1 shows that the distribution of presupposition categories indicates that The Judge predominantly utilizes structural and factive presuppositions to forward its narrative and establish power dynamics, whereas less prevalent types serve to enhance emotional depth and thematic intricacy. These findings corroborate modern pragmatic research that contends assumptions in cinema conversation function as both a language phenomenon and a narrative and ideological instrument.

Fabian, M. R., & Heryono (2024) found the most data that is structural presupposition in the film Oppenheimer, as a thriller genre that emphasizes Oppenheimer's construction of the atomic bomb and the subsequent court case regarding accusations of his purported communism and perceived threat to the state during the height of the Cold War between the United States and Russia. It means that the research supports these findings, a structural presupposition being the most data in the thriller, crime, and legal films.

Conversely, Wulandari et al. (2022) performed an examination of presupposition in Hotel Transylvania, employing Yule's presupposition categories and including Searle's speech act theory. Their research identified all six categories of presupposition, with lexical presupposition being the most prevalent, and forceful speech acts commonly present in the characters' discourse.

CONCLUSION

This study examines the research problems by determining the sorts and frequency of presuppositions employed in the film The Judge. A total of 75 presuppositional utterances were identified, including all six categories outlined by Yule. Structural presupposition appeared as the predominant kind, succeeded by factive and existential presuppositions, signifying that implicit assumptions are chiefly communicated through interrogative structures and factive expressions in the film's dialogue. The findings theoretically enhance pragmatic studies by affirming the relevance of Yule's presupposition framework in cinematic discourse and endorsing Levinson's and Huang's perspectives on presupposition as a context-dependent and discourse-driven phenomenon. This study emphasizes film as a significant linguistic resource for

analyzing implicit meaning, so broadening the scope of existing research on presupposition beyond ordinary conversation into audiovisual media.

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