THE PRESUPPOSITIONS IN *LONGLEGS* (2024) FILM

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ABSTRACT

Language in films oftentimes conveys meanings beyond what is explicitly spoken, depending on pragmatic elements such as presupposition. The study examined presuppositions in *Longlegs* (2024), a horror-thriller film directed by Osgood Perkins, which relies on implicit communication to heighten suspense and psychological intensity. The study aimed to analyze the six types of presuppositions used by the major characters. Employing a descriptive qualitative design, the study applied Yule's (1996) framework to analyze utterances that contain presuppositions. The study showed that existential presuppositions convey the assumed presence of people and objects. Lexical presuppositions subtly provide additional and hidden events or meaning, while structural presuppositions, often framed as wh-questions in the film, emphasize the investigation and maintain tension. Factive presuppositions verify important truths, while non-factive and counter-factual presuppositions highlight untrue and imagined scenarios that enhance psychological depth. The findings of the study demonstrated that presuppositions in the film serve not only as linguistic devices but also as narrative strategies that embed implicit meaning to strengthen communication in media, as seen in the dark and unsettling plot of *Longlegs* (2024).

Keywords: presupposition, film, Yule's theory, film analysis

ABSTRAK

Bahasa dalam film kerap menyampaikan makna yang melampaui apa yang secara eksplisit diucapkan, dengan bergantung pada unsur pragmatik seperti praanggapan. Penelitian ini mengkaji praanggapan dalam film Longlegs (2024), sebuah film horor-thriller garapan Osgood Perkins, yang memanfaatkan komunikasi tersembunyi untuk meningkatkan ketegangan dan intensitas psikologis. Tujuan penelitian ini adalah untuk menganalisis enam jenis praanggapan yang digunakan oleh tokoh-tokoh utama. Dengan menerapkan kajian kualitatif deskriptif, penelitian ini menggunakan kerangka teori Yule (1996) untuk menganalisis tuturan yang memuat praanggapan. Hasil penelitian menunjukkan bahwa praanggapan eksistensial menandai keberadaan orang

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maupun objek-objek lain yang diasumsikan. Praanggapan leksikal secara halus menyiratkan peristiwa atau makna tambahan, sedangkan praanggapan struktural, yang banyak muncul dalam bentuk pertanyaan wh, menekankan jalannya investigasi dan menjaga ketegangan. Praanggapan faktif memverifikasi kebenaran tertentu, sementara praanggapan non-faktif dan kontra-faktual menyoroti kemungkinan yang tidak benar maupun skenario imajiner yang memperdalam nuansa psikologis. Dapat digarisbawahi bahwa penelitian ini menunjukkan bahwa praanggapan dalam film tidak hanya berfungsi sebagai perangkat linguistik, tetapi juga sebagai strategi naratif yang menyelipkan makna tersembunyi untuk memperkuat komunikasi dalam media, sebagaimana terlihat pada alur cerita yang kelam dan mencekam dalam Longlegs (2024).

Kata Kunci: *praanggapan, film, teori Yule, analisis film*

A. INTRODUCTION

Language plays an important role in human communication as it conveys thoughts, emotions, and cultural insights in various contexts. One prominent field that studies language use beyond literal meaning is pragmatics, which explores how context makes a big contribution to interpretation (Jiangli, 2021). In pragmatics, presuppositions function as an important element that uncovers implied meanings assumed to be merely known or accepted by speakers and listeners. As an essential component of pragmatics, the study of presupposition emphasizes how meaning is contextually inferred rather than explicitly stated, underscoring the connections between language, speaker intention, and listener interpretation. As Yule (1996) argues, presuppositions are classified into six types which are existential, lexical, structural, factive, non-factive, and counter-factual, which offer a structured framework for analyzing how implicit assumptions shape meaning in communication. Within the context of film, presuppositions are important in comprehending how characters in films communicate beyond literal meaning. Film dialogues oftentimes rely on pragmatic elements to express hidden intentions, emotional tension, and psychological states that influence the audience's interpretation of the story. Studying presuppositions in film characters' utterances, hence, not only enhances the pragmatic analysis of meaning but also unveils how implicit communication sustains character development, relationships, and plot progression in cinematic narratives (Elfrida, 2025)

Several previous studies have investigated presuppositions in various objects and contexts. First, Wulandari et al. (2022) analyzed *Hotel Transylvania* and managed to find six types of presuppositions, also connecting them with language functions through Speech Act Theory by Searle (1969). Second, Dewanta and Utami (2020) examined presuppositions found in The Jakarta Post education articles and managed to find that lexical presuppositions were dominant. Lastly, Risdianto et al. (2019) analyzed George Orwell's *Animal Farm* and found that existential presuppositions were the most frequent, while also employing Jakobson's (1996) language function theory. These studies, then, show

that presupposition analysis has been commonly applied to various literary works, such as films and novels. However, based on the previous studies, there remains limited research that focuses specifically on how individual major characters employ presuppositions to shape meaning, reveal psychological depth, and drive narrative progression in psychological thriller films.

In particular, films as a form of literary work have various genres, each of which uses language in different ways. Films, as a literary form, tend to employ narrative, performance, visual elements, and actors to convey meaning and can be analyzed similarly to novels and drama (Klarer, 2023). Nevertheless, several previous studies, such as those by Wulandari et al. (2022), Dewanta and Utami (2020), and Risdianto et al. (2019, have concentrated on animated film, novella, and political articles rather than darker genres. This indicates that the horror-thriller genre has received limited scholarly attention, even though its dialogues often rely on implicit and psychologically charged communication to create suspense and reveal inner conflict.. Thus, this study points out that gap by analyzing the film *Longlegs* (2024), directed by Osgood Pekins, a film noted for achieving global recognition for its unsettling narrative, occult themes, and psychological intensity (Jones, 2024). The film's dialogues are filled with hidden meanings and emotional tension, thereby providing a rich pragmatic analysis for examining how presuppositions shape character development and plot progression in psychological horror-thriller genre.

Therefore, this research aims to analyze the types of presuppositions used in *Longlegs* (2024) by applying Yule's (1996) framework with the research question: How are presuppositions employed by the major characters in *Longlegs* (2024) film? Theoretically, the study contributes to the understanding of presuppositions through its six types, providing insights into how implicit utterances or meanings function in narrative discourse. Practically, it offers insights into how implied meanings in cinematic dialogues enhance audience interpretation and enrich pragmatic skills in media and everyday communication

B.   LITERATURE REVIEW
1.   Film as a Form of Literary Work
Film and literature share analytical approaches since both can be investigated through textual analysis. Klarer (2023) posits that literary theories have influenced film studies, as films, like novels and drama, can be revisited and interpreted repeatedly. Despite differences in form, films can be considered a type of literary work as they utilize narrative, actors, and performance to convey meaning.

2. Presupposition
Presuppositions refer to information assumed to be true before an utterance is produced (Yule, 1996). They serve as an implicit assumption necessary for comprehending meaning (Cruse, 2006). Presuppositions are further classified into

six types, which are existential, structural, factive, non-factive, and counter-factual.

a. Existential Presupposition

Existential presuppositions aim to signal the existence of an entity or event. This typoe happens when a speaker refers to something as if it already exists, even though its existence has not been explicitly stated. The defining indicators of this type of presuppositions include possessive constructions (e.g *my*, *his*, *their*) and definite noun phrases introduced by *the*, *this,* or *that*, which presuppose that the referent is real and identifiable. For instance, '*Ali's new car*' presupposes that Ali has a new car (Umar et al., 2018), while '*All of Jack's children are bald*' presupposes that Jack has children, and '*The CEO of Apple is visiting our office next week*' presupposes that the company Apple has a CEO (Parish, 2024). These existential presuppositions, then, emphasize how speakers implicitly presuppose the existence of something without directly stating it.

b. Lexical Presupposition

Lexical presuppositions happen when certain words happen to imply additional meaning beyond their literal sense. Certain verbs and adverbs inherently carry presupposed information about past or implied actions. Common indicators include verbs like *stop*, *quit*, *continue*, or adverbs like *again* and *stil,l* which trigger lexical presuppositions (Yule, 1996). For example, '*He stopped smoking*' presupposes that he used to smoke, while '*You are late again*' presupposes that you were late before, and '*they started complaining*' presupposes that they were not complaining before. These lexical presuppositions, then, demonstrate how specific lexical choices contribute to additional meaning in communication.

c. Structural Presupposition

Structural presuppositions are triggered by the grammatical form of a sentence rather than the specific meaning of individual words..the main indicators include wh-questions (*who*, *what*, *where*, *when*, *why*, *how*) and certain relative clauses, which presuppose that some background information is true. For instance, '*When did he leave?*' presupposes that he left (Yule, 1996). Similarly, '*The book that I bought is interesting*' presupposes that the speaker bought a book, and '*They blamed each other for the accident*' presupposes that there was an accident and both parties were involved in the accident (Boanerges, 2023). Therefore, these structural presuppositions show that certain grammatical structures carry assumptions about the truth of some information.

d. Factive Presupposition

Factive presuppositions arise when certain verbs or expressions present information as true. Typical indicators cover factive verbs such as *realize*, *regret*, *know*, and expressions like *be aware* and *be glad*, all of which presuppose the

truth of the information that follows (Yule, 1996). For example, '*She did not realize he was ill*' presupposes that he was ill, while '*I wasn't aware that she was married*' presupposes that she was married, and '*I'm glad that it's over*' presupposes that it is over. Thus, these factive presuppositions aim to convey the assumption that the information contained is true.

e. Non-Factive Presupposition

Unlike factive presuppositions, non-factive presuppositions assume information that is not true or not part of the real world. Some of the most common indicators that trigger these presuppositions cover *dream*, *pretend*, and *imagine*, thereby conveying untrue situations (Yule, 1996). For instance, '*I dreamed that I was rich*' presupposes that the speaker was not rich, while '*He pretends to be sick*' presupposes that he is not sick. These non-factive presuppositions show assumptions about untrue situations.

f. Counter-factual Presupposition

Counter-factual presuppositions convey information that is opposite to reality, often expressed in conditional clauses. Their main indicators encompass the use of *if*-clauses with verbs in the past subjunctive form (e.g. *were*) and modal verbs like *would*, *could*, or *might*, which imply hypothetical conditions that contradict actual facts. *For* instance, '*If I were you, I would try the diet*' presupposes that the speaker did not try the diet (Erlinda et al., 2023), and '*If you came here, this would not happen*' presupposes that you did not come (Bahar & Ariyanti, 2020). These counter-factual presuppositions, then, emphasize hypothetical scenarios that directly oppose the actual state of affairs.

3. Context

Pragmatics underscores the important role of context in interpretation. Caniago (2020) explains that meaning relies on words, situation, and prior knowledge. Yule (2010) distinguishes linguistic context (co-text) and physical context (situation). Both lead to the interpretation of utterances beyond literal meaning. Aligning with this, Simons (2005) highlights that presuppositions are linked to the relationship between an utterance and its contexts, as contextual information determines whether a presupposition is accepted, rejected, or reinterpreted. Thus, context functions as the foundation that enables presuppositions to be properly inferred and understood.

C. METHODS

The study applied a descriptive qualitative design with a pragmatic approach, focusing on describing and interpreting the six types of presuppositions in the film *Longlegs* (2024) without statistical analysis, as Miles and Huberman (1994) explain. The data source is the film *Longlegs* (2024) directed by Osgood Perkins, while the data consists of the major characters' utterances that contain

presuppositions as classified by Yule (1996). In this study, the researchers served as the main instrument responsible for collecting, selecting, and analyzing the data (Bogdan et al., 2007). Therefore, the procedures for data collection and analysis were systematically arranged to align with the study's objective.

The data were then collected through several steps: watching the film carefully, transcribing the dialogues of the major characters, and identifying utterances containing presuppositions. In line with these procedures, the data analysis employed Miles and Huberman's (1994) model, which ensured that the findings were processed in a structured arrangement. This model consists of three stages. First, data reduction was conducted by selecting utterances relevant to the six types of presuppositions and classifying them into six types of presuppositions. Second, data display was carried out by organizing the utterances into their respective categories. Finally, conclusion drawing was done by interpreting the descriptions of the types of presuppositions found in *Longlegs* (2024).

D.   FINDINGS AND DISCUSSIONS

Presupposition is classified into six types, which are existential, lexical, structural, factive, non-factive, and counter-factual. Based on the data analysis, the most frequent type used by the characters in *Longlegs* (2024) was existential presupposition.

1.   Existential Presupposition

Existential presuppositions tend to signify the existence of an entity or something that is considered pre-existing. In **Data 3**, there is a scene that shows FBI Agent Lee Harker and her partner, Agent Fisk, are assigned to locate a suspected killer who has been terrorizing a residential area. While scanning the neighborhood, Harker becomes convinced that the suspect is hiding inside a specific house. The dialogue unfolds as follows:

Agent Fisk: "That kid smelled like narcotics. Harker."
Harker   : "It's **that one**." (08:10–08:11)
Agent Fisk: "What's what one?"
Harker   : "3525. He's in there."

This interaction shows that Harker's utterance, "It's **that one**," presupposes the existence of a particular house relevant to their mission. The demonstrative phrase "**that one**" functions as a trigger for existential presupposition, implying that the house exists and is identifiable to both agents, most likely the house where the suspected killer is. The utterance assumes it as an established reference, which reflects Harker's investigative certainty and drives the scene's tension forward.

A similar use of existential presupposition appears in **Data 15** when Harker discusses a murder case with Agents Carter and Browning. After reviewing a

psychological evaluation test, Carter brings up the case involving a murdered family, which leads to the following exchange:

Agent Carter   : "You can read about it in the file."
Harker   : "You said **four** were murdered. I don't understand." (13:22–13:23)
Agent Browning : "Neither do we."

Here, Harker's utterance presupposes that the "**four**" people existed and were indeed murdered. By referring to a specific number of victims, she assumes their existence as factual, thereby reinforcing the gravity of the case. This aligns with Yule's (1996) notion that existential presuppositions involve the assumed existence of entities mentioned in an utterance.

As existential presuppositions appear to be the most frequent data used in the film, with a total of thirty-seven data points out of one hundred and one data points, these presuppositions then have the purpose of providing assumptions about the existence of people, objects, or other entities.

2.   Lexical Presupposition

Lexical presuppositions appear when a speaker chooses a specific word or expression that is interpreted with an additional meaning. One example can be seen in **Data 29,** which has a scene where Lee Harker works tirelessly on the Longlegs serial killer case until she eventually falls asleep. Agent Carter finds her sleeping on the floor and wakes her up, leading to the following dialogue:

Agent Carter: "Harker! You know, there's such a thing as looking too long."
Harker   : "I **must have** lost track of time." (17:47–17:48)
Agent Carter: "I'm still thirsty. Are you still thirsty? Come on, let's go for a drink."

In this scene, Harker's utterance with the phrase "**must have**" happens to trigger an example of a lexical presupposition, as there is an implied assumption that shows that Harker falls asleep after dealing with Longlegs' serial killer case.

Then, by using this construction, Harker's utterance conveys a lexical presupposition that adds emotional depth to the dialogue by implying an unstated prior event, which is her having fallen asleep, thereby revealing her exhaustion and obsessive dedication to the Longlegs investigation.

A similar instance also appears in **Data 49** when Harker speaks with her mother on the phone amid the growing tension of family murder cases:

Harker   : "Hi, Mom."
Harker's Mother: "Lee?"
Harker   : "Yes. **Still** your only daughter." (34:19–34:20)

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The adverb "**still**" here in Harker's utterance functions as another lexical presupposition trigger. It presupposes that Harker has always been her mother's only daughter and that this fact remains true.

The adverb then adds a layer of continuity to the statement, implying an unchanged state that exists both in the past and the present, which presupposes that Harker has always been her mother's only daughter.

As lexical presuppositions have a total of eleven data points out of one hundred and one data points, these presuppositions then occur when certain words trigger additional meanings.

3.   Structural Presupposition

Structural presuppositions appear when a certain grammatical structure contains certain assumptions. One example can be seen in **Data 12**, where Lee Harker investigates a recent case involving the brutal murder of a family of four. While trying to understand the details of the crime, she engages in a conversation with Agent Carter and Agent Browning, asking several questions to gain deeper insight into the mysterious case, as seen in the dialogue below:

Agent Carter: "Yeah, he didn't do it halfway, either. Stabbed his wife 61 times before the blade snapped off the handle."
Harker   : "**What about the kids?**" (13:11–13:12)
Agent Carter: "What about 'em?"

In this scene, Harker's question "**What about the kids?**" carries a structural presupposition because its wh-question form presupposes that the children exist and are somehow involved in the case. Rather than asking whether the children exist, Harker's utterance assumes the children's involvement in the mysterious serial killer case.

Another example appears in **Data 72**, where Agent Carter begins to suspect that Harker's mother might be connected to the Longlegs serial killer case. When he brings up Harker's family background, she begins to make a response, as seen in the dialogue below:

Agent Carter: "I revisited your file. When was the last time you talked to your mother?"
Harker   : "Sorry, sir, but **what does that have to do with the case?**" (57:27–57:30)
Agent Carter: "She called in a police report, January 13, 1974. That's one day before your 9th birthday."

Here, Harker's question "**What does that have to do with the case?**" also indicates a structural presupposition. The grammatical form of the utterance then presupposes that her mother is indeed connected to the case in some way and merely seeks to clarify how.

As structural presuppositions have a total of thirty-five data points out of one hundred and one data points in the film, these presuppositions then show that, through certain grammatical structures, like wh-questions, they assume certain facts and information.

4. Factive Presupposition

Factive presuppositions happen when certain verbs or expressions present information as true. One example can be seen in **Data 63**, where Lee Harker questions Carrie Anne, a traumatized survivor connected to Longlegs' manipulation, during an interrogation at the hospital in hopes of searching for more clues about Longlegs:

Harker   : "And before the long dream, do you remember anything?"
Harker   : "Do you **remember** coming here? Do you **remember** your parents?" (51:58-52:03)
Carrie Anne: "Momma always hated me, 'cause how I'd come out wrongly when I was borned."

In this scene, the verb "**remember**" carries a factive presupposition because it assumes that Carrie Anne indeed came to the hospital and had parents who were victims of Longlegs. The question does not ask whether these events occurred but presupposes their truth. By doing so, Harker's utterance reflects how factive presuppositions embed accepted facts within a conversation, allowing her to probe Carrie Anne's memory while affirming the reality of her trauma.

Another example appears in Data 90, where, after Longlegs (Kobble) is captured, Harker insists that the case remains unresolved, suspecting that an accomplice is still active:

Agent Browning: "The 13th is today, Agent Harker. What are we supposed to do about that?"
Harker   : "We can expect his accomplice to kill at least one more family… And Kobble's the only one who **knows** who that is." (1:30:30–1:30:31)

Here, the verb "**knows**" in Harker's utterance functions as a factive presupposition, as it presupposes that an accomplice exists and that their identity is merely known to Kobble (Longlegs). The truth of this information is embedded in the utterance itself rather than questioned.

As factive presuppositions appear to have a total of fourteen data points out of one hundred and one data points in the film, these presuppositions convey accepted facts embedded within the utterances.

5. Non-Factive Presupposition

Opposite to factive presupposition, non-factive presupposition arises when some information is untrue. One example can be seen in **Data 50**, where

Lee Harker speaks with her mother on the phone about her current assignment involving the Longlegs serial-killer case:

Harker : "Well, I can't tell you. You wouldn't wanna hear about it anyways."
Harker's Mother : "Not nice things."
Harker : "I don't **think** the Bureau has a division for nice things." (35:06 – 35:09)

In this conversation, Harker responds with the utterance "I don't **think** the Bureau has a division for nice things." The verb "**think**" triggers a non-factive presupposition because it implies an assumption that is not presented as fact. Through this structure, Harker indirectly invites her mother to entertain the idea that such a division exists, only to reject it immediately. The utterance humorously reflects the grim nature of Harker's work and conveys an untrue assumption embedded within it.

Another instance appears in **Data 57**, where Harker and Agent Carter analyze clues in their office to trace Longlegs' whereabouts:

Harker : "Now, look at Carrie Anne's birthday."
Agent Carter: "March 14th."
Harker : "Six days apart."
Agent Carter: "Well, no shit."
Harker : "I **believe** Longlegs was at the Camera family farm, and it's possible that Carrie Anne saw him." (38:57 – 38:59)

Here, Harker's use of the verb "believe" conveys a non-factive presupposition, suggesting an untrue scenario rather than asserting a verified fact. The utterance introduces a hypothesis that Longlegs was at the farm, leaving its truth open to question.

As non-factive presuppositions appear to have a total of two data points out of one hundred and one data points found in the film, these presuppositions aim to suggest possibilities that are untrue rather than established truths or facts.

6. Counter-factual Presupposition

Counter-factual presuppositions have the purpose of implying the contradiction to reality, commonly found in conditional clauses. One example appears in **Data 30**, where Harker and Agent Carter discuss clues that could explain Longlegs' movements while having a drink at a bar:

Agent Carter: "All right. And…?"
Harker : "Longlegs would have to be inside the house to use the shotgun, the knife, the hammer, but according to physical evidence, he never

is. **If it wasn't for the letters he left behind, it's almost like he was never there at all.**" (19:00–19:04)
Agent Carter: "He murders them, but not in person."
Harker   : "Maybe he tells the families what he wants them to do to themselves, to each other, then they do it."

In this scene, Harker's utterance, "**If it wasn't for the letters he left behind**…" triggers a counter-factual presupposition through its if-clause. The statement presupposes that the letters indeed exist and were left behind, while simultaneously imagining a hypothetical situation in which they did not. This contrast between the real and the imagined emphasizes the mysterious nature of the murders, suggesting that Longlegs' presence is only traceable through the letters, not through direct evidence.

Another example can be seen in Data 101, during the climactic confrontation between Harker and her mother after the truth behind the satanic killings is revealed:
Harker   : "Mom, why are you doing this?"
Lee's Mom: "**If they don't die, then we will burn… and twist, and burn, and twist, in hell forever, and ever**." (1:34:18–1:34:32)

Here, the **if**-clause presupposes a situation that opposes reality. Harker's mother imagines a conditional world in which the failure to kill others would condemn her and Harker to eternal punishment. The utterance thus constructs an irrational, imagined belief that contradicts the real moral and physical world of the narrative.

As counter-factual presuppositions appear to have a total of two data points out of one hundred and one data points found in the film, these presuppositions aim to demonstrate that the utterances are expressed through conditional clauses beginning with **if**, which presuppose situations that are opposite to reality.

Following the discussion, the findings of the study revealed that existential presupposition appeared to be the most frequent type of presupposition used in *Longlegs* (2024), with thirty-seven data points. The dominance of this presupposition in the film aligns with the core definition of existential presupposition, which posits that an existential presupposition aims to commit the characters to indicating the existence of people, objects, and entities (Putri, 2022) . This presupposition then helps the narrative progress smoothly and allows the audience to convey an assumed understanding with the characters in the film.

Structural presuppositions, which had a total of thirty-five data points, were the second most frequent type of presupposition found in the film, since these presuppositions mostly appeared in questions and interrogations that drive the story of the film. This then corresponds to the concept of structural presupposition, which contends that structural presuppositions are conveyed through speeches with clear structures without paying attention to the words (Schwarz & Tiemann, as cited in Hafiza et al., 2022). These presuppositions then

help drive the plot forward, making the dialogue efficient in building tension and guiding the comprehension of the investigation.

Other types of presuppositions, such as factive presupposition (fourteen data points), non-factive presupposition (two data points), lexical (eleven data points), and counter-factual presupposition (two data points), also made a contribution to shaping the film's psychological depth. Factive presuppositions confirmed the utterances as facts within the story (Borah, 2013), non-factive presuppositions conveyed untrue assumptions in the story (Cindy, 2025), and counter-factual presuppositions showed imagined or hypothetical scenarios that oppose reality in the story as well (Nurchaerani & Intani, 2019). These types of presuppositions help in enriching the characters' inner conflicts and the whole dark tone of the narrative of the film.

In conclusion, the findings of the study demonstrated that the six types of presuppositions in *Longlegs* (2024) function not only as linguistic features but also as narrative tools that make the dialogues provide hidden layers of meaning and enhance the darker and psychological tension of the film. That is to say, the study indicated that presuppositions play an important role in building both the language and the atmosphere of horror-triller narrative.

E. CONCLUSION

The study examined the use of presuppositions in *Longlegs* (2024) through Yule's (1996) framework. With a total of one hundred and one data points, the findings of the study showed that existential presuppositions were the most frequent type of presuppositions, which had a total of thirty-seven data points, followed by structural presuppositions that had a total of thirty-five data points. These indicate that much of the film's dialogue depends on assumed existence and questioning structures to enhance suspense and advance the narrative. Other types of presuppositions, such as factive (fourteen data points), non-factive (two data points), lexical (eleven data points), and counter-factual (two data points), contributed to deepening character depth and psychological tension.

The findings of the study then highlighted that presuppositions in the film serve not only as linguistic tools but also as narrative tools that unveil hidden meaning. This study also contributed to pragmatic research by providing insights into how presuppositions emphasize implicit and hidden meaning in language. Future research may expand by employing other pragmatic theories, such as Speech Act Theory by Searle and Politeness Strategies by Levinson in *Longlegs* (2024).

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