

An Analysis Of Presupposition In “0.1 Flaws And All” Album By Wave To Earth

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Abstract. Song lyrics often convey meaning not only explicitly but also implicitly through pragmatic elements such as presupposition. The album “0.1 flaws and all” by Wave to Earth presents themes of imperfection, loneliness, and self reflection that are communicated through implicit meanings in the lyrics. This study aims to identify the types of presupposition found in selected songs from the album and to explain the implicature conveyed through them. This research applies a pragmatic approach using George Yule’s theory of presupposition and uses a descriptive qualitative method. The data consist of lyrics from four selected songs in the album, namely “Bad”, “Calla”, “Homesick”, and “Dried Flower”, which were collected from Genius.com and verified through Spotify. The analysis was conducted by identifying presupposition expressions, classifying the types of presupposition, and interpreting their meanings in the lyrics. The findings show that several types of presupposition appear in the lyrics, including existential, factive, non factive, lexical, structural, and counterfactual presuppositions. These presuppositions function as pragmatic devices that construct implicatures and express emotional experiences, personal reflection, and the theme of accepting human imperfections in the songs.

Keywords: *Implicature, Lyrics Analysis, Pragmatics, Presupposition, Wave to Earth.*

INTRODUCTION

Pragmatics is one of the fastest-growing and most dynamic areas in modern linguistics and the philosophy of language. In recent years, it has also become an important focus in fields like cognitive science, artificial intelligence, informatics, neuroscience, language disorders, anthropology, and sociology. But what exactly is pragmatics? According to Yule (1996:3) pragmatics is the study of meaning conveyed by a speaker or writer and understood by a listener or reader. It also involves considering who is communicating, where and when the interaction takes place, and under what circumstances it occurs. In simple terms, Pragmatics can be described as the study of contextual meaning.

Building on this understanding of pragmatics as the study of meaning in context, song lyrics provide a particularly rich medium through which these concepts can be explored. As a form of artistic communication, lyrics reveal how language functions not only to convey ideas but also to express emotions, construct identities, and engage audiences within specific cultural and situational contexts. Waldan (2025) show that identity is constructed through personal pronouns, emotional contrasts, and metaphorical allusions in the lyrics, illustrating how language in popular music functions as a mechanism for shaping emotional expression and negotiating social identities.

Recently, song lyrics have become an important and dynamic source for linguistic and literary research, as they reveal insights into cultural identity, emotional expression, and

rhetoical techniques. Dallin (1994) (in Simanjuntak et al., 2025), "Lyrics are written as a form of interaction between the writer and the listeners. Most of the times, they carry a message (whatever that might be) with the purpose of motivating the listeners, at least, to think about it. Such a purpose and form of interaction are embedded in the cultural context of these people, according to their musical preferences, time, etc." Increasingly, they are seen as a powerful medium for examining how language functions in both artistic and communicative ways. A strong example of this is the album "0.1 flaws and all" by the South Korean indie band Wave to Earth, which blends poetic self-reflection with minimalist storytelling. Their lyrics, which are thoughtful and layered with subtle meaning, can be viewed not only as artistic creations but also as valuable material for pragmatic study, offering fresh perspectives on how meaning is constructed and interpreted within particular cultural and emotional settings.

In order to examine how lyrics construct layered meanings, it is necessary to consider the pragmatic devices embedded within them. One of the most significant among these is presupposition, which provides implicit cues that guide interpretation. One significant linguistic element embedded in song lyrics is presupposition, implicature, and assumptions that underlie utterances and contribute to how listeners interpret a message beyond its literal content. As defined by Yule (1996:26), presuppositions are background beliefs embedded in linguistic structures that remain constant even when a sentence is negated. This pragmatic feature plays a central role in how meaning is conveyed in poetic texts such as lyrics, where brevity and suggestion often replace explicit explanation.

While literary analysis often focuses on themes, symbolism, or narrative structure, examining presuppositions allows scholars to uncover hidden layers of meaning, assumptions about the self, relationships, and the world. This is especially relevant for contemporary lyrics that, like those of Wave to Earth, employ an ambiguous and evocative style reflective of modern existential themes. Moreover, presupposition analysis offers a bridge between pragmatics and literary criticism, enriching how we interpret artistic language.

Many researchers have studied presupposition. The first researcher is Fransisca Simanjuntak (2025) with the title of her research "An Analysis of Presuppositions in the Selected Song Lyrics of Hendry Moodie's Album". The result of the study in shows that exploring presuppositions in Hendry Moodie's songs not only deepens our appreciation of his musical prowess but also illuminates the intricate ways in which language shapes emotional expression in music. This study contributes to the broader fields of pragmatics and music analysis, offering insights into the profound effects of presuppositions on the listener's engagement and interpretation of song lyrics.

The second researcher is Christhy Febbriantika Cisilia Beth (2022) An Analysis of Presupposition in the Selected Song Lyrics in the Sour Album by Olivia Rodrigo. The result of the study show that there are various kinds of presuppositions found such as existential, factive, lexical, non-factive, structural, and counterfactual. From the five songs lyrics that the writer chose, two of them are "Good 4 U" and "Traitor" have six types of presupposition.

The third study was conducted by Arif Hidayat (2025) entitled "The Implicature and Presupposition Analysis of 'Fever' Song Lyrics by Adam Lambert." The findings indicate that the research offers valuable insights into the cognitive processes involved in understanding counterfactual statements as well as the role of musical genres in influencing listeners' emotional responses. Moreover, the study contributes to the fields of linguistics and cognitive science, serving as a basis for subsequent investigations in this domain.

The fourth research was carried out by Bernardus Batara Tuahta Praditya Ginting (2024) entitled "Presuppositions in Joji's Selected Song Lyrics." Based on the analysis, five types of presupposition were identified with a total of 65 occurrences. These consist of 22 existential presuppositions, 16 structural presuppositions, 14 factive presuppositions, 8 counterfactual presuppositions, and 5 lexical presuppositions. The findings suggest that existential

presupposition is the dominant type used by the singer, while lexical presupposition appears the least. Furthermore, the study indicates that more than one presupposition may occur in a single utterance, as evidenced by four utterances containing two presuppositions and one utterance containing three

The fifth research, undertaken by Lina Rosliana (2020) entitled "Pranggapan dalam Album Daydream Karya Aimer (Kajian Pragmatik)," demonstrates that the most dominant presupposition in Aimer's Daydream album concerns the existence and factual depiction of the song's characters. This is illustrated by lexical items that imply or affirm presence and reality, for instance *daisuki na hito* ("beloved person"), which signals the existence of a partner, and *ijippari* ("stubborn"), which portrays the character's personality trait.

This research shares several similarities with previous studies, particularly in terms of the theoretical framework and methodological approach. Like earlier works, this study adopts Yule's (1996) classification of presupposition as the main foundation for analyzing implicature. The use of a qualitative descriptive method is also consistent with previous studies, as it enables a detailed exploration of language functions within song lyrics. These shared aspects highlight the common scholarly interest in uncovering the pragmatic dimensions of music and emphasize the importance of presupposition in shaping meaning and communication in lyrics. The five previous studies above emphasized common themes typically found in songs such as emotion, love, heartbreak, and cultural context, in which these have not yet addressed indie music in the digital era. This research differs by combining presupposition with implicature to analyze Wave to Earth's "0.1 flaws and all", highlighting themes of imperfection, homesickness, and self-acceptance. Through this focus, the study aims to contribute to pragmatic analysis while showing how indie music reflects youth identity, belonging, and resilience.

In conducting this research, the researcher recognize the growing significance of music in the digital era, as it now functions not only as a form of entertainment but also as a medium of social reflection. Through platforms such as TikTok and Spotify, songs are increasingly positioned as cultural texts that shape youth identity, foster resilience, and create global communities. Within this context, Wave to Earth's "0.1 flaws and all" becomes highly relevant, as its themes of imperfection, homesickness, and self-acceptance strongly resonate with young audiences who struggle with mental health challenges and the search for belonging. This phenomenon illustrates how music extends beyond personal expression to serve as a collective voice that reflects the experiences and emotions of a generation. By analyzing presuppositions and implicature in these lyrics, this research seeks to reveal how implicature construct shared emotions and social values, while at the same time contributing to a deeper understanding of the role of indie music as a cultural medium that expresses vulnerability, resilience, and identity in contemporary society.

LITERATURE REVIEW

Pragmatics is a branch of linguistics that focuses on the study of meaning as communicated by speakers (or writers) and interpreted by listeners (or readers). Thus, the study of pragmatics emphasizes more on analyzing the intentions that a person wants to convey through speech, not solely on the lexical meaning of the words or phrases used. In this case, pragmatics is understood as the study of the speaker's intended meaning. The study requires an understanding of how meaning is interpreted in a particular context and how the context affects the meaning of the utterance. Levinson (1983) (in Beth & Wiwoho, 2022) defines pragmatics as the study of the relationship between language and context, showing that meaning is inseparable from the situational background in which communication takes place.

In addition, pragmatics also includes the study of how speakers organize messages according to the interlocutor, situation, time, and certain conditions. In other words, pragmatics

can be defined as the study of contextual meaning. According to Yule (1996:3), pragmatics is the study of contextual meaning.

In the context of linguistic studies in English Literature, presupposition refers to assumptions or information that is considered to be known or accepted as true by the speaker and listener in an utterance, even though the information is not explicitly stated in the sentence. As an English Literature student, the writer view presupposition not only as a linguistic phenomenon, but also as an element of pragmatics that has a significant role in the construction of meaning, both in everyday communication and in literary texts. Presuppositions are important to understand because they show how meaning is not always transmitted directly through utterances, but is often shaped through shared knowledge and the social context in which it occurs.

Furthermore in the realm of English Literature studies, The writer see presuppositions as a bridge between language and interpretation subtle mechanism that regulates what readers or listeners assume to be “known” in linguistic interactions. Therefore, presuppositions not only play a role in verbal communication, but also become an important instrument in the reading of literary texts, where writers and readers engage in an implicit exchange of meanings. Through the lens of pragmatics, The Writer realized that presuppositions are able to reveal certain ways in which hidden ideologies, identities, and power relations can be embedded in language, particularly in dialogue or fictional narratives. By understanding how presuppositions work, The writer feel better able to uncover hidden layers of meaning in texts, as well as understand the complex dynamics of communication between characters, narrators, and readers. Hidayat (et al., 2025) emphasize, presupposition in linguistics represents implicit assumptions or background information that must be satisfied for a statement to be meaningful, playing a crucial role in both communication and textual interpretation.

In pragmatics, presupposition serves as a crucial foundation for understanding how implicature operates within communication, including musical expression. Yule (1996) describes presuppositions as background assumptions that speakers believe listeners already recognize and accept. These assumptions are triggered by specific linguistic forms such as definite descriptions, change of state verbs, factive verbs, temporal clauses, and possessive structures. In song lyrics, these presupposition triggers allow musicians to present emotional or experiential content without explicitly stating every detail. For example, a lyric such as “I feel broken again” presupposes a previous experience of emotional struggle. These unstated assumptions enable the songwriter to build an intimate connection with listeners, who automatically supply the implied background.

Presupposition in music functions as a powerful linguistic shortcut it allows songwriters to compress complex emotional histories into minimal expressions while still conveying depth. Because presuppositions remain constant even under negation they reliably activate shared emotional landscapes for listeners. Whether the lyric states “I found my way back” or “I haven’t found my way back,” the presupposed earlier sense of being lost still forms part of the meaning. This stability makes presuppositions particularly effective in songs, where subtlety is often key to emotional expression.

METHODS

Data analysis was conducted qualitatively using content analysis. The researcher referred to John W. Creswell's (2015) qualitative data analysis procedure, which includes the following stages:

1. Organizing and arranging data: Grouping the lyrics data based on songs and arranging them in an analysis table format.
2. Comprehensively reading: Conducting an in-depth reading of the lyrics to capture the context and potential implicit meanings.

3. Coding data: Marking and categorizing types of presuppositions based on Yule's theory, such as existential, factual, and so on.
4. Describing and interpreting: Presenting the data in descriptive form, then interpreting the function and meaning of presuppositions in the context of song lyrics.
5. Concluding: Drawing conclusions about the implicature based on Yule's theory.

RESULTS

Types of Presupposition in The Selected Songs

This section presents the classification of presupposition types identified in the four selected songs from the album "0.1 flaws and all", namely *Bad*, *Calla*, *Homesick*, and *Dried Flower*. The identification and analysis are based on George Yule's theory of presupposition, which categorizes presupposition into six types: existential, structural, factive, lexical, non-factive, and counterfactual presupposition. The purpose of this section is to provide a systematic quantitative overview of the distribution of each presupposition type found in the data. This recapitulation functions as the foundation for the qualitative discussion presented in the following sections and directly addresses the first research question concerning the types of presupposition used in the album.

Table 1 Types of Presupposition in The Selected Songs

NO	Presupposition Types	Songs				Total
		Bad	Calla	Homesick	Dried Flower	
1	Existential	13	13	10	6	42
2	Structural	2	2	1	0	5
3	Factive	1	1	0	1	3
4	Lexical	2	0	0	0	2
5	Non-Factive	0	0	0	0	0
6	Counterfactual	0	0	0	0	0
Total Data		18	16	11	7	52

Based on Table 1 a total of 52 presupposition data were identified across the four selected songs from the album "0.1 flaws and all". Among the songs analyzed, *Bad* contains the highest number of presuppositions with 18 occurrences, followed by *Calla* with 16 occurrences, *Homesick* with 11 occurrences, and *Dried Flower* with 7 occurrences. Overall, existential presupposition appears as the most dominant type, with a total of 42 occurrences. This dominance indicates that the lyrics primarily rely on definite noun phrases, possessive constructions, and personal references that presuppose the existence of entities, relationships, emotions, and experiences. The frequent use of expressions such as "my," "your," and "our" implicitly constructs shared emotional contexts between the speaker and the listener. Consequently, the lyrics are able to create intimacy and emotional closeness without explicitly presenting detailed background information.

Types of Presupposition for Bad Song

This subsection presents a detailed analysis of the types of presupposition identified in the song *Bad*, which serves as the opening track of Side A in the album "0.1 flaws and all". The analysis is based on George Yule's classification of presupposition and supported by the data documented in the appendices. This section aims to provide both a quantitative overview of the presupposition types found in the song and a qualitative explanation of how each type functions within the lyrical structure. Through the analysis of *Bad* as an individual text, the researcher seeks to demonstrate how presupposition operates as a pragmatic mechanism that constructs emotional intimacy, implicit meaning, and interpersonal connection throughout the lyrics.

Table 2 Types of Presupposition for Bad Song

NO	Presupposition Types	Data
1	Existential	13
2	Structural	2
3	Factive	1
4	Lexical	2
5	Non-Factive	0
6	Counterfactual	0
Total Data`		18

As shown in Table 2 a total of 18 presupposition data were identified in the song *Bad*. Among the identified types, existential presupposition appears most frequently with 13 occurrences, indicating its dominance throughout the lyrics. Meanwhile, structural and lexical presuppositions each appear twice, while factive presupposition appears only once. Non-factive and counterfactual presuppositions are not identified in the song. The dominance of existential presupposition demonstrates that the lyrics primarily rely on definite noun phrases, possessive constructions, and personal pronouns that assume the existence of individuals, entities, emotions, and situations. Through these linguistic forms, the song constructs emotional closeness and shared understanding between the speaker and the listener without explicitly providing detailed contextual information.

Types of Presupposition for Calla Song

This subsection presents the analysis of presupposition types identified in the song *Calla*, which appears on Side A of the album "0.1 flaws and all". The classification is based on George Yule's framework of presupposition and supported by the data documented in the appendices. The purpose of this section is to provide a clear quantitative distribution of the presupposition types found in the song, followed by a qualitative explanation of how each type functions within the lyrical construction. Through the separate examination of *Calla*, the researcher aims to demonstrate how presupposition contributes to the poetic expression, symbolic meaning, and emotional depth that characterize the song.

Table 3 Types of Presupposition for Calla Song

NO	Presupposition Types	Data
1	Existential	13
2	Structural	2
3	Factive	1
4	Lexical	0
5	Non-Factive	0
6	Counterfactual	0
Total Data		16

Based on Table 3, a total of 16 presupposition data were identified in the song *Calla*. Among the identified types, existential presupposition is the most dominant with 13 occurrences, followed by structural presupposition with 2 occurrences and factive presupposition with 1 occurrence. Meanwhile, lexical, non-factive, and counterfactual presuppositions are not identified in the song.

The dominance of existential presupposition indicates that the lyrics primarily rely on proper nouns, possessive constructions, demonstrative noun phrases, and personal pronouns that assume the existence of individuals, emotions, and situations. Through these linguistic forms, the song constructs emotional intimacy and symbolic imagery, allowing the listener to interpret the lyrical meaning through shared emotional and contextual understanding.

Types of Presupposition for Homesick Song

This subsection presents the analysis of presupposition types identified in the song *Homesick*, which appears on Side B of the album "0.1 flaws and all". The analysis is based on George Yule's classification of presupposition and supported by the data documented in the appendices. The purpose of this section is to provide a clear quantitative distribution of the presupposition types found in the song, followed by a qualitative explanation of how these presuppositions function within the lyrical construction. Unlike the songs on Side A, *Homesick* reflects the melancholic and introspective tone of the album. Therefore, the analysis of its presupposition pattern allows the researcher to examine how pragmatic structures contribute to the representation of alienation, longing, emotional displacement, and psychological isolation throughout the song.

Table 4 Types of Presupposition for Homesick Song

NO	Presupposition Types	Data
1	Existential	10
2	Structural	1
3	Factive	0
4	Lexical	0
5	Non-Factive	0
6	Counterfactual	0
Total Data		11

Based on Table 4, a total of 11 presupposition data were identified in the song *Homesick*. Among the identified types, existential presupposition is overwhelmingly dominant with 10 occurrences, while structural presupposition appears only once. Meanwhile, factive, lexical, non-factive, and counterfactual presuppositions are not identified in the song. The dominance of existential presupposition indicates that the lyrics primarily rely on demonstrative noun phrases, possessive constructions, definite noun phrases, and personal pronouns that assume the existence of places, emotions, memories, and personal experiences. Through these linguistic forms, *Homesick* constructs a melancholic atmosphere that emphasizes emotional isolation, longing, and the speaker's psychological attachment to memories and a sense of home.

Types of Presupposition for Dried Flower Song

This subsection presents the analysis of presupposition types identified in the song *Dried Flower*, which appears on Side B of the album "0.1 flaws and all". The classification is based on George Yule's framework of presupposition and supported by the data documented in the appendices. The purpose of this section is to provide a clear quantitative overview of the presupposition types found in the song, followed by a qualitative explanation of how each type functions within the lyrical construction. As one of the most symbolically intense songs on Side B, *Dried Flower* represents emotional deterioration, relational fragility, and emotional exhaustion. Therefore, the analysis of its presupposition pattern allows the researcher to examine how linguistic assumptions contribute to the construction of themes related to fading love, emotional decay, and psychological emptiness throughout the song.

Table 5 Types of Presupposition for Dried Flower Song

NO	Presupposition Types	Data
1	Existential	6
2	Structural	0
3	Factive	1
4	Lexical	0
5	Non-Factive	0
6	Counterfactual	0
Total Data		7

Based on Table 5 a total of 7 presupposition data were identified in the song *Dried Flower*. Among the identified types, existential presupposition is clearly dominant with 6 occurrences, while factive presupposition appears only once. Meanwhile, structural, lexical, non-factive, and counterfactual presuppositions are not identified in the song. The dominance of existential presupposition indicates that the lyrics primarily rely on personal pronouns and definite noun phrases that assume the existence of participants, emotions, and symbolic conditions within the narrative. Through these linguistic forms, *Dried Flower* constructs an atmosphere of emotional deterioration and relational fragility, allowing the listener to interpret the speaker's emotional exhaustion and fading connection as shared emotional realities.

Types of Implicature In The Selected Songs

This subsection presents the analysis of implicature types identified in the four selected songs from Wave to Earth's album "0.1 flaws and all", namely *Bad*, *Calla*, *Homesick*, and *Dried Flower*. The classification is based on Yule's theory of implicature, which distinguishes between particularized conversational implicature, scalar conversational implicature, generalized conversational implicature, and conventional implicature. The analysis refers to the data documented in Appendices.

The purpose of this section is to provide a systematic quantitative overview of implicature types across the selected songs, followed by an interpretative explanation of how implicature functions pragmatically to construct implicit meaning. This subsection answers the second research question regarding the types of implicature found in the album and how they contribute to meaning construction.

Table 6 Types of Implicature In The Selected Songs

NO	Implicature Types	Songs				Total
		Bad	Calla	Homesick	Dried Flower	
1	Particularized Conversational	8	6	8	4	25
2	Scalar Conversational	7	8	1	3	19
3	Generalized Conversational	3	1	0	0	3
4	Conventional	0	1	2	0	3
Total Data		18	16	11	7	52

Based on Table 6, a total of 52 implicature data were identified across the four selected songs from the album 0.1 flaws and all. The distribution shows that *Bad* and *Calla* each contain 16 implicatures, while *Homesick* contains 11 and *Dried Flower* contains 7. Overall, particularized conversational implicature is the most dominant type, with 25 occurrences. This dominance indicates that the lyrics frequently rely on contextual inference, figurative language, and implied meaning that cannot be fully understood through literal interpretation alone. As presented in Appendix 3, expressions such as "How could my day be bad" and "Erase me from

here and set me free" demonstrate how rhetorical questions, figurative expressions, and the flouting of the maxim of quality generate deeper emotional meanings beyond their surface structure. Consequently, listeners are required to consider contextual background, emotional situations, and interpersonal relationships in order to interpret the intended message conveyed in the lyrics.

Types of Implicature for Bad Song

This subsection presents the analysis of implicature types identified in the song *Bad*, which appears on Side A of the album "0.1 flaws and all". The classification is based on George Yule's theory of implicature and supported by the data documented in the appendices. The purpose of this section is to provide a clear quantitative distribution of the implicature types found in the song, followed by a qualitative explanation of how each type functions in constructing implicit meaning within the lyrical structure. Through the individual analysis of *Bad*, the researcher aims to demonstrate how conversational strategies and pragmatic inferences contribute to the expression of affection, emotional certainty, relational intimacy, and interpersonal connection throughout the song.

Table 7 Types of Implicature for Bad Song

NO	Presupposition Types	Data
1	Particularized Conversational	8
2	Scalar Conversational	7
3	Generalized Conversational	3
4	Conventional	0
Total Data`		18

Based on Table 7, a total of 18 implicature data were identified in *Bad*. Particularized conversational implicature appear 8 times and scalar conversational appear 7 times, making them dominant. Generalized conversational implicature appears 3 times, while conventional implicature does not appear in this song.

Types of Implicature for Calla Song

This subsection presents the analysis of implicature types identified in the song *Calla*, which appears on Side A of the album "0.1 flaws and all". The classification is based on George Yule's theory of implicature and supported by the data documented in the appendices. The purpose of this section is to provide a systematic quantitative overview of the implicature types found in the song, followed by a qualitative explanation of how each type contributes to the construction of implied meaning within the lyrical structure. As a song that emphasizes reassurance, emotional resilience, symbolic growth, and emotional support, *Calla* demonstrates a rich use of conversational strategies and pragmatic inference to convey meanings that extend beyond literal expression.

Table 8 Types of Implicature for Calla Song

NO	Presupposition Types	Data
1	Particularized Conversational	6
2	Scalar Conversational	8
3	Generalized Conversational	1
4	Conventional	1
Total Data`		16

Based on Table 4.8, a total of 16 implicature data were identified in the song *Calla*. Among the identified types, scalar conversational implicature appears most frequently with 8 occurrences, followed by particularized conversational implicature with 6 occurrences. Meanwhile, generalized conversational implicature and conventional implicature each appear only once. The dominance of scalar conversational implicature indicates that the lyrics primarily rely on scalar expressions that imply degree, exclusivity, sufficiency, and totality in order to strengthen emotional meaning. Through these expressions, *Calla* constructs emotional reassurance, symbolic encouragement, and relational affirmation by emphasizing the intensity and continuity of the speaker's feelings and intentions.

Types of Implicature for Homesick Song

This subsection presents the analysis of implicature types identified in the song *Homesick*, which appears on Side B of the album 0.1 flaws and all. The classification is based on Grice's theory of implicature and supported by the data documented in the appendices. The purpose of this section is to provide a systematic quantitative overview of the implicature types found in the song, followed by a qualitative explanation of how each type functions in constructing implicit meaning within the lyrical structure. As a song that reflects emotional displacement, longing, psychological isolation, and internal fragmentation, *Homesick* demonstrates a strong reliance on contextual inference, metaphorical expression, and figurative language to convey emotional meaning beyond literal interpretation.

Table 9 Types of Implicature for Homesick Song

NO	Presupposition Types	Data
1	Particularized Conversational	8
2	Scalar Conversational	1
3	Generalized Conversational	0
4	Conventional	2
Total Data		11

Based on Table 9, a total of 11 implicature data were identified in the song *Homesick*. Among the identified types, particularized conversational implicature appears most frequently with 8 occurrences, indicating its dominance throughout the song. Meanwhile, scalar conversational implicature appears once, conventional implicature appears twice, and generalized conversational implicature is not identified in the data. The dominance of particularized conversational implicature indicates that the lyrics rely heavily on contextual interpretation and figurative language to construct implicit meaning. This type frequently emerges through metaphorical expressions and symbolic imagery that flout the maxim of quality, requiring listeners to interpret emotional meaning beyond the literal level. Through these conversational strategies, *Homesick* conveys themes of longing, emotional displacement, alienation, and psychological vulnerability in a deeply implicit and interpretative manner.

Types of Implicature for Dried Flower Song

This subsection presents the analysis of implicature types identified in the song *Dried Flower*, which appears on Side B of the album "0.1 flaws and all". The classification is based on George Yule's theory of implicature and supported by the data documented in the appendices. The purpose of this section is to provide a systematic quantitative overview of the implicature types found in the song, followed by a qualitative explanation of how each type functions in constructing implicit meaning within the lyrical structure.

As a song that portrays emotional deterioration, relational fatigue, emotional exhaustion, and the loss of vitality, *Dried Flower* relies heavily on figurative language, contextual inference, and scalar emphasis to communicate its emotional and symbolic themes beyond literal interpretation.

Table 10 Types of Implicature for Dried Flower Song

NO	Presupposition Types	Data
1	Particularized Conversational	4
2	Scalar Conversational	3
3	Generalized Conversational	0
4	Conventional	0
Total Data`		7

Based on Table 10, a total of 7 implicature data were identified in the song *Dried Flower*. Among the identified types, particularized conversational implicature appears most frequently with 4 occurrences, followed by scalar conversational implicature with 3 occurrences. Meanwhile, generalized conversational implicature and conventional implicature are not identified in the song. The dominance of particularized conversational implicature indicates that the lyrics rely heavily on metaphorical expression and contextual inference to construct implicit meaning. This type frequently emerges through figurative language that flouts the maxim of quality, requiring listeners to interpret emotional meanings beyond literal expression. Through these conversational strategies, *Dried Flower* conveys themes of emotional deterioration, fading love, relational exhaustion, and psychological emptiness in a deeply symbolic and interpretative manner.

Presupposition and Implicature In The Selected Songs

This subsection integrates the findings of presupposition and implicature identified across the four selected songs from the album "0.1 flaws and all", namely *Bad*, *Calla*, *Homesick*, and *Dried Flower*. The analysis is based on the overall recapitulation and the detailed classifications documented in the appendices. The purpose of this section is to examine how presupposition and implicature operate together as interconnected pragmatic mechanisms in constructing meaning within the lyrical discourse. While presupposition provides background assumptions that are treated as given or already understood by the listener, implicature generates additional meaning through contextual inference, conversational principles, and pragmatic interpretation. By combining these two categories, the analysis demonstrates how explicit and implicit layers of meaning interact to construct emotional depth, symbolic expression, and thematic complexity throughout the album.

Table 11 Presupposition and Implicature In The Selected Songs

No	Category	Type	Bad	Calla	Homesick	Dried Flower	Total
PRESUPPOSITION							
1		Existential	13	13	10	6	42
2		Structural	2	2	1	0	5
3		Factive	1	1	0	1	3
4		Lexical	2	0	0	0	2
5		Non-Factive	0	0	0	0	0
6		Counterfactual	0	0	0	0	0
Total Data			18	16	11	7	52

IMPLICATURE						
1	Particularized Conversational	8	6	8	4	25
2	Scalar Conversational	7	8	1	3	19
3	Generalized Conversational	3	1	0	0	3
4	Conventional	0	1	2	0	3
Total Data		18	16	11	7	52

Based on Table 11, a total of 52 presupposition data and 52 implicature data were identified across the four songs. Existential presupposition is the most dominant presupposition type with 42 occurrences, while particularized conversational implicature is the most dominant implicature type with 25 occurrences.

DISCUSSION

The findings presented in Section 4.1 by connecting them with the theoretical framework outlined in Chapter II. The discussion focuses on how presupposition and implicature function as pragmatic mechanisms in constructing implicit meaning in the selected songs from “0.1 flaws and all”. The analysis draws on George Yule’s theory of presupposition and Yule’s theory of implicature, as elaborated in Chapter II of this thesis (see Chapter II, Theoretical Framework).

The findings reveal that existential presupposition is the most dominant type, with 42 occurrences across the four songs. This result aligns with Yule’s definition that existential presupposition assumes the existence of entities referred to in definite noun phrases or possessive constructions (Yule, 1996). In Chapter II, it was explained that existential presupposition is typically triggered by possessive forms such as *my*, *your*, and *our*, as well as definite noun phrases that treat referents as given information.

The dominance of existential presupposition indicates that the lyrics consistently construct emotional experiences as shared realities rather than newly introduced information. The repeated use of pronouns such as “*I*,” “*you*,” and “*we*” presupposes the existence of relational presence and emotional connection between the speaker and the addressee. This finding supports George Yule’s theoretical claim that presupposition functions as a background assumption in discourse. In the context of the album “0.1 flaws and all” by Wave to Earth, existential presupposition serves to create intimacy because the relationship is treated as already established rather than explicitly introduced. Through this pragmatic strategy, the lyrics reinforce emotional closeness, familiarity, and shared understanding between the speaker and the listener.

Structural presupposition appears only five times, while factive presupposition appears three times and lexical presupposition appears twice. In contrast, non-factive and counterfactual presuppositions do not appear in the data. According to George Yule (1996), structural presupposition arises from syntactic constructions such as *wh*-questions that presuppose the truth of embedded information. The limited occurrence of this type indicates that the songs do not rely heavily on interrogative structures to construct meaning, but instead present emotional conditions directly and explicitly. Similarly, factive presupposition, which is triggered by verbs such as *know* and *realize*, presupposes the truth of the embedded clause. The small number of factive cases suggests that emotional certainty and shared understanding are occasionally emphasized, although they do not function as the primary pragmatic strategy in the lyrics.

The analysis reveals that non-factive and counterfactual presuppositions are absent across the four selected songs, indicating that the lyrics do not rely on hypothetical situations, imagined realities, or unreal conditions. Instead, the songs consistently present emotional experiences as direct, genuine, and grounded in the speaker's immediate reality. In *Bad and Calla*, the dominance of existential presupposition constructs intimacy, certainty, and emotional assurance through the repeated assumption of the existence of the speaker, the addressee, and shared emotional experiences. Structural, factive, and lexical presuppositions in *Bad* further strengthen this sense of certainty and emotional progression, while *Calla* emphasizes sincerity and symbolic emotional expression without relying on lexical change-of-state markers. In contrast, *Homesick* and *Dried Flower* present more melancholic emotional constructions through the absence of factive, lexical, and structural presuppositions. These songs do not emphasize certainty, emotional progression, or reflection, but instead portray emotional instability, longing, exhaustion, and relational collapse as continuous and unavoidable conditions. Overall, the presupposition patterns across the songs demonstrate that existential presupposition functions as the central pragmatic strategy in constructing emotional reality, while the absence of hypothetical and counterfactual forms reinforces the authenticity and immediacy of the emotional experiences conveyed in the lyrics.

This pattern demonstrates that presupposition in the album "0.1 flaws and all" by Wave to Earth primarily functions to establish relational and emotional existence rather than to explore hypothetical or imagined alternatives. In terms of implicature, the findings reveal that particularized conversational implicature is the most dominant type, with 25 occurrences. This result supports George Yule's theory (1975) that conversational implicature emerges when speakers flout conversational maxims in order to convey additional implied meaning. The dominance of this type indicates that the album relies heavily on contextual interpretation, figurative language, and symbolic expression to communicate emotional depth beyond literal meaning.

Chapter II explains that particularized conversational implicature depends heavily on specific contextual knowledge, and this concept is strongly reflected in the selected songs from "0.1 flaws and all" by Wave to Earth. Many lyrical expressions employ metaphor and figurative language that cannot be interpreted literally, particularly in descriptions of emotional states through natural imagery, which require listeners to infer meaning beyond the surface structure. This finding indicates that the album relies extensively on contextual inference and symbolic expression to construct emotional meaning. The songs frequently flout the maxim of quality through metaphorical statements, which, according to George Yule (1975), does not disrupt communication but instead encourages listeners to search for implied and interpretative meaning behind the lyrics.

Therefore, implicature in the album "0.1 flaws and all" by Wave to Earth functions as a pragmatic mechanism that deepens emotional expression, since the lyrics tend to encourage interpretation rather than state feelings directly. Among the identified types, scalar conversational implicature appears 19 times, making it the second most dominant type in the data. According to George Yule (1975), scalar implicature arises from the use of scale-based expressions such as *all*, *only*, *some*, and *no*, which imply different degrees of meaning. The frequent use of these expressions in the lyrics strengthens emotional intensity, completeness, and limitation, thereby enriching the implicit meaning conveyed throughout the album.

The frequent use of scalar expressions in the album "0.1 flaws and all" by Wave to Earth suggests a strong emphasis on exclusivity, totality, and insufficiency, as scalar items intensify emotional meaning without explicitly elaborating it. Expressions that imply completeness or absence create greater emotional force and strengthen the implicit emotional tone conveyed in the lyrics. In contrast, conventional implicature appears only three times in the data. According to George Yule (1975), conventional implicature is attached to specific lexical items such as *but*

and yet, and its meaning remains independent of conversational context. The limited occurrence of this type indicates that the album relies more heavily on conversational and contextual mechanisms, rather than fixed lexical markers, to generate implied meaning and emotional interpretation.

The combined analysis reveals that presupposition and implicature function complementarily in constructing meaning within the album "0.1 flaws and all" by Wave to Earth. Presupposition establishes assumed emotional realities and provides a stable background of discourse, as proposed by George Yule (1996), while implicature dynamically enriches those realities through contextual inference, symbolic expression, and conversational principles, as explained by Yule (1975). These findings confirm that the lyrical meaning in the album is constructed not only through semantic content, but also through pragmatic interpretation that deepens emotional nuance and implicit meaning.

The analysis of implicature patterns across the selected songs shows that the album primarily relies on conversational and contextual mechanisms rather than fixed conventional markers to construct implicit meaning. In *Bad*, the absence of conventional implicature indicates that emotional meaning is conveyed through contextual interpretation, with particularized and scalar conversational implicatures functioning together to strengthen intimacy, affection, and emotional intensity. Similarly, *Calla* is dominated by scalar conversational implicature, where expressions of completeness and sufficiency reinforce reassurance, sincerity, and emotional consistency, while particularized implicature adds symbolic meanings related to growth, resilience, and hope. In contrast, *Homesick* does not contain generalized conversational implicature, indicating that the song depends heavily on metaphorical and context-dependent expressions to convey emotional displacement, longing, isolation, and inner conflict. Overall, the implicature patterns demonstrate that the selected songs communicate emotional depth indirectly through figurative language, contextual inference, and conversational interpretation rather than explicit statements.

In *Side A* songs, presupposition and scalar implicature reinforce themes of affection and reassurance. In *Side B* songs, existential presupposition coexists with strong particularized implicature to portray longing and emotional instability. This shift demonstrates how pragmatic strategies adapt to thematic differences within the same album.

The findings support the theoretical assumptions presented in Chapter II by confirming George Yule's (1996) claim that presupposition plays a crucial role in structuring background information within discourse, as well as Yule's (1975) theory that implicature is central to constructing meaning beyond literal interpretation. Furthermore, the data demonstrate that song lyrics, as a form of poetic discourse, rely extensively on pragmatic mechanisms to communicate emotional and symbolic meaning. The interaction between presupposition and implicature therefore enhances emotional depth, contextual nuance, and interpretative complexity throughout the selected songs in "0.1 flaws and all" by Wave to Earth.

In conclusion, the discussion shows that the album "0.1 flaws and all" constructs meaning through a systematic use of existential presupposition and conversational implicature. These pragmatic strategies work together to create intimacy, reinforce emotional themes, and guide listeners toward implicit interpretation. Thus, the findings not only answer the research questions but also contribute to pragmatic studies in literary and musical discourse.

CONCLUSION

This study aimed to identify the types of presupposition and implicature found in four selected songs from "0.1 flaws and all" by Wave to Earth and to explain how these pragmatic elements construct implicit meaning within the lyrics. The analysis was conducted using George Yule's theories of presupposition and implicature. The findings reveal 52 presupposition data and 52 implicature data throughout the analyzed songs. Existential presupposition emerges as

the most dominant type, indicating that the lyrics consistently assume the existence of entities, relationships, memories, and emotional experiences as shared realities between the speaker and the listener. In contrast, structural, factive, and lexical presuppositions appear in more limited numbers, while non-factive and counterfactual presuppositions are absent from the data. These findings demonstrate that the album primarily constructs meaning through assumptions of emotional and relational existence, which are further developed through implicit pragmatic interpretation.

In terms of implicature, particularized conversational implicature emerges as the most dominant type, followed by scalar conversational implicature. This finding indicates that the selected songs rely extensively on contextual inference, figurative language, and scalar expressions to communicate meanings beyond literal interpretation. Through metaphorical and context-dependent expressions, the lyrics convey emotional vulnerability, longing, reassurance, and relational complexity in a more implicit and interpretative manner. Overall, the study concludes that presupposition and implicature function as central pragmatic strategies in the album "0.1 flaws and all". Presupposition establishes assumed emotional and relational realities, while implicature enriches those realities through contextual, symbolic, and conversational interpretation. The interaction between these two pragmatic elements ultimately shapes the emotional depth, thematic nuance, and implicit meaning constructed within the selected songs.

LIMITATION

Future researchers are encouraged to expand the scope of analysis to other albums, artists, or musical genres in order to compare pragmatic patterns across different lyrical and cultural contexts. Further studies may also integrate additional pragmatic frameworks, such as speech act theory, politeness theory, or relevance theory, to provide richer and more comprehensive interpretations of implicit meaning in song lyrics. In addition, future research can incorporate quantitative statistical analysis to measure the significance and distribution of pragmatic patterns more rigorously. Expanding the research corpus and combining pragmatic analysis with stylistic or discourse analysis may also generate deeper insights into how language, emotion, and implicit meaning are constructed and communicated through musical texts.

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