A Pragmatic Study of Presupposition in the Lyrics of NIKI's Song "Around"

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ABSTRACT

This study examines the use of presupposition in the song Around from NIKI's 2018 debut album Zephyr. Using Yule's (1996) classification, which includes existential, factive, lexical, structural, non-factive, and counterfactual presuppositions, this research identifies the presuppositional triggers found in the lyrics and interprets their implied meanings within the song's narrative context. A qualitative descriptive approach was used to analyze how these presuppositions shape the emotional and communicative nuances of the lyrics. The findings show that several types of presupposition appear in Around, with existential and factive presuppositions occurring most frequently. These presuppositions reveal implicit meanings related to longing, emotional conflict, and personal reflection. Overall, the study concludes that presupposition serves as an important linguistic strategy in NIKI's songwriting because it enriches the expressive depth of the lyrics and guides listeners toward the underlying emotional narrative.

INTRODUCTION

Language functions as an essential medium for communication because humans, as social beings, rely on interaction to fulfill various purposes. Language evolves along with human needs. Social phenomena that emerge in daily life continually influence its development. When new phenomena appear, established linguistic norms may become insufficient or experience stagnation (Dahl, 2004). The way people use language is influenced by their cultural background, social position, and personal identity. For this reason, language is closely connected to social relationships and human behavior. When individuals communicate, they do not only exchange ideas but also construct and negotiate social realities. Similarly, language adapts to social change and mirrors variations in power, gender, and community norms, revealing its deep connection to human interaction (Holmes, 2013). This makes language an essential component in shaping social order and maintaining cultural traditions. Without language, people would find it difficult to express complex emotions, build community bonds, or transmit knowledge across generations. The study of language therefore becomes important for understanding how societies function and how people interact within them. Because language is dynamic, it continuously adapts to social changes, making linguistics deeply intertwined with the development of human civilization.

Presupposition is one of the key concepts in pragmatics that explains how meaning is

constructed beyond the literal words used by the speaker. Presupposition as the speaker's assumption about what the listener already knows before the utterance is made (Yule, 1996). This means that presuppositions work as underlying beliefs or background knowledge shared between speaker and listener. In real communication, people often rely on presuppositions to communicate more efficiently. Instead of explaining every detail, speakers assume that listeners can infer certain information based on context. Presupposition therefore helps avoid redundancy and allows smoother interaction. Because presuppositions are not stated explicitly, listeners must interpret meaning through context, shared experience, or linguistic cues. This makes presupposition an important area of study for understanding the hidden layers of communication. Yule (1996) also classifies presuppositions into six types: existential, factive, lexical, structural, non-factive, and counterfactual. Each type reveals different assumptions embedded in language, showing how speakers can express meaning indirectly. Studying presupposition is therefore crucial for uncovering how people imply meaning, create subtle messages, and express attitudes without stating them openly.

Presupposition appears not only in daily conversation but also in creative forms of language such as poetry, fiction, drama, and song lyrics. Creative language often relies on implied meaning to evoke emotion and build imagery. Song lyrics, in particular, use expressive and artistic language that blends emotion, rhythm, and personal storytelling. A song as "a short piece of music with words that you sing," emphasizing the unity of melody and verbal expression (Hornby, 2015). Because songs combine linguistic and musical elements, they can communicate emotional depth in ways that ordinary communication cannot. Lyrics often express personal experiences and feelings through figurative language and symbolic representation (Brewster, 2009). This makes song lyrics rich in meaning and full of pragmatic features, including presupposition. When songwriters choose words, they often rely on background assumptions to convey deeper messages. Listeners interpret these messages based on their own emotions, memories, or cultural understanding, which makes song interpretation highly subjective. As a result, presuppositions in lyrics become tools that guide listeners toward certain emotional or narrative interpretations. The creative nature of songs shows that presupposition contributes significantly to shaping the meaning behind artistic expression.

NIKI, an Indonesian singer-songwriter, is widely recognized for her emotional expression and storytelling in music. Although her debut album Zephyr (2018) includes several songs with reflective and intimate themes, this study specifically examines the track Around. The song contains expressions that hint at past experiences, unresolved feelings, and implied assumptions within a relationship. These elements make presupposition a meaningful aspect of how the lyrics construct emotional depth. In Around, references to memories, shifting emotions, and personal reflections often involve existential or factive presuppositions, while expressions of longing or imagined scenarios may activate non-factive or counterfactual presuppositions. Through these linguistic features, NIKI conveys meaning not only through explicit statements but also through the underlying assumptions embedded in the lyrics. The emotional resonance of the song is strengthened by these implied layers. As noted by (Beth & Wiwoho, 2022), presuppositions in song lyrics can reveal unspoken emotions and relational contexts. Therefore, analyzing presupposition in Around provides a deeper understanding of how NIKI communicates emotional narratives through her linguistic choices.

Although several studies have examined presupposition in song lyrics, many of them focus on different artists or musical genres. For example, Beth & Wiwoho (2022) analyzed presuppositions in Olivia Rodrigo's Sour album, while (Simanjuntak et al., 2025) studied presuppositions in songs by Hendry Moodie. These previous findings show that presupposition is commonly used in contemporary music to express emotional complexity. However, studies focusing on NIKI's early work, particularly the Zephyr album, are still limited. This creates a gap in the literature regarding the pragmatic features of her songwriting. Earlier research identifies the types of presuppositions but does not explore how they contribute to emotional depth or narrative

structure. Because NIKI's lyrics contain vivid storytelling and implicit emotional meanings, they deserve more detailed analysis from a pragmatic perspective. Filling this gap will contribute to the linguistic understanding of Southeast Asian musicians within global music trends. It will also show how young artists use presupposition to convey subtle messages through their lyrics. Therefore, examining NIKI's songs helps expand the scope of pragmatic research in modern music studies.

The purpose of this study is to examine the types of presuppositions found in the lyrics of NIKI's song Around from her 2018 album Zephyr. This research applies Yule's (1996) framework, which classifies presupposition into six categories. The first objective of this study is to identify which types of presuppositions appear in the song. The second objective is to analyze how these presuppositions contribute to implied meaning and emotional expression within the lyrical content. Understanding these implicit meanings provides insight into how NIKI constructs experiences, emotions, and relational perspectives through her songwriting. The song Around explores themes of memory, longing, vulnerability, and emotional distance, making it suitable for pragmatic analysis. Through the identification of presuppositions, this study aims to show how NIKI uses linguistic strategies to create depth and shape the listener's interpretation of the song. To guide the analysis, this study proposes two research questions. The first research question is: What types of presupposition are found in the lyrics of NIKI's Around? The second research question is: What implied meanings emerge through the use of these presuppositions? These questions provide a focused direction for the study and support its aim of understanding how language and emotion interact in contemporary music.

REVIEW OF LITERATURE

Presupposition is an important concept in pragmatics because it involves assumptions that speakers take for granted before producing an utterance. (Stalnaker, 1999) describes presupposition as shared information in the common ground that allows communication to work smoothly. Levinson (1983) explains that presupposition is a semantic relation that remains true even when a sentence is negated. Yule (1996) adds that presupposition reflects background beliefs that speakers assume listeners already understand, reducing the need for explicit explanation. Since presuppositions are expressed implicitly rather than directly, listeners must rely on context to interpret them accurately. This characteristic distinguishes presupposition from implicature, which relies more on conversational inference. In creative texts such as song lyrics, presupposition enriches meaning by hinting at emotions, memories, or past events without stating them openly. Songwriters often use presupposition to create emotional depth and narrative subtlety, making it a key feature in understanding implied meaning in artistic language.

Existential presupposition assumes that the entities mentioned in an utterance already exist within the discourse world. According to Yule (1996), this type of presupposition is typically triggered by possessive constructions such as my, your, or their, as well as definite noun phrases like the girl, the house, or her mother, all of which inherently signal the existence of the referent. Levinson (1983) similarly explains that once these linguistic forms appear, the existence of the mentioned entity is treated as taken for granted by both speaker and hearer. Building on this, (Birner, 2013) highlights that existential presuppositions help speakers bypass explicit introduction of referents, allowing communication to flow smoothly because listeners are expected to fill in contextual gaps based on shared assumptions. For example, an utterance like "Her brother is coming home" presupposes not only that she has a brother but also that the listener accepts this information as already established. In song lyrics, existential presupposition often emerges when artists reference specific individuals, memories, or moments without providing extensive description, enabling them to craft compact yet emotionally resonant narratives. By presuming the existence of particular characters or events, songwriters can evoke intimacy and depth, guiding listeners to infer background stories and emotional contexts that enrich the lyrical experience.

Factive presupposition refers to an assumption whose truth is taken for granted because it is triggered by particular verbs or expressions that inherently assert the factuality of the information that follows. Yule (1996) explains that verbs such as know, realize, regret, remember, and be aware function as indicators of factive presupposition because they require the embedded clause to be understood as true. (Karttunen, 1971) further argues that factive predicates place both the speaker and the hearer in a position where they must accept the truth of the presupposed content, making these structures especially powerful in communication. For instance, the sentence "She regrets leaving" presupposes that she did indeed leave, and the emotional stance only makes sense if the event is treated as factual. In song lyrics, factive presuppositions are frequently used to express internal states such as regret, acceptance, disappointment, or painful realization, since these emotions rely on the acknowledgment of a past event or truth. When a lyric includes statements like "I know you're gone" or "I regret everything," the presupposed truth of the situation reinforces the emotional authenticity of the narrative. Through this mechanism, factive presupposition becomes an effective stylistic device that adds emotional weight, deepens psychological complexity, and enhances the listener's understanding of the singer's emotional experience.

Lexical presupposition occurs when the meaning of certain words inherently signals that another action, state, or event must have taken place beforehand. According to Yule (1996), verbs such as stop, start, continue, and repeat, as well as adverbs like again and still, automatically trigger assumptions about earlier situations because their semantic features refer to a prior or ongoing action. Levinson (1983) similarly emphasizes that the implied information is embedded within the lexical item itself rather than derived from context, which means that the presupposition arises simply through the selection of particular vocabulary. For example, the sentence "He started crying again" presupposes that he had cried before and that the emotional event is part of a recurring pattern. In song lyrics, lexical presupposition becomes an effective tool for expressing repetition, emotional cycles, unresolved conflicts, or memories that continue to linger over time. Songwriters may use expressions such as "here we go again" or "still waiting for you" to subtly indicate that the emotional experience has occurred before, inviting listeners to infer a deeper narrative without explicitly stating past events. Through these lexical triggers, songs are able to convey layers of meaning and emotional continuity, allowing the songwriter to present rich and complex internal states in a concise yet impactful way.

Structural presupposition occurs when certain grammatical constructions imply the truth of an underlying assumption. Yule (1996) explains that WH-questions like where, when, why, and how presuppose the truth of the information being questioned. Levinson (1983) clarifies that this type arises from syntactic structure rather than lexical meaning. For instance, the question "Why did he leave?" presupposes that he left. In song lyrics, structural presuppositions often appear in reflective lines that express confusion, introspection, or emotional questioning. When a singer asks "Why did we fall apart?" the line presupposes that the relationship has indeed fallen apart. Structural presuppositions therefore help illustrate emotional turmoil and hidden narrative truths.

Non-factive presupposition involves assumptions tied to unreal or imagined situations. Yule (1996) states that verbs such as dream, imagine, pretend, or wish presuppose that the content of the embedded clause is not true. Karttunen (1971) adds that non-factive predicates signal desires, fantasies, or hypothetical states without asserting them as reality. For example, "She wishes he were here" presupposes that he is not here. In song lyrics, non-factive presuppositions are frequently used to express longing, imagination, or emotional hope. They reveal internal emotional worlds that differ from real circumstances, making them effective for expressing sentimental or melancholic nuances.

Counterfactual presupposition refers to assumptions that contradict actual reality. According to Yule (1996), counterfactual presuppositions typically appear in conditional clauses expressing unreal past situations, such as "If I had known" or "If I were you." Stalnaker (1999) explains that counterfactuals describe alternative possibilities, thereby implying that the real

situation is the opposite. For instance, "If I had stayed, things would be different" presupposes that the speaker did not stay. In song lyrics, counterfactual presuppositions often convey regret, emotional reflection, or longing to change past decisions. This type enhances emotional storytelling by contrasting what could have happened with what actually occurred, allowing listeners to feel the emotional weight of missed opportunities.

In addition to theoretical discussions, several empirical studies have examined presupposition in song lyrics. Beth and Wiwoho (2022) analyzed presuppositions in Olivia Rodrigo's Sour album and found that existential and factive presuppositions appeared most frequently, helping express emotional conflict, heartbreak, and introspection. Their study demonstrated that presuppositions play an important role in constructing emotional narratives. Simanjuntak et al. (2025) investigated presupposition in Hendry Moodie's songs and identified all six types proposed by Yule, noting that non-factive and counterfactual presuppositions were dominant in expressing longing and emotional uncertainty. Another study by Simanjuntak et al. (2025) explored presupposition in Indonesian pop songs and found that lexical and existential presuppositions frequently represented themes of memory, relationships, and emotional repetition. Finally, They examined presupposition in English indie songs and discovered that structural presuppositions were commonly used to portray unspoken questions and internal conflict. Collectively, these studies highlight the significant role of presupposition in shaping lyrical meaning in various musical genres.

METHOD

This study employed a qualitative descriptive method, which is appropriate for interpreting linguistic meaning within natural texts. According to (Creswell & Creswell, 2018), qualitative research emphasizes the understanding of human experiences and the meanings individuals assign to them. Therefore, this method is suitable for examining how presuppositions operate within song lyrics as a form of artistic and emotional expression. The population of this research consisted of all songs in NIKI's Zephyr (2018) album, while the sample comprised two purposively selected songs, Around and Vintage. These songs were chosen because they represent core themes of nostalgia, heartbreak, reflection, and relationship dynamics, making them suitable for examining presupposition as a pragmatic device. The primary instrument for data collection was the researcher, who gathered and examined the official lyrics obtained from verified online sources to ensure accuracy. The analytical framework relied on Yule's (1996) classification of presuppositions, which includes existential, factive, lexical, structural, non-factive, and counterfactual types. The data analysis procedure consisted of several steps: identifying linguistic expressions that function as presupposition triggers, classifying each trigger according to Yule's typology, and interpreting the implied meanings in relation to the song's thematic context. Triangulation was conducted through comparison with existing pragmatic literature to maintain analytical credibility and ensure that the interpretations aligned with established theoretical perspectives.

FINDINGS AND DISCUSSION

This section presents the findings of presupposition types found in the lyrics of NIKI's song *Around*. The analysis is based on Yule's (1996) six categories of presupposition: existential, factive, lexical, structural, non-factive, and counterfactual. Each lyric line containing presupposition was examined, categorized, and interpreted to uncover the implied meanings embedded in the songs.

Existential Presupposition

According to Yule (1996), existential presupposition arises when a speaker refers to particular entities, implying that these entities exist. This type of presupposition is typically triggered by definite or indefinite noun phrases, such as *the*, *a*, or *an*. Possessive forms like *his*,

her, *my*, *our*, and *their* also function as common indicators of existential presupposition. In other words, this presupposition assumes the presence of certain people, objects, or concepts in the discourse, because the speaker talks about them as if their existence is already known and accepted by both the speaker and the listener.

Datum 1
"You love me with your bones"

Analysis: This line presupposes the existence of both participants ("you" and "me") and of "your bones," which metaphorically represents the addressee's deepest, most essential self. The use of noun phrases inherently assumes that these *you* and *me* exist in the real or conceptual world of the song. Without these entities, the sentence would not make sense, which is consistent with existential presupposition.

Datum 2
"You don't ask for a thing."

Analysis: Although the line uses negative construction, the phrase presupposes that there exists "a thing" that the addressee could potentially ask for. Even if the addressee does not make demands, the possibility of such demands is assumed, which aligns with existential triggers such as indefinite noun phrases.

Datum 3
"You've watched as my legs and pride grew taller."

Analysis: This statement presupposes the existence of "my legs" and "my pride." The growth mentioned is metaphorical but still treated as a real, observable phenomenon. The noun phrases trigger the assumption that these entities exist and have undergone change over time.

Datum 4
"We're still so damn young."

Analysis: The existence of "we" and their youth is presupposed This line presupposes the existence of the category "young" and implies that both individuals fall within it. The state of being young is accepted as an already established characteristic that does not need to be proven.

Datum 5
"You're inside a different soul when I'm not around."

Analysis: The phrase presupposes the existence of "a different soul," even metaphorically. It assumes an emotional or psychological shift in the addressee's behavior when the speaker is absent. The utterance relies on this assumed entity or state for its meaning.

Datum 6
"We're in a maze with no end."

Analysis: The metaphor "a maze with no end" presupposes that such a maze exists within their relational dynamic. It assumes an ongoing, confusing situation, presented as an already-established experience rather than a new claim.

Datum 7
"You love me, I love you."

Analysis: The line presupposes the existence of "you," "me," and the emotion of love exchanged between them. The noun phrases automatically trigger existential presupposition by assuming these entities are real within the discourse.

Factive Presupposition
　　　Factive presupposition refers to a type of presupposition in which certain words or expressions signal that the information following them is assumed to be true. According to Yule (1996), this presupposition is commonly triggered by factive verbs such as *be aware, realize, know, prove, be glad, be sorry, regret, appreciate,* and *make sense*. These expressions inherently convey that the proposition they introduce is a confirmed fact, meaning the speaker presents the information not as a possibility but as something that has already been accepted as true within the shared context of the conversation.

Datum 8
"You hold me when I'm broke."

Analysis: The clause *"when I'm broke"* presupposes that it is a fact that the speaker experiences emotional or personal "brokenness." Factive verbs like *hold* often imply the truth of a situation that requires comforting. The sentence assumes the real, factual condition of the speaker being in a vulnerable state.

Datum 9
"You know where I've been, where I'm from."

Analysis: The verb *know* presupposes the truth of the content that follows. The line assumes as factual the speaker's origin and past experiences. It also implies shared knowledge and familiarity, reinforcing that these facts are not new or questionable.

Datum 10
"You know who took me to prom."

Analysis: Again, the verb *know* presupposes the factuality of the event: that the speaker attended prom and was taken by someone. The utterance also implies the addressee already possesses this knowledge, making the information presupposed rather than asserted.

Datum 11
"I miss you though you're cold."

Analysis: The clause *"though you're cold"* is presented as a factual state of the addressee's emotional expression. The line presupposes the truth of this coldness while framing it as a contrast to the speaker's longing.

Lexical Presupposition
　　　Lexical presupposition emerges when a particular word or expression conveys an underlying assumption that the listener is expected to accept as true for the sentence to be meaningful. This type of presupposition is triggered by lexical items that inherently contain implied meanings. According to Yule (1996), common indicators include verbs such as *manage*, *stop*, and *start*. These words suggest that a prior action or situation has already taken place, so

their use automatically brings certain background information into the interpretation, even if it is not directly stated by the speaker.

Datum 12
"Oh, I hope it's you they put me in the ground by."

Analysis: The verb *hope* implies a background assumption that the event being imagined (the speaker's burial) is possible and that there is a specific person ("you") the speaker wishes to be with during that moment. Lexical triggers like *hope* presuppose a certain desirable or imaginable circumstance already mentally established.

Datum 13
"Oh, I wanna be the one you call drunk."

Analysis: The verb *call* presupposes that when the addressee is drunk, they usually, or at least occasionally, call someone. This background behavior is taken for granted in the line. The desire expressed by the speaker depends on this presupposed pattern of action.

Datum 14
"In and out of believing in love."

Analysis: The verb phrase *believing* presupposes that "love" exists as a concept the speaker and addressee have previously engaged with emotionally. The fluctuation ("in and out") also implies a presupposed history of belief rather than a new discovery.

Structural Presupposition
Structural presupposition is a type of presupposition triggered by particular sentence patterns or syntactic constructions. Certain structures are understood to carry an embedded assumption that listeners are expected to accept as true. According to Yule (1996), English wh-questions are one of the most common examples, as they conventionally imply that the information contained in the question is already taken for granted. Through these structures, the speaker subtly embeds background assumptions into the conversation, making the presupposed information seem natural and unquestioned within the flow of discourse.

Datum 15
"We march to the beat of different drums."

Analysis: The structure of comparison *different drums* presupposes that both parties "march" and that their rhythms or styles differ. The sentence does not assert the act of marching but takes it as given, making it a structural presupposition typical of comparative statements.

Datum 16
"Round and round we go."

Analysis: The repetitive structure implies that *we go* in cycles, presupposing the existence of an ongoing pattern or routine. The utterance does not introduce this cycle; it assumes the listener already recognizes it.

Datum 17
"Who knows what or who we choose."

Analysis: The wh-question construction presupposes that choices will be made and that these choices involve options regarding "what" or "who." The line assumes the existence of future decisions without asserting them directly.

Non-factive Presupposition

Non-factive presupposition refers to an assumption that the speaker does not present as true. Yule (1996) explains that verbs such as *dream*, *imagine*, and *pretend* typically trigger this type of presupposition, signaling that the information that follows is not meant to reflect reality. Similarly, Duffley and Larrivée (2019) note that non-factive expressions imply situations or events that are unreal or hypothetical, even though the speaker still frames them as if they were being considered. In essence, this presupposition allows speakers to introduce ideas that are intentionally detached from factual truth, while still guiding listeners to process the implied scenario within the discourse.

Datum 18
"You cut me, I bleed gold."

Analysis: The line presents a hypothetical or figurative scenario that is not intended to be interpreted as literal truth. It presupposes an imagined condition, bleeding gold, as a symbolic representation of value or purity. Non-factive presupposition holds because the utterance does not commit to factuality.

Counterfactual Presupposition

Counterfactual presupposition refers to an assumption that contradicts the actual state of affairs. As noted by Yule (1996), this type of presupposition involves statements in which the implied situation is not only untrue but directly opposite to reality. Yule (1996) further explains that *if-conditional* constructions commonly trigger counterfactual meanings, since they signal that the condition being described did not occur in the real world. Through these structures, speakers present hypothetical scenarios that contrast with known facts, inviting listeners to consider an imagined version of events rather than the true circumstances.

Datum 19
"This ain't pretty and simple like a bed of roses."

Analysis: By comparing reality to a hypothetical ideal "a bed of roses", the line presupposes that the situation is not perfect and that perfection exists only as an imagined alternative. Counterfactual presupposition arises because the comparison points to a state that is known to be false.

Datum 20
"Darling, we don't ever have to pretend."

Analysis: The statement presupposes that pretending is a possible, but undesired, alternative. It suggests that in other contexts or relationships, pretending might occur, but here it is rejected. The presupposed scenario (pretending) is presented as something they purposely avoid.

Table 1. The Number of Presupposition

No	Type of Presupposition	Frequency	Percentage
1.	Existential Presupposition	7	35%
2.	Factive Presupposition	4	20%
3.	Lexical Presupposition	3	15%
4.	Structural Presupposition	3	15%
5.	Non-factive Presupposition	1	5%

6.	Counterfactual Presupposition	2	10%
	Total	20	100%

The distribution of presuppositions in the song *Around* shows that existential presupposition is the most dominant type, appearing 7 times and accounting for 35% of the data. This indicates that the lyrics frequently rely on references to people, emotions, and situations that are assumed to already exist within the narrative context. Factive presupposition appear 4 times, or 20%, suggesting that the song often conveys meanings grounded in accepted truths, especially when expressing emotional certainty or acknowledgment. Lexical and structural presuppositions each occur 3 times, representing 15% respectively. Their presence reflects the use of specific word choices and syntactic structures that imply prior actions or assumed information. Non-factive presupposition is found only once, making up 5%, which shows that assumptions involving unreal or unverified situations are relatively rare in the song. Counterfactual presupposition appears twice, or 10%, indicating that the lyrics occasionally refer to hypothetical or contradictory states. Overall, the frequency pattern demonstrates that the song relies heavily on existential and factive presuppositions to build its emotional narrative, while other types function as supporting devices that enrich the implied meanings.

CONCLUSIONS

This study examined the types of presupposition found in the lyrics of NIKI's song Around based on Yule's (1996) framework. The analysis identified 20 presuppositional triggers across the lyrics, consisting of existential, factive, lexical, structural, non-factive, and counterfactual presuppositions. The findings reveal that existential presupposition is the most frequent type, appearing seven times, indicating that the song frequently relies on references to people, emotions, and situations whose existence is assumed within the narrative. Factive presuppositions are the second most common type, showing that several emotional states or past events are presented as already accepted truths in the song. Other types—lexical, structural, non-factive, and counterfactual—contribute additional layers of meaning by implying repeated actions, established situations, imagined scenarios, or contrasts between reality and possibility.

Overall, the study demonstrates that presupposition plays a significant role in shaping the emotional and interpretive depth of NIKI's songwriting. The implied meanings generated by these presuppositions help construct a nuanced emotional narrative, allowing listeners to engage with themes of longing, vulnerability, and relational complexity embedded in the lyrics. This suggests that presupposition is an effective pragmatic strategy that enriches expressive storytelling in contemporary music.

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