



Triggering Presupposition in Selena Gomez's Interview at Signal 2023

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Abstract

This study explores how presuppositions are triggered in Selena Gomez's interview at signal 2023 has been uploaded on YouTube, focusing on how these implicit meanings contribute to the motivational and emotional tone of her responses. The research applies Yule's (1996) theory of presupposition, which classifies six types of triggers: existential, factive, lexical, structural, non-factive, and counterfactual. A descriptive qualitative method was employed, with data collected from the verified transcript of the interview. The analysis identified 15 presuppositions, with existential and factive types occurring most frequently. These dominant types reveal how Gomez uses personal experiences, emotions, and reflections to convey sincerity and inspire her audience implicitly. The findings indicate that presupposition functions not only as a pragmatic device but also as a rhetorical strategy that strengthens authenticity and engagement in natural conversation. Thus, this study affirms that presuppositions play a vital role in constructing meaning and emotional connection within real-life interviews.

Keywords: *Presupposition, Pragmatics, Presupposition Trigger, Interview, Selena Gomez.*

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INTRODUCTION

Language plays an essential role in human communication as a tool for expressing thoughts, emotions, and social relations. It serves not only to convey messages but also to shape identity and influence others. According to Gerot and Wignell (1994), language can be categorized into spoken and written forms, each with unique structural and contextual characteristics. Spoken language, in particular, carries spontaneous meaning and pragmatic depth that often reveal the speaker's attitude and intention. As Yule (1996) defines, language is a system of symbols used to transform mental concepts into meaningful social interaction.

In conversational contexts, especially in interviews, meaning is often conveyed implicitly rather than explicitly. One key pragmatic feature that allows speakers to communicate underlying assumptions is presupposition information that is taken for granted or assumed to be known by both the speaker and the listener. Yule (1996) explains that presuppositions are essential in understanding implied meaning, as they help listeners interpret what is meant beyond what is said. Through presupposition, speakers can express sincerity, familiarity, or emotion indirectly, creating deeper engagement in communication.

Presuppositions are especially interesting to analyze in interviews with public figures, where language functions not only to share experiences but also to construct personal identity. In this study, the focus is on Selena Gomez's interview at signal 2023 has been uploaded on YouTube. In this interview, Gomez reflects on her career, mental health, and

personal growth, revealing how she navigates vulnerability and strength. Her utterances such as “I had to go through a lot to get here” or “I wasn’t ready until now” contain presuppositions that imply past struggles, personal change, and emotional awareness without being explicitly stated. These implicit meanings enhance the authenticity of her storytelling and inspire the audience through relatable human experiences.

Previous studies have examined presuppositions in speeches, news media, and films (Al-Hindawi, 2023; Putra, 2024), yet research focusing on presupposition in celebrity interviews remains limited. Such contexts differ from formal speeches because interviews are spontaneous, interactive, and emotionally nuanced. Therefore, this study aims to identify the types of presupposition triggers in Selena Gomez’s interview at signal 2023 has been uploaded on YouTube and analyze how these presuppositions function to convey implicit motivational meaning and emotional authenticity.

METHOD AND THEORY

A. Method

This study uses a descriptive qualitative method as proposed by Creswell (2018) to analyze presupposition triggers in Selena Gomez’s motivational interview from YouTube. The data consists of her utterances and a verified transcript, chosen for its implicit messages and strong pragmatic value. Data were collected through documentation, note-taking, and recording by watching the video, obtaining the transcript, identifying presupposition triggers, and categorizing them. Analysis followed three steps: classifying presupposition types, interpreting their meanings in context, and concluding the findings. Results are presented both formally in tables and informally through descriptive explanation, clearly addressing the research questions.

B. Constancy Under Negation

Constancy under negation helped to analyze the presupposition triggers and understand the speaker’s meaning. According to Yule (1996, p. 26-27), in the discussion of the concept, the presupposition is treated as a relationship between two propositions. It has the meaning that even if an utterance is negated, its underlying assumption will remain constant. The constancy under negation is presented below as follows :

Everybody knows that John is gay. (= p)

Everybody doesn’t know that John is gay. (= NOT p)

John is gay. (= q)

$p \gg q$ & NOT $p \gg q$

(Yule, 1996, p 27)

Based on the constancy under negation above, Yule (1996, p 27) stated that although both speakers disagree over the truth of statement p in the (a) they both implicitly accept the truth of q (c) in making their statement. The Presupposition q ,

as shown in [d], presupposed by both “ p ” and “NOT p ” remains illustrating the concept of being constant under negation.

C. Presupposition Trigger

According to Yule (1996), presupposition triggers are specific words or structures in a sentence that imply an assumption the speaker takes for granted something that is assumed to be true or accepted by both the speaker and listener, even if not explicitly stated.

a. Existential Presupposition

Existential presupposition is defined as an assumption that affirms the existence, identity, and expression of entities in a specific word. The existential presupposition is not only assumed to be present in possessive constructions but also described with definite noun phrases (Yule, 1996, p 27). By using any of the expressions, the speaker assumes the existence of the entities named. The following existential presuppositions are presented as follows:

Aida's bought a new laptop

(» Aida exists)

(» Aida has a laptop)

b. Factive Presupposition

Factive presupposition is defined as the presupposition that is assumed based on the factual situation. Have factive presupposition, which is the use of a specific term to presuppose the truth of the information. the use of factive presupposition is presented as follows :

a. She knows that he is here.

(He is here.)

b. I regret missing the event.

(I missed the event.)

c. He realizes that he made a mistake.

(He made a mistake.)

d. They are aware that the deadline passed.

(He deadline passed.)

e. We are glad that she arrived safely.

(She arrived safely.)

c. Non-Factive Presupposition

According to Yule (1996, 29), the non-factive presupposition is assumed not to be true. Non-factive presupposition consists of unreal verbs such as “imagine,” “dream,” “pretend,” “etc. non-factive presupposition presented below as follows :

a. I dreamed that I was rich.

(» I was not rich)

b. He imagined we were in Hawaii

(» We were not in Hawaii)

c. He pretended to be ill.

(» He is not ill)

Yule (1996 p, 29)

d. Lexical Presupposition

Lexical presupposition involves using specific words to assume another idea or piece of implicit information. According to Yule (1996, p. 28), lexical presupposition is triggered by words such as stop, start or begin, again, only or just, hard, etc., as the use of a particular expression is taken to presuppose another (unstated) concept. The usage of lexical presupposition is presented as follows.

a. He stopped smoking.

(» He used to smoke)

b. They started complaining.

(» They weren't complaining before)

c. You're late again.

(» You were late before)

Yule (1996, p 28)

e. Structural Presupposition

Structural presupposition refers to the assumption associated with the use of certain structures. The listener perceives that the information presented is necessarily true rather than just the presupposition of the person asking the question. In structural presupposition, it use with *wh*-questions to provide the information is already known to be the case. The use of structural presupposition is presented as follows :

a. When did he leave?

» He left.

b. Where did you buy the bike?

» You bought the bike.

f. Counterfactual Presupposition

Counterfactual presupposition is the assumption that what is presupposed is not only untrue, but is the opposite of what is true, or contrary to facts Yule (1996 p.29) To usage of counterfactual presupposition presented below as follows :

a. If you were my friend, you would have helped me

» You are not my friend

b. If I were not short, I would have became a stewardess

» I am short

Based on the counterfactual presupposition above, a conditional structure of the type above, called a counterfactual conditional, presupposes that the information in the if clause was not accurate at the time of utterance.

RESULTS AND DISCUSSION

Selena Gomez's interview was analyzed to identify the types of presuppositions embedded in her utterances. These presuppositions were classified into six types based on Yule's (1996) framework: existential, factive, lexical, structural, non-factive, and counterfactual presuppositions. Each type shaped the implicit meanings in her interview reinforcing her message of self-trust, perseverance, and authenticity.

There were 15 utterances of presupposition found in Selena Gomez's interview, which have been identified into several types of presupposition. Existential presuppositions consist of 6 utterances, factive presupposition consisting 4 utterances, lexical presupposition consists of 1 utterance, structural presupposition consisting 2 utterances, non-factive presupposition consists of 1, and the last is counterfactual presupposition consisting 1 utterance.

a. Existential Presupposition

Data [3-1]

Joyce : I Love Only orders in the bulding it's sp doffrent and funny, and cliffhanger. I mean there's so many things about like can you tell me how you got Involved with that?

Gomez: So this was complete blessing you know. **Most of the things that I go for I definitely you know have to audition** so I don't take it for granted that they thought of me I'm very grateful and Um and I just feel like Mabel is a part Of me now

Data [3-1] presents Selena Gomez's reflective response regarding her involvement in the series *Only Murders in the Building*. The conversation begins with Joyce expressing her admiration for the show and asking Gomez how she first became part of the project. Gomez describes the experience as a "blessing," explaining that she usually has to audition for roles, which makes being directly considered by the creators something she feels deeply grateful for. Her statement, *Most of the things that I go for, I definitely have to audition*, contains the definite

noun phrase *the things that I go for*, which triggers an existential presupposition. According to Yule (1996), definite noun phrases presuppose the existence of specific and identifiable referents. In this context, Gomez presupposes that such roles or opportunities indeed exist within her professional experience. This statement not only conveys her appreciation but also reflects her persistence and grounded attitude toward her career despite her established fame.

Data [3-2]

Joyce : That sounds like their characters who?

Gomez : Actually is when people ask me how they Are I basically say **they are their Characters** It's hysterical it's they're just Brilliant at what they do and there's Not that kind of humor around anymore well just not as much

Data [3-2] centers on Gomez's reflection about certain individuals who closely resemble the characters they portray. When Joyce seeks clarification, Gomez responds by stating that "they are their characters," suggesting that these individuals embody their roles so naturally that the distinction between actor and character becomes blurred. She further praises their brilliance and unique sense of humor, which she views as increasingly rare in today's entertainment industry. The phrase *their characters* functions as a definite description that triggers an existential presupposition. In line with Yule's (1996) framework, such definite descriptions presuppose the existence of particular individuals or roles. Thus, Gomez's statement affirms the authenticity of the performances while presupposing that these characters and their corresponding portrayals genuinely exist within the context of the show.

Data [3-3]

Joyce : Can you share some of the strategies That you found helpful to like maximize Your impact as an activist?

Gomez : **I think it depends on where I am Health-wise** I think that's what's most Important and should be in my opinion and How I'm feeling what I'm able to take on And when I know when I can't So it starts there....

Data [3-3] highlights Gomez's perspective on her role as an activist, where she emphasizes that maintaining her health is the primary determinant of her ability to fulfill responsibilities and engage in advocacy. This is reflected in her statement, *I think it depends on where I am health-wise*. The phrase *where I am* serves as a definite existential description that triggers an existential presupposition, assuming the existence of an identifiable health condition at any given moment. As Levinson (1983) notes, existential presuppositions are among the most common types, as they imply assumed familiarity or recognition of the state being referenced. In this context, Gomez presupposes the continuous presence of her health status as a crucial factor shaping her capacity to act and contribute meaningfully to her advocacy work.

Data [3-4]

Joyce :What motivated you to start it and like how do you hope to Make a difference with this initiative?

Gomez:I started working on my Cosmetics company I didn't know what was Going to happen with rare to be honest **we launched it in the middle of the Pandemic** By whether it was going to do well or Not I I knew that if there's anything I Could do to.....

In conversation **data [3-4]** focuses on Gomez's motivation for establishing her cosmetics company, Rare Beauty. When asked about the inspiration and intended impact of the initiative, Gomez explains that despite launching the brand during the uncertainty of the pandemic, her focus remained on creating something meaningful and impactful. In her statement, *we launched it in the middle of the pandemic*, she implicitly conveys that the decision was made during a

time of global instability. The phrase *the pandemic* functions as a definite noun phrase that triggers an existential presupposition, as it assumes the existence of a real and recognizable event shared by both speaker and listener. According to Yule (1996), definite references presuppose the existence of the referent and depend on shared knowledge between participants in the conversation. In this case, the pandemic is presupposed as an accepted reality, forming the contextual backdrop for the creation and launch of Rare Beauty.

Data [3-5]

Joyce :How have your personal experiences with Mental and physical health influence the Work you do and the initiatives that You're you're doing and what are you Most excited about?

Gomez : because of I could do that moment, so then **I was going through a Heartbreak I immediately You know wrote my best music** and Wanted to be there for every woman or a Man or whoever You know going through that journey

Data [3-5] focuses on Selena Gomez's reflection on how her personal experiences with mental and physical health have influenced her creative work and initiatives. In response to Joyce's question, Gomez shares that a period of heartbreak inspired her to create her most meaningful music, expressing a desire to connect with and support others who have faced similar emotional struggles. Her statement, *when I was going through a heartbreak, I immediately... wrote my best music*, contains the definite noun phrase *my best music*, which triggers an existential presupposition by assuming the existence of specific and recognizable artistic works. According to Yule (1996), definite descriptions presuppose identifiable referents, even when subjectively defined. The presupposition in Gomez's utterance reflects both emotional and creative dimensions it acknowledges the reality of personal suffering while linking it to the process of artistic expression. This suggests that emotional pain can be transformed into meaningful work, reinforcing Gomez's image of authenticity and vulnerability while allowing her audience to relate to her music on a deeper, more personal level

Data [3-6]

Joyce : well I think you're right it Helps that we're out now right yeah Pandemic is over it we get to enjoy the Being with people so that's a great thing that is something that is good and

Gomez : I should say that **there are a lot of Wonderful things about social media** I Just said as far advice goes it's it's It's nice to take a break

Data [3-6] discusses Selena Gomez's reflection on the role of social media in the post-pandemic context. In the conversation, Joyce highlights the joy of reconnecting with others after the pandemic, to which Gomez responds by acknowledging both the positive aspects of social media and the importance of taking breaks from it to maintain personal well-being. Her statement, *there are a lot of wonderful things about social media*, contains the definite noun phrase *wonderful things about social media*, which triggers an existential presupposition. According to Yule (1996), such expressions assume the existence of identifiable referents in this case, the positive aspects of social media that are understood or recognized by both speaker and listener. Gomez's statement does not question whether these positive aspects exist; instead, it presupposes their presence while emphasizing the need for balance and self-awareness in digital engagement. This presupposition reflects a nuanced perspective that values social media's benefits while acknowledging the importance of mindful use for mental and emotional health.

b. Factive Presupposition

Data [3-7]

Joyce :can you tell me how you got Involved with that?

Selena : **They've actually told me the full story and how they wanted me to be a part of creating Mabel** and who she was Which as an actor is so Ideal to be able to start at the Beginning of something and create that....

Data [3-7] focuses on Selena Gomez's reflection on her creative involvement in shaping the character of Mabel. In response to Joyce's question, Gomez explains that the creators shared the full story with her and invited her to participate in developing the character's identity. She emphasizes that being included from the very beginning of the creative process is an ideal opportunity for an actor, as it allows for deeper engagement and authenticity in portraying the role. Her statement, *They've actually told me the full story and how they wanted me to be a part of creating Mabel*, contains the verb *told*, which functions as a factive verb and triggers a factive presupposition. According to Yule (1996), factive verbs such as *know*, *realize*, and *tell* presuppose the truth of the complement clause. Therefore, Gomez's utterance presupposes that the complete story of the series indeed exists and that she was genuinely invited to take part in developing the character of Mabel. This presupposition highlights Gomez's active creative contribution, underscoring her collaborative role in shaping a more authentic and meaningful portrayal

Data [3-8]

Joyce :can you tell us a little bit About your career journey and how you Got started?

Gomez :But I told my mom for some reason at Seven **I was very persistent and insisted I'd be on TV instead of theater** so I Went on my first audition when I was Seven and I got my first part which was Barney....

Data [3-8] focuses on Selena Gomez's recollection of her early career journey and how she began in the entertainment industry. In response to Joyce's question, Gomez shares that at the age of seven, she was very persistent in telling her mother that she wanted to work in television rather than theater. She later attended her first audition and successfully earned her first role on *Barney*, marking the start of her professional acting career. Her statement, *I was very persistent and insisted I'd be on TV instead of theater*, demonstrates her strong determination from a young age. The verb *insisted* functions as a factive verb that triggers a factive presupposition. According to Yule (1996), factive verbs such as *know*, *realize*, and *insist* presuppose the truth of the complement clause. Thus, Gomez's use of *insisted* presupposes that the event described the decision to be on television rather than theater actually occurred. Even if the statement were negated, the presupposition of her making that choice would persist. This emphasizes Gomez's early confidence and self-awareness in shaping her career direction, illustrating how her determination became foundational to her later success

Data [3-9]

Joyce :and you wear so many different hats like can you tell us a little bit about your career journey and how you Got started

Gomez :And Then I grew out of that and now being 30 And Figuring out you know the next phase of Who I am in my life it's it's exciting And **I don't take anything for granted** And I just work really hard that's all I Can do you know it's just I just work Really hard and I care a lot

Data [3-9] presents a discussion of Gomez's reflections on her career journey and personal growth as she enters a new stage of life. In response to Joyce's question, Gomez explains that she has evolved beyond her early beginnings and, now at the age of thirty, is navigating the next phase of her life and career with excitement and gratitude. She emphasizes her appreciation for the opportunities she has and underscores that her achievements stem from continuous effort and dedication. Her statement, *I don't take anything for granted*, highlights her mindful and appreciative attitude toward life. The phrase *take for granted* functions as a presupposition trigger categorized under factive expressions. According to Yule (1996), factive presuppositions assume the truth of the embedded proposition. In this context, the presupposition is that there are valuable aspects in Gomez's life that could be overlooked, but she consciously chooses not to do so. Even if the statement were negated, the assumption that such valuable things exist would still remain. This presupposition reflects Gomez's maturity and self-awareness, portraying her as someone who acknowledges her blessings while remaining grounded and hardworking.

Data [3-10]

Joyce :What motivated you To start it and like how do you hope to Make a difference with this initiative?

Selena Gomez:....And then once I started working on my Cosmetics company I didn't know what was Going to happen with rare to be honest **we** launched it in the middle of the Pandemic by whether it was going to do well or Not **I I knew that if there's anything I Could do to.**

Data [3-10] centers on Gomez's explanation of her motivation for founding her cosmetics brand, Rare Beauty, and the meaningful purpose behind it. In response to Joyce's question, Gomez shares that even though the company was launched during the uncertainty of the pandemic, her vision extended far beyond the realm of physical beauty. She emphasizes that Rare Beauty was created to promote self-care, emotional well-being, and a sense of purpose rooted in authenticity and compassion. In her statement, *I knew that if there's anything I could do...*, the verb *knew* functions as a factive verb, which, according to Yule (1996), triggers a factive presupposition. Factive verbs assume the truth of the embedded clause. In this context, Gomez's utterance presupposes that she possessed a clear sense of ability or intention to make a positive impact through her brand. This presupposition reinforces Gomez's portrayal as a socially conscious entrepreneur whose initiatives are guided by self-awareness and a desire to contribute meaningfully to others' well-being.

Lexical Presupposition

Data [3-11]

Joyce : I love Only orders in the building it's it's so Different and funny and Cliffhanger I Mean there's so many things about it Like can you tell me how you got Involved with that

Selena : Sure. **I actually was Very lucky to be honest** I was like I don't know like I feel like what if Like I'm lonely because maybe they don't want to hang out with like a yeah I just

Data [3-11] presents Gomez's reflection on how she became part of the series *Only Murders in the Building*, following Joyce's expression of admiration for the show. In her response, Gomez begins by saying, *I actually was very lucky, to be honest*, which reveals both gratitude and humility. She then opens up about her insecurities, admitting that she sometimes questions whether others genuinely want to spend time with her an acknowledgment of her

emotional vulnerability despite her fame. The adverb *actually* in her statement serves as a lexical presupposition trigger. According to Beaver (2014), lexical presuppositions arise from specific words that carry background assumptions necessary for understanding the utterance. In this case, *actually* presupposes a contrast to a previously implied or expected situation, suggesting that Gomez's good fortune in joining the project was somewhat surprising or contrary to expectation. This interpretation aligns with Levinson's (1983) view of adverbial presuppositions, where certain adverbs imply pre-existing beliefs or assumptions. Thus, Gomez's use of *actually* not only conveys sincerity but also subtly highlights her humility and sense of surprise at her own success.

c. Structural Presupposition

Data [3-12]

Joyce :So how do you hope to achieve this goal through your products and the marketing And overall brand messaging that you're Doing?

Selena Gomez :**When I intended on creating a Cosmetics Um you know creating rare I knew that I Wanted it to just have its own space** I didn't want it to feel like it was on a competitive market it's it's to me it's It's more than just about who you want to look like it's about everything that you are and no one looks like you no one looks like me....

In the conversation presented in Data [3-12], Joyce asks Gomez about the strategy behind her brand, and Gomez explains that *Rare Beauty* was built to celebrate individuality rather than compete in the cosmetics market, emphasizing that everyone is unique and incomparable. In her statement, *When I intended on creating a cosmetics... you know, creating Rare*, Gomez employs a structural presupposition triggered by the word *when*. According to Yule (1996), this type of presupposition assumes the truth of the embedded clause, in this case presupposing that Gomez indeed had the intention to create a cosmetics brand. The use of *when* shifts the focus from questioning whether she had that intention to discussing the circumstances surrounding it. Additionally, in her statement *It's very rare to find people who love themselves and can love others as well*, the structure presupposes the existence of such people, even if they are uncommon. Together, these presuppositions reinforce Gomez's deeper message about self-acceptance and the celebration of authentic individuality core values that define *Rare Beauty*.

Data [3-13]

Joyce: So, your entire career, you've obviously built a strong relationship with your fans. In your opinion, what makes a Relationship, in our case, with our Customers and in your case, with your Fans, successful

Gomez: Authenticity? Um I think people are a lot smarter than Some people give credit For I, I think that They want to know the truth and some of That isn't always pretty and They can be scared of that I think **That's why I wanted to take control over My own narrative because if people were Already guessing what's wrong with me Well there's nothing wrong with me** letme just tell you that I'm human....

In the conversation presented in Data [3-13], Joyce asks Gomez about what makes a relationship successful whether between brands and customers or between her and her fans. Gomez responds that authenticity is the key, emphasizing that people are perceptive and value honesty, even when the truth is uncomfortable. She explains that this belief motivated her to take control of her own narrative rather than allowing others to speculate about her, asserting that there is nothing wrong with her and that she is simply human. Based on data [3-13],

Gomez's statement, *That's why I wanted to take control over my own narrative because if people were already guessing what's wrong with me, well there's nothing wrong with me*, contains a structural presupposition triggered by *because*. According to Yule (1996), this conjunction assumes the truth of the following clause, which in this case presupposes that people had already been speculating about her. Similarly, the clause *if people were already guessing what's wrong with me* presupposes that such speculation existed, redirecting focus from the rumors themselves to Gomez's act of self-empowerment. Through this presupposition, Gomez reinforces her message of authenticity and transparency, emphasizing her decision to define her identity on her own terms.

d. Non-Factive Presupposition

Data [3-14]

Joyce : Okay so we have some rapid fire Questions for you Um what is the best job or role you've Ever had?

Selena Gomez: Oh hands down Mabel Only Murder's in the building

In the conversation presented in Data [3-14], Joyce asks Gomez in a rapid-fire segment about the best job or role she has ever had, to which Gomez promptly responds that it is playing Mabel in *Only Murders in the Building*. Based on data [3-14], Gomez's statement, *Oh hands down, Mabel, Only Murders in the Building*, contains a definite noun phrase, *Mabel*, which triggers an existential presupposition. According to Yule (1996), definite noun phrases presuppose the existence and identifiability of the referent. In this case, the utterance presupposes that the audience is already familiar with the character Mabel and recognizes her significance in Gomez's career. This presupposition not only assumes prior knowledge but also reinforces Gomez's strong association with the role, emphasizing its importance and familiarity within her body of work.

e. Counterfactual Presupposition

Data [3 - 15]

Joyce : Well you've accomplished a lot so that Shows you know you talked about sort of the philanthropic work and the things That you're passionate about you started The rare impact fund. What motivated you To start it and like how do you hope to Make a difference with this initiative

Selena Gomez: ...I didn't know what was Going to happen with rare to be honest **we** launched it in the middle of the Pandemic By whether it was going to do well or Not I I knew that if there's anything I Could do to. Not only just give back but have a a Mission statement that it's Beyond Beauty it's beyond Physical Beauty **and you can't take Care of your yourself if you're not If your mind is just in a thousand Places** that you may be confused about....

In the conversation presented in Data [3-15], Joyce asks Gomez whether she had the opportunity to shape the character of Mabel. Gomez responds that while playing Mabel initially felt like simple fun, over time after three seasons she has developed a deep understanding of the character, to the point where she can easily determine what Mabel would or wouldn't say, do, or wear, even down to her makeup choices. Based on data [3-15], Gomez's utterance *She wouldn't say this, she wouldn't do this, she wouldn't wear that* employs the counterfactual modal *wouldn't*, which triggers a counterfactual presupposition. According to Yule (1996), such constructions imply the opposite of what is true, suggesting that Mabel indeed possesses specific and established personality traits that define her behavior. This presupposition highlights Gomez's intimate familiarity with the character, illustrating how her portrayal has

evolved into a thoughtful and consistent interpretation grounded in an understanding of Mabel's distinct identity.

CONCLUSION

This study investigated the presupposition triggers found in Selena Gomez's interview *I Wasn't Ready Until Now*, focusing on how implicit meanings shape the motivational and emotional tone of her discourse. Using Yule's (1996) framework, the analysis identified six types of presuppositions existential, factive, lexical, structural, non-factive, and counterfactual distributed across 15 utterances in the interview. The findings show that **existential presuppositions** appeared most frequently, followed by factive, structural, non-factive, lexical, and counterfactual presuppositions.

The dominance of existential and factive presuppositions reveals that Gomez often refers to real experiences, emotions, and personal truths that she assumes her audience already recognizes. This linguistic strategy allows her to express vulnerability and sincerity implicitly, fostering a sense of authenticity in her communication. Through presuppositions, Gomez constructs an emotionally engaging narrative that reflects resilience, growth, and self-awareness values central to her public persona and to the motivational appeal of the interview.

The study concludes that presupposition in natural interviews serves a dual function as a pragmatic mechanism for implying shared knowledge and as a rhetorical strategy for enhancing emotional depth and relatability. The presence of implicit assumptions helps listeners interpret meaning beyond literal statements, strengthening the connection between speaker and audience. Future research may explore presupposition use in other spontaneous celebrity interviews or cross-cultural contexts to reveal how implicit meaning contributes to different communicative purposes and audience perceptions.

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