

**INSECURITIES AND SELF-CENTEREDNESS REFLECTED
IN INTERPERSONAL RELATIONSHIP: A PRAGMATIC
ANALYSIS OF SZA “SOS” ALBUM**

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

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IN INTERPERSONAL RELATIONSHIP: A PRAGMATIC
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THESIS

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2026

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Insecurities and Self-Centeredness Reflected in Interpersonal Relationship: A Pragmatic Analysis of SZA “SOS” Album”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 25 June 2026

The researcher



Sama Ruby Kamila

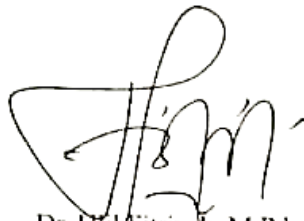
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MOTTO

“The show must go on”

DEDICATION

This thesis is dedicated to my parents, my father and Alm. mother, who always supported their children in everything that did not hurt others. It is also dedicated to my friends who always accompanied, helped, and supported me in any situation.

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First of all, I would like to express my gratitude to Allah SWWT for all the blessings and gifts He has given me so that I can successfully complete this thesis entitled “Insecurities and Self-Centeredness Reflected in Interpersonal Relationships: A Pragmatic Analysis of SZA's ‘SOS’ Album” May prayers and greetings always be upon the Prophet Muhammad SAW, who has led his people to the path of knowledge.

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I realize that this thesis is far from perfect. Therefore, constructive criticism and suggestions are highly appreciated in order to improve this work. I hope this thesis will be useful to readers and can be used as a reference for future research.

Malang

The Researcher

ABSTRACT

Kamila, Sania Ruby (2026) *Insecurities and Self-Centeredness Reflected in Interpersonal Relationship: A Pragmatic Analysis of SZA "SOS" Album*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Ulil Fitriyah, M.Pd, M.Ed.

Keywords: Presupposition, Implicature, Insecurity, Self-Centeredness, SZA "SOS" Album,

This study examines representations of insecurity and self-centeredness in interpersonal relationships found in SZA's album SOS through a pragmatic analysis of the lyrics of selected songs. The primary focus of this study is to identify the implied meanings in the lyrics using Yule (1996) Presupposition Theory and Grice (1975) Theory of Implicature. This study employs a qualitative method, using data consisting of lyrics from six songs selected based on their relevance to the research topic. The results of the analysis indicate that various types of presuppositions—namely, existential, factual, lexical, structural, non-factual, and counterfactual—as well as conversational and conventional implicatures are used to depict the complexity of emotions in interpersonal relationships. Factual presuppositions are the most dominant type, indicating that SZA often presents her emotions as facts. Counterfactual presuppositions depict both regret and the conflict between the desire to be loved and the fear of being unworthy of love. Furthermore, existential presuppositions indicate emotional dependence and insecurity resulting from comparisons with others, while lexical presuppositions describe emotional wounds and experiences that repeatedly occurred in the past. These existential and lexical presuppositions indicate that the egoism found in the lyrics is not a form of arrogance, but rather a reflection of the need for recognition and self-confidence. Structural presuppositions are used to strengthen emotions and explain the dynamics of complex relationships, while non-factual presuppositions highlight emotional wounds and relationship issues that are expressed more clearly. In implicature analysis, conversational implicatures are the most dominant type and indicate emotional instability and inner conflict, such as doubt, anxiety, unspoken desires, and the need for validation. Meanwhile, conventional implicatures reveal forms of self-defense, resistance to social pressure, and efforts to gain self-control. The findings of this study indicate that the language of song lyrics serves as a means of social reflection, conveying complex emotions and implied meanings related to insecurity and self-centeredness. This study contributes to the field of pragmatics, particularly in the analysis of song lyrics, and provides a deeper understanding of the emotional dynamics in interpersonal relationships as represented in contemporary music.

ABSTRAK

Kamila, Sania Ruby (2026) *Insecurities and Self-Centeredness Reflected in Interpersonal Relationship: A Pragmatic Analysis of SZA "SOS" Album*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Ulil Fitriyah, M.Pd, M.Ed.

Keywords: Presupposisi, Implikatur, rasa rendah diri, Egoisme, SZA "SOS" Album,

Penelitian ini mengkaji representasi ketidakamanan (*insecurity*) dan egoisme dalam hubungan interpersonal yang terdapat dalam album *SOS* karya SZA melalui analisis pragmatik terhadap lirik lagu-lagu terpilih. Fokus utama penelitian ini adalah mengidentifikasi makna tersirat dalam lirik menggunakan Teori Presupposisi Yule (1996) dan Teori Implikatur Grice (1975). Penelitian ini menggunakan metode kualitatif dengan data berupa lirik dari enam lagu yang dipilih berdasarkan relevansinya terhadap topik penelitian. Hasil analisis menunjukkan bahwa berbagai jenis presupposisi, yaitu eksistensial, faktual, leksikal, struktural, nonfaktual, dan kontrafaktual, serta implikatur percakapan dan implikatur konvensional digunakan untuk menggambarkan kompleksitas emosi dalam hubungan interpersonal. Presupposisi faktual menjadi jenis yang paling dominan, yang menunjukkan bahwa SZA sering menampilkan emosinya sebagai kenyataan atau kebenaran. Presupposisi kontrafaktual menggambarkan penyesalan serta pertentangan antara keinginan untuk dicintai dan ketakutan merasa tidak layak dicintai. Selain itu, presupposisi eksistensial menunjukkan ketergantungan emosional dan rasa tidak aman akibat perbandingan dengan orang lain, sedangkan presupposisi leksikal menggambarkan luka emosional dan pengalaman yang berulang di masa lalu. Presupposisi eksistensial dan presupposisi leksikal tersebut menunjukkan bahwa egoisme yang muncul dalam lirik bukan merupakan bentuk arogansi, melainkan cerminan kebutuhan akan pengakuan dan kepercayaan diri. Presupposisi struktural digunakan untuk memperkuat emosi dan menjelaskan dinamika hubungan yang kompleks, sementara presupposisi nonfaktual menyoroti luka batin dan permasalahan hubungan yang diungkapkan secara lebih jelas. Dalam analisis implikatur, implikatur konversasional menjadi jenis yang paling dominan dan menunjukkan adanya ketidakstabilan emosi serta konflik batin, seperti keraguan, kecemasan, keinginan yang tidak diungkapkan secara langsung, dan kebutuhan untuk mendapatkan validasi. Sementara itu, implikatur konvensional mengungkapkan bentuk pembelaan diri, perlawanan terhadap tekanan sosial, dan upaya untuk memperoleh kendali atas diri sendiri. Temuan penelitian ini menunjukkan bahwa bahasa dalam lirik lagu berfungsi sebagai sarana refleksi sosial yang mampu menyampaikan emosi kompleks dan makna tersirat terkait ketidakamanan dan egoisme. Penelitian ini berkontribusi pada kajian pragmatik, khususnya dalam analisis lirik lagu, serta memberikan pemahaman yang lebih mendalam mengenai dinamika emosional dalam hubungan interpersonal yang direpresentasikan dalam musik kontemporer.

البحث مستخل

كاميلا، ساتيا روبي (2026) انعكاس عدم الأمان والأنانية في العلاقات: تحليل براغماتي لألبوم "SZA" SOS. أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم مالانج الإسلامية الحكومية. المشرف: أوليل فيترياه، ماجستير في التربية، ماجستير في التعليم.

الكلمات الدالة: الافتراض المسبق، الإيحاء الحوارية، انعدام الأمن، الأنانية، ألبوم. "SZA" SOS

تتناول هذه الدراسة تمثيل مشاعر انعدام الأمان (Insecurity) والأنانية في العلاقات الشخصية كما تتجلى في ألبوم SOS للفنانة SZA، من خلال تحليل تداولي لكلمات الأغاني المختارة. وتركز الدراسة بشكل رئيسي على تحديد المعاني الضمنية في كلمات الأغاني باستخدام نظرية الافتراض المسبق (Presupposition) لـ Yule ونظرية الاستلزام الحوارية (Implicature) لـ Grice. وتعتمد الدراسة المنهج الكيفي، حيث تمثلت البيانات في كلمات ست أغنيات تم اختيارها بناءً على صلتها بموضوع البحث. وأظهرت نتائج التحليل أن أنواعاً مختلفة من الافتراض المسبق، وهي الوجودي، والواقعي، والمعجمي، والبنوي، وغير الواقعي، والمضاد للواقع، إلى جانب الاستلزام الحوارية والاستلزام التقليدي، استُخدمت لتصوير التعقيد العاطفي في العلاقات الشخصية. وقد كان الافتراض المسبق الواقعي هو النوع الأكثر هيمنة، مما يدل على أن SZA غالباً ما تعرض مشاعرها بوصفها حقيقة أو واقعاً. أما الافتراض المسبق المضاد للواقع فيعكس مشاعر الندم والتناقض بين الرغبة في أن تكون محبوباً والخوف من عدم استحقاق الحب. كما يشير الافتراض المسبق الوجودي إلى الاعتماد العاطفي والشعور بعدم الأمان الناتج عن مقارنة الذات بالآخرين، في حين يصور الافتراض المسبق المعجمي الجروح العاطفية والتجارب المتكررة في الماضي. وتُظهر هذه الأنواع من الافتراض المسبق أن الأنانية التي تظهر في كلمات الأغاني ليست شكلاً من أشكال الغرور، بل هي انعكاس للحاجة إلى التقدير والثقة بالنفس. ويُستخدم الافتراض المسبق البنوي لتعزيز المشاعر وشرح ديناميكيات العلاقات المعقدة، بينما يسلط الافتراض المسبق غير الواقعي الضوء على الجراح النفسية ومشكلات العلاقات التي يتم التعبير عنها بصورة أكثر وضوحاً. وفي تحليل الاستلزام، كان الاستلزام الحوارية هو النوع الأكثر شيوعاً، حيث كشف عن وجود اضطراب عاطفي وصراعات داخلية، مثل الشك والقلق والرغبات غير المصرح بها والحاجة إلى الحصول على التقدير والتأكيد من الآخرين. أما الاستلزام التقليدي فيعبر عن مظاهر الدفاع عن النفس ومقاومة الضغوط الاجتماعية والسعي إلى تحقيق السيطرة على الذات. وتشير نتائج هذه الدراسة إلى أن اللغة المستخدمة في كلمات الأغاني تؤدي وظيفة الانعكاس الاجتماعي، إذ تنقل مشاعر معقدة ومعاني ضمنية مرتبطة بانعدام الأمان والأنانية. وتسهم هذه الدراسة في مجال التداولية، ولا سيما في تحليل كلمات الأغاني، كما تقدم فهماً أعمق للديناميكيات العاطفية في العلاقات الشخصية كما يتم تمثيلها في الموسيقى المعاصرة.

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CHAPTER I

INTRODUCTION

A. Background of The Study

Music has long been an essential art form in human life. Since prehistoric times, music has served as a simple method of communication through sounds produced by traditional instruments and the human voice. Over time, music has come to function as a medium for conveying messages, reinforcing cultural identity, and reflecting the state of a society. Globally, music can also serve as an expression of a society's or group's identity (Odetade, 2023). Furthermore, music can convey human emotions, such as joy, sadness, or hope.

Insecurities and self-centeredness can affect a relationship, especially an interpersonal relationship. Insecurity affects how a person understands relationships, seen in how a person suppresses or ruminates when searching for and forming meaning, as well as the emergence of bias when perceiving, explaining, or remembering something (Overall et al., 2015). On the other hand, self-centeredness is a condition where a person focuses too much on himself, and often ignores others. Self-centeredness tends to be seen as an attitude that damages social relationships (Agustri1 et al., 2024). this is also what makes an imbalance in interpersonal communication and interaction. When insecurities and self-centeredness appear together in a relationship, the impact will be complex.

Solana Imani Rowe, or known as SZA, is a black American singer-songwriter who was born on November 8, 1989, in St. Louis, Missouri, United States of America. Solana Imani Rowe was born and raised by Audrey Rowe and Abdul-Alim Mubarak-Rowe and lives in Maplewood, New Jersey, in the orthodox Muslim tradition (Lake, 2026). SZA is a stage name where S means savior or sovereign, Z for Zig-Zag, and A for Allah (McLaren, 2024). SZA wore a hijab during elementary and early middle school. However, after the September 11 incident, during elementary school, she stopped wearing the hijab because of her fear of Islamophobic bullying. During high school, SZA joined the gymnastics, cheerleading, and dance teams at her school. At that time, SZA had a bad experience because of the bullying that was done to her (Brown, 2018).

She neglected a degree in marine biology, then changed her life direction, tried music, and, starting in 2012, released her Debut EPs, titled *See.SZA.Run* in 2012 (Ugwu, 2013). In her career, SZA experienced anxiety and stress until she met a life coach. However, for her the most effective therapy is to stay in her studio and write songs. Despite so many concerts, SZA still worries about fans' high expectations and is afraid of making mistakes on stage (Hebert, 2023). As her name grows, SZA also feels pressured by fans' high expectations for her next album. As of 2026, SZA has released a wide range of works, including 1 live album, 3 EPs, and 2 studio albums. One of her studio albums is titled *SOS*.

SZA's SOS album is a musical work that explores complex themes, including insecurities and self-centeredness in relationships. The album "SOS" is the second by R&B singer SZA. SZA herself is a singer, songwriter, and musician who is widely known for her varied and unique musical styles (Nugraheny & Yuwita, 2023). SZA's second album SOS is one that portrays complex topics, such as insecurities and self-centeredness in interpersonal relationships. In this album, SZA shows much of her emotional journey, from the pain of betrayal to reflections on love and on the desire to understand oneself and others. The album moreover investigates different emotional topics, including love, loss, insecurity, and the look for self-identity in the midst of complicated relationship elements.

In this study, pragmatic analysis, especially presupposition and implicature, is used to get the implied meaning in the song in the album "SOS". Presupposition itself is a theory about a reference (Jadow, 2024). Presupposition refers to assumptions or information that is considered true by speakers and listeners before a conversation occurs. Presupposition is usually not explicitly stated in a sentence, but with presupposition, a statement can be understood correctly. Implicature is a theory that focuses on how speakers and listeners communicate implicitly beyond the literal meaning (Hidayah, 2021). This theory is based on the assumption in a conversation that is not always based on what is said directly, but also depends on what is intended by the speaker that is understood by the listener. Both are very relevant to a research on the meaning implied in a song.

To strengthen the results of Grice's theory (1975), the relevance theory from Wilson & Sperber (2004) is used. In Relevance theory (Wilson & Sperber 2004), the relevance of an expression is determined by two main factors, namely the more new information that is in line with information that already exists in the listener's knowledge, the higher the relevance. The use of this theory is because this theory was inspired by Implicature theory by Grice (1975) and developed from his ideas. In addition, this theory provides additional understanding of how implicit meaning is taken based on expectations of relevance, thus supporting the concept of Implicature by Grice (1975). Thus, relevance theory does not replace but strengthens and expands the theory of implicature by Grice (1975).

Several studies have examined SZA's songs from different linguistic perspectives. (Wulandari et al., 2023) examined phonological elision in the songs "Open Arms", "I Hate You", and "Good Days" from the SOS album. The results of this study show that elision is influenced by weak vowels, close consonants, the influence of African American English, and the need to simplify pronunciation when singing. Then, (Nugraheny & Yuwita, 2023) analyzed conceptual metaphors in several SZA songs. The research found that SZA uses metaphors to express creativity, emotions, and convey the meaning in the lyrics. These two studies show that SZA's songs have been widely studied from phonological and semantic aspects, but pragmatic studies that focus on presupposition and implicature are still limited.

Another study was conducted by Menza & Hariyanto (2024) using SZA's song "Good Days" with a semiotic theory that focuses on denotative and connotative meanings. This study concluded that the song "Good Days" can be used as a motivational medium that encourages listeners to draw strength from themselves and find happiness within. However, this study only used one song, so the scope of exploration was considered limited. Research by Siadari et al. (2023) also used one of SZA's songs titled "Kill Bill." This study focuses on the aspects of repetition, synonymy, and hyponymy. This study confirms that lexical cohesion serves to emphasize meaning, reinforce the message, and help listeners understand the main ideas in the song. However, this study only focuses on lexical cohesion and does not discuss the pragmatic aspects.

Research using implicature and presupposition theory can be found in the study conducted by Hidayat et al. (2025). This study uses implicature and presupposition theory by analyzing the song "Fever" by Adam Lambert, showing that conversational implicature is the most dominant type of implicature that appears, producing implicit meanings related to the singer's emotions, relationships, and personal expressions. However, this study only uses one song, so the findings of the analysis tend to be narrow. The scope for exploring general meaning is very narrow, making it impossible to explore meaning in greater depth.

Several studies have used presupposition theory, including those by Simanjuntak et al. (2025) and Sagala et al. (2025). The study by

Simanjuntak et al. (2025) analyzed several songs from Hendry Moodie's album. This study shows that presuppositions play a role in building assumptions that listeners consider to be true, especially in describing feelings of loss, hope, and emotional conflict. However, the study has not explored broader themes in a single album, so there is still room to develop the analysis. Next is the research by Sagala et al. (2025), which analyzes the types of presuppositions in the dialogue of the film *Barbie* (2023). The results of this study show that presuppositions in film dialogue serve to construct implicit meaning, develop characters, and convey social and cultural messages indirectly. This study only uses a single theory, thus limiting the analysis to the classification of types of presuppositions.

Research on implicature have been previously studied with various object. Hidayah (2021)do research using implicature to find out implicature found in various selected english lyrics from various english song and the listener's responses of the songs. This research takes data from songs that match the criteria wanted by the researcher. This makes this research lacking in depth. Yunos & Francis (2023) examined Taylor Swift's album entitled "Folklore". The research was in the form of searching for implicature and classifying it into several types. This research only classifies existing implicatures so that there is a lack of in-depth research.

Although there are some studies that use the same object, they focus on certain linguistic aspects such as phonology, metaphor, figurative language, and the use of slang. However, no one has specifically highlighted

the theme of insecurities and self-centeredness in the context of relationships. Research on implicature in literary works, such as those conducted by (Sarwat et al., 2024). This study analyzes the poem *The Good Morrow* using implicature theory. It finds that the meaning of the poem is not only found in its literal structure, but also in the implicatures that aid the reader's interpretation of the themes of love, union, and spiritual change. However, this study focuses on only one poem, so the scope of analysis and findings is relatively limited. It shows the potential of implicit meaning analysis, but research on insecurities and self-centeredness in song lyrics using this theory is still very minimal.

Many people have conducted research using relevance theory. Some of them are Qadafi and Wahyudi (2014) who conducted a study to find out how cigarette advertisements in Indonesia promote cigarettes without explicitly showing them, considering the complexity and limitations surrounding the advertisements. The results of this study showed that cigarette advertisements use subtle language to disguise smokers. Further research by Achmad et al. (2025) on the analysis of pragmatic elements in the film *Star Wars Original Trilogy* (Episodes IV-VI). The research data were in the form of dialogue transcripts and supporting visual elements. This study showed that the film uses relevance theory to reveal implicit meanings. In addition, short and contextual communication, as well as the support of multimodal elements, help strengthen the effectiveness of the story and audience engagement. Then, research by Tang and Zhang (2017)

who examined humor in the American TV series entitled *2 Broke Girls*. The research data were taken from humorous dialogues from conversations between religious figures. This study showed that the effect of humor in the series produces ambiguity, hyperbole, irony, and double interpretations.

Based on a review of previous research, the use of the combined theory of presupposition and implicature in analyzing song lyrics is still relatively rare. Most studies tend to use one of the two theories separately, so the result of analysis often does not touch on more complex relationships in the implied meaning of a lyric. The combination of presupposition and implicature, in this study is important because it can produce more systematic and objective findings, not just subjective interpretations. This research can examine how the concepts of insecurities and self-centeredness in song lyrics are interconnected and form a more complex meaning in the emotional dynamics expressed by the singer or songwriter.

Thus, this research purposes to highlight how lyrical language is used as a means of social reflection. Beside, this stusi also , The research will reveal the way lyrics convey the complexity of emotions as well as implied meanings relating to insecurities and self-centeredness. This research aims to identify the insecurities and self-centeredness that will show the contradiction and connection in the context of interpersonal relationships. This research is expected to contribute to the study of pragmatics study, as well as enrich the understanding of emotional dynamics in interpersonal relationships reflected in contemporary musical works.

B. Research Questions

Based on what has been explained before, this research will examine several things, which are:

1. What presupposition of self-centeredness and insecurities are reflected in SZA “SOS” album?
2. What implicature of self-centeredness and insecurities are reflected in SZA “SOS” album?
3. How do the representation of presupposition and implicature in “SOS” song lyrics create an image of insecurity and self-centeredness in relationships?

C. Significance of The Study

Practically, this study contributes to the study of pragmatics in music analysis, especially related to the concept of presupposition and implicature in the theme of insecurities and self-centeredness in relationships. This study uses the theory of presupposition by Yule (1996) and implicature by Grice (1975) in revealing a new perspective in understanding the complex dynamics in an interpersonal relationship depicted in song lyrics. The results of this study are also expected to help the audience in understanding the emotional issues that often arise in a relationship. This provides a reflection on how insecurities and self-centeredness can impact interpersonal relationships.

D. Scope and Limitation

This research discusses pragmatic analysis, especially presupposition and implicature of a music album by SZA entitled "SOS". Researchers focus on presupposition and implicature which explains insecurities and self-centeredness, then analyze it. The limitation of this study is, due to the artistic and subjective nature of song lyrics, interpretations may vary, as they are inherently influenced by individual perspectives. While grounded in pragmatic theory, the analysis remains interpretive, meaning different researchers might draw alternative meanings from the lyrics.

E. Definition of Key Terms

The researcher outline some of keywords in this study, there are

1. A presupposition is something the speaker assumes about what is being said. This is usually expressed implicitly by the speaker and can be important in the utterance since it can help to understand the meaning the speaker is trying to inform.
2. Implicature theory is a theory about implicit meaning. This theory focuses on the way people communicate information that is implicitly expressed in sentences (Yunos and Francis, 2023). However, this can be understood through context, shared assumptions, and interpretations in conversation.
3. Self-centeredness refers to an excessive preoccupation with oneself, specifically one's own appearance, thoughts, feelings and

achievements. It often manifests as an unhealthy level of narcissism or vanity, where one constantly seeks validation, admiration or attention from others.

4. Insecure generally refers to a lack of confidence or belief in oneself, which often leads to feelings of anxiety, doubt or vulnerability. It can manifest in various aspects of life, such as personal relationships, work, or self-image, and is often associated with fear of rejection, failure, or not being good enough.

CHAPTER II

REVIEW OF RELATED LITERATURE

This section consists of pragmatic, presupposition theory, implicature theory, insecurities and self-centeredness, and SZA “SOS” album. This chapter provides further insight into the analysis to be conducted.

A. Pragmatic

Pragmatic theory is one of the main branches in the study of linguistics that focuses on how meaning is conveyed through the use of language in a particular context. Pragmatic is the study of “hidden” meaning, or how we can take meaning from what is not actually written or spoken. Pragmatic explores how speakers and listeners make sense of meanings that are not always explicit, taking the situational aspects into the background. Pragmatic makes it possible to understand complex modes of communication, including how someone can convey a message or emotion indirectly, yet the other person still understands.

B. Presupposition

Presupposition is a concept in pragmatics that refers to assumptions or information that is considered true by speakers and listeners before an utterance is delivered (Juma', 2023). The pragmatics of presupposition is the necessary integration for an utterance to be received appropriately. In the context of communication, presuppositions appear as a basis for shared understanding that allows a conversation to take place smoothly, because

both sides assume that the basic information is already known and does not need to be explained again. Yule (1996) states that there are six types of presupposition based on the use of words, phrases, and structures in sentences.

1. Existential presupposition is a presupposition that explains an entity in a sentence. This existential presupposition is present when a sentence mentions that something exists even though it is not explicitly stated. Example:

“The cat on campus often follows me.”

The cat in this sentence is an existential presupposition, and it can be inferred that there is a cat on campus.

2. Factive presupposition is a presupposition that explains that a sentence is a fact, supported by a verb. The listener will gain accurate information with the help of the verb, even though it is not explicitly stated. Example:

“I regret saying that.”

“Regret” in this sentence is a factive presupposition, and it can be concluded that I did say it, and I regret it.

3. Lexical presupposition is a presupposition that assumes that an event has occurred in the past. Example:

“My father has quit smoking.”

“Quit” here is a lexical presupposition, and explains that my father used to be a smoker.

4. Structural presupposition is a presupposition that occurs when the presupposition appears from the structure of the sentence, not from specific words. Sentences containing structural presupposition usually automatically assume certain information to be true. Example:

“It was Sarah who broke the chair”

This sentence focuses on the perpetrator, but assumes that the chair is indeed broken.

5. Non-factual presupposition occurs when the presupposition is marked by the use of a verb that is not guaranteed to be true. The information contained in this presupposition is not necessarily true, and the speaker does not commit to its truth. Example:

“I pretend to forget her.”

‘Pretend’ explains that the speaker has not actually forgotten “her.”

6. Counter-factual presupposition is a type of presupposition that arises from a hypothesis that contradicts what actually happened. Example:

“If I had come sooner, maybe he would still be alive.”

From the above sentence, it can be concluded that “I” arrived late, and “he” is no longer alive.

C. Implicature

H.P. Grice's theory of implicature is a part of pragmatic studies that focuses on how speakers and listeners communicate implicitly beyond the literal meaning of words (Hidayah, 2021). Implicature refers to what is implemented behind the literal meaning of an expression. This theory is based on the assumption that communication does not always depend only on what is said directly, but also on what the speaker implies and is understood by the listener.

Grice (1975) developed his theory based on the cooperative principle which states that conversation participants will cooperate in conveying information in a relevant and understandable way. Grice (1975) divides implicature into two main types, namely conversational implicature and conventional implicature.

1. Conversational implicature

Conversational implicature is the meaning conveyed implicitly through the context of the conversation and is influenced by the cooperative principle and Grice's (1975) four maxims. This type of implicature does not depend on specific words or structures, but rather on the context in which the conversation takes place.

Conversational implicature is divided into two:

1) Particularized Conversational Implicature

This implicature can only be understood if the listener knows the specific context of the conversation.

Example:

A and B are talking at an event

A: "Has C come to this event yet?"

B: "There's a green motorcycle outside."

In the conversation, B shows particularized conversational implicature. B does not answer directly, but the green motorcycle can implement that C has come, assuming that C has a green motorcycle. Thus, this implicature can be understood only if A and B know that C has a green motorcycle.

2) Generalized Conversational Implicature

This implicature can be understood without the need for a specific context because the additional meaning is already implied in the expression itself. For example, there is the sentence "all students passed the exam". The sentence implies that all students passed the exam. This implicature appears even without a specific context.

2. Conventional implicature

Conventional implicature is the implicit meaning attached to certain words or phrases, which conventionally already provide

additional meaning regardless of the context of the conversation.

For example, in the sentence “you said you were on a diet, but you ate 2 plates of rice”. The use of “but” carries the meaning that people on a diet usually take care of the quantity of rice consumed, and yet it does not apply in this case.

D. Insecurities and self-centeredness

Insecurities are feelings of lack of confidence or unsure of oneself that often cause a person to feel unsure in their actions or thoughts. The feeling of rejection, unloved, have no affection, being isolated, having the feeling of anxiety, over thinker is the characteristics of insecurities (Miglani, 2021). Insecurities are a form of internalized fear, where a person doubts their own worth or abilities. Insecurities can come from unpleasant past experiences, which then form negative self-image mindsets.

These insecurities affect the way a person relates to others and their environment. Someone who is insecure tends to be more irritable and sensitive to criticism, as any criticism can be perceived as a threat to their fragile self-esteem. Insecurities can lead to social anxiety disorder, where a person feels overly anxious in social situations. They also often feel that they are not good enough, resulting in feelings of inferiority.

Self-centeredness is when a person focuses excessively on themselves, often ignoring the needs and feelings of others. In this context, individuals feel that they are the center of all attention, whether in terms of

achievements, appearance, or personal feelings. This phenomenon often arises due to self-dissatisfaction or the need for external validation.

When someone is obsessed with themselves, they may get caught up in constant negative thoughts about themselves, even in things that seem trivial. For example, they could be obsessed with their physical appearance, career achievements, or social status. At this level, self-centeredness not only disrupts their view of the outside world, but also prevents them from developing emotionally and socially, as they are more concerned with other people's perceptions of them than with healthy relationships.

E. SOS album by SZA

SZA's SOS album is a musical work that depicts various complex themes, including insecurities and self-centeredness in a relationship. The album "SOS" is the second album from RnB singer SZA. The song, which was successfully released on December 9, 2022, is the second work of SZA after her successful debut with her album named "CTRL".

SZA's 23-track album "SOS" was SZA's first album to make it to the top of the Billboard 200 chart, breaking the record for the biggest streaming week for an R&B album in the United States on the Billboard chart. It also stayed at the top of the chart for ten weeks, making it the longest-running number one Female album of the decade.

F. Relevance theory

The relevance theory, proposed by Wilson and Sperber (2004), is a theory that explains how meaning in communication is understood by

listeners. Wilson and Sperber (2004) explain that communication is not simply a process of encoding and decoding messages, but a process in which listeners interpret the speaker's intent based on the clues given. The main principle of this theory is the expectation of relevance, namely the assumption that each utterance carries information that is important enough to be easily understood (Wilson & Sperber, 2004). In other words, listeners will choose the interpretation that provides the greatest benefit with the easiest processing. In contrast to Grice's theory, which focuses on cooperative principles, relevance theory emphasizes that human communication is based on one main principle, namely the principle of relevance (Wilson & Sperber, 2004). This means that listeners will try to interpret speech by finding the most relevant meaning with minimal effort.

CHAPTER III

RESEARCH METHOD

This chapter contains the methodology used by researchers to identify and analyze data, which includes research design, research instrument, data and data sources, data collection, and data analysis.

A. Research Design

The research method used in this study is qualitative. This method focuses on building explanations on social phenomena such as insecurities and self-centeredness in a relationship in singer SZA's "SOS" music album. Descriptive analysis is used to uncover and explain the meaning of the lyrics in the SOS album, using presupposition theory by Yule (1996) and implicature theory by Grice (1975). The pragmatic meaning in the lyrics is analyzed with presupposition then analyze it with implicature.

Qualitative research was chosen because it focuses on interpreting and understanding the meaning of a statement, rather than calculating numerical data. Qualitative research focuses on text or image data and often uses multiple phases in data analysis (Creswell, 2014).

B. Data and Data Source

The data used in this study are selected song lyrics in SZA's album SOS that express insecurities and self-centeredness in relationships. The primary data includes specific lines that illustrate these emotions, focusing on how the lyrics use language to imply hidden assumptions (presupposition) and indirect meanings (implicature). Each selected lyric

serves as a pragmatic unit, allowing for a deep analysis using presupposition theory and implicature theory. Data sources were taken from digital versions of album lyrics, sourced from credible music platforms and lyric databases, to ensure accuracy and consistency.

C. Research Instrument

Research instrument is something that is used in measuring, observing, or recording data (Creswell, 2009). In a qualitative study, the research instrument is the researcher. In this study, the researcher acts as the primary research instrument. The researcher is an instrument in planning, obtaining, collecting, and analyzing data. In addition, the researcher is also the only instrument in this study because the researcher's task is to find data and analyze the lyrics of the SOS album with Yule's presupposition theory and Grice's implicature theory to get more information about the data to be analyzed.

D. Data Collection

Data collection in this study was carried out by collecting and analyzing lyrics from SZA's SOS album. The data collection process began by identifying songs that contained self-centeredness in relationships, then the results were used as the main sample. The lyrics of the selected songs were taken from digital music platforms and credible lyric data sources to ensure accuracy and consistency.

Furthermore, the lyrics were analyzed using theory of Yule (1996) presupposition and H.P. Grice (1975) implicature to identify elements that

contain hidden assumptions and implicit meanings related to insecurities and self-centeredness. The data that has been collected will be analyzed in depth to explore the deeper meaning of how insecurities and self-centeredness are presented in lyrics.

E. Data Analysis

Data analysis in this study was conducted using a pragmatic approach, which are presupposition and implicature to identify and understand the representation of insecurities and self-centeredness in relationship through the lyrics in SZA's SOS album. The analysis process began by reading carefully and deeply the lyrics that had been selected, then marking the parts that showed the presence of presupposition and implicature. Presupposition is used to look for explicit or implicit assumptions in the lyrics that have been selected. Through presupposition research, this study reveals the hidden assumptions, which are behind the lyrics, reflecting the emotional conditions of insecurities and self-centeredness. Then, analyze it with implicature theory. It explores the hidden meaning behind the words used by SZA in explaining insecurities and self-centeredness. The results of this data analysis are then conclude which part is more dominant than the other between insecurities and self-centeredness.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter explains the results of the data analysis. In addition, an in-depth discussion is provided regarding the presuppositions and implications of the data found. This section presents an interpretation of the data so that it can contribute to the development of science and practice.

A. Findings

An analysis of SZA's album SOS shows that there are a total of 108 lines containing self-centeredness elements in 6 songs. All of these lines are expressed explicitly and implicitly through sentence structure, word choice, and the use of emotion in the lyrics.

The next subchapter will describe how presupposition and implicature are used in these songs, focusing on the linguistic forms used to imply assumptions and manage information.

1. Presupposition

The first analysis was conducted by searching for lyrics from several SZA songs that have a self-centered and insecurities context. The lyrics were then analyzed using Yule's presuppositions theory (1996). It was found that several songs from SZA's album SOS contain all types of presuppositions. The most frequently used presuppositions are factive presuppositions, followed by counter-factual presuppositions, existential presuppositions, lexical presuppositions, structural presuppositions, and non-factual presuppositions. This analysis was conducted to

find out what assumptions could be drawn from lyrics containing elements of self-centeredness.

a. Factive presupposition

Factive presupposition, which is an assumption that the speaker considers to be true. This allows the speaker to convey emotions that they consider to be true. Factive presupposition usage are 60 lines out of 108 in the SOS album, reflects that the speaker needs to have their emotions validated by others. Compared to other types, factive has greater pragmatic power because it implies that the information conveyed is a truth.

This presupposition also shows that the speaker is not simply telling a story, but also solidifying his emotional narrative as a reality that must be accepted by the listener, therefore confirming the impression that the relationship she experienced was not only complicated, but also had a real impact on her.

In the first song, titled Too Late, a factive presupposition can be found in:

1. 7 *I done go alone and get it how I want it*

1. 8 *Had to be alone to out figure how I should be loved*

This line describes the insecurity that arises from experiences of rejection or not being loved in the way one expects. The speaker states that she must be alone to understand how she should be loved, and it can be inferred that she previously felt she was not worthy enough or did not understand her value in a relationship.

This line marks a factual event that has occurred (isolation and self-reflection), and also serves as a reaffirmation of the emotional truth that the speaker once felt unworthy of being loved or loving. The use of the phrase “figure out” triggers a factual presupposition. The use of "figure out" indicates the fact that the speaker once experienced confusion about herself. “Alone” indicates psychological isolation. This is a step towards the speaker's recovery. Overall, this verse shows that the speaker does not blame others, but focuses on understanding and setting emotional boundaries for themselves.

The next song is titled Ghost in The Machine. It contains several examples of factive presupposition, one of which is:

- 2. 3 *I give a fuck, I just wanna fuck, eat, sleep, love, happy*
- 2. 4 *Can you make me happy? Can you keep me happy?*
- 2. 5 *Can you distract me from all the disaster?*

This sentence presupposes that the speaker is unhappy, is experiencing problems (chaos, mental or physical breakdown), and also confirms that the speaker has a desire for basic needs. The speaker admits that she is struggling to find meaning in happiness and peace. The speaker indirectly shows emotional dependence on the addressee to fill the emptiness within themselves. Insecurity arises through an inability to regulate their emotions and through a desire to be seen, loved, and noticed in order to feel “alive.”

The factive form appears explicitly through the use of words such as fuck, eat, sleep, love. The use of these words shows that the speaker is seeking fulfillment for their inner emptiness. The word “disaster” also helps the speaker to reinforce the connotation that they are emotionally unstable. These three lines create the meaning that the speaker is very fragile. The speaker does not even hide their desire to be helped in fulfilling their basic needs.

In the third song titled Special, one of the factive presuppositions is found in 3.6 “Hate how you look at her 'cause you never saw me”. This expression is considered a fact that has already happened. Therefore, the presupposition that arises is that the addressee does indeed look at other women, and the speaker hates it. This line expresses feelings of being unappreciated and ignored. The expression shows disappointment at never being noticed in the same way that the addressee looks at other women. This makes the speaker feel hurt and sad because she is not given enough attention. So, this expression is not about jealousy, but also about insecurity and the desire to be recognized.

The verb “hate” also assumes that the expression that follows it is considered true. The words “look” and “saw” indicate a desire to be noticed and acknowledged. The object being seen does exist and is the center of attention. “Look” implies that the action was

purposeful, while “saw” here only indicates a lack of acknowledgment on the part of the speaker.

The song *Smoking on My Ex Pack* contains several factive presuppositions, one of which is 4.4 “I need my credit, n- hate that”. This expression gives rise to the assumption that it is true that he deserves ‘credit’ (recognition and appreciation). “n- hate that” gives rise to the assumption that the speaker asking for credit makes other people hate the speaker. Because people hate the speaker, this shows that the speaker has not yet received recognition. This could be a sign that the speaker feels underappreciated or ignored. The speaker feels that she is great and deserves appreciation, but she also feels uncomfortable because of other people's negative responses. So, even though the sentence sounds firm and confident, behind it lies a feeling of inferiority that seeks self-validation through recognition from others.

“Hate” is a transitive verb that indicates that the speaker is indeed hated. “Hate” expresses rejection, but “need” expresses that the speaker wants and demands something that has not been fulfilled. Both words create a structure that emphasizes the speaker's emotions, that she feels entitled, but is also rejected. “Credit” in this context refers to recognition, appreciation, and reward for the speaker's contributions. This indicates that the

speaker feels she has done something worthy of appreciation, but has not received it.

In the song Snooze, there are several lines that contain factive presupposition, including:

5. 3 *I'll touch that fire for you*

5. 4 *I do that three, four times again, I testify for you*

5. 5 *I told that lie, I'd kill that bitch*

5. 6 *I do what all of them around you scared to do, I'm not*

This stanza shows extreme sacrifice and loyalty. The use of “fire” presupposes that there is a real danger that the speaker will face for his partner. Lines 5.4-5.6 show that the speaker is capable of lying, testifying, and even killing just to keep the addressee from leaving her. Emotionally, the speaker presents herself as someone who does extreme things that are considered sacrifices, even willing to hurt herself or violate norms just for love. This is not love, but a form of self-insecurity, that the speaker needs to prove her worth is better than others through risky extreme actions. The speaker's insecurity is seen in their willingness to take risks for the sake of their partner's validation.

This verse belongs to the category of factive presupposition because of the use of verbs such as “touch,” “testify,” “told (that lie),” and “kill” to describe actions that are assumed to be true. These actions carry legal and moral risks. The choice of words creates an assumption where love is equated with self-sacrifice,

even violence. These verbs portray the speaker as someone who is willing to cross moral boundaries for love.

In the sixth song, *Conceited*, there are several factive presuppositions, one of these is 6.1 “I don't like nobody, I don't feel guilty about it.” This expression presupposes that the speaker has done something that causes guilt (not liking anyone). This expression describes a speaker who insists on emotional independence and extreme self-confidence. This expression can be interpreted as the speaker feeling unacceptable or afraid of rejection. The speaker closes themselves off emotionally and displays indifference. Furthermore, it is also an attempt to reject the guilt that may arise from an inability to form close relationships.

The verb “feel guilty” makes this expression fall under the factive presupposition because semantically it assumes that there is something that can cause guilt, and the action is a fact. In addition, the use of the present simple in this expression implies a situation that actually happened, not just the speaker's emotions. “Don't like” and “don't feel guilty” create a tone that is firm and in control.

b. Counter-factual presupposition

In a pragmatic analysis of SZA's album *SOS*, counter-factual presupposition emerges as a form of emotional expression that assumes conditions that contradict reality. This type of presupposition is often used to express regret, unfulfilled hopes, or

ideal scenarios that fail to be realized. The high frequency of counter-factual presupposition usage, there are 19 lines out of 108, it shows that although not dominant, this presupposition plays an important role in the emotional narrative of the SOS album. Counter-factual presupposition can be a powerful rhetorical tool to reveal inner pain, hidden desires, and the tension between hope and reality. SZA utilizes this structure to show a fragile yet demanding charm.

In the song Too Late, one of these can be found in 1.4 “Is it bad that I want more?”. This sentence implicitly presupposes that the speaker should not want more, or that the speaker's desire contradicts accepted norms, feelings, or situations. By asking this question, the speaker shows doubt about their desire for something better in love and attention. They question whether their desire is wrong, indicating an inner conflict between their personal desires and their fear of being seen as too demanding.

The grammatical structure shows a conflict between what the speaker wants and what is considered socially and emotionally correct. This sentence uses an interrogative not to obtain factual information, but to recall the moral of personal desires. “Is it bad” evaluates “I want more” to show that the speaker's desire is an intrapersonal conflict.

In the second song, the counter-factual presupposition is in the line:

2.17 *Let's talk about A.I., robot got more heart than I*

2. 18 *Robot got future, I don't*

2. 19 *Robot get sleep but I don't power down*

This statement cannot be taken literally. The presupposition arises because this statement compares the speaker to a robot that has feelings, a future, and time to rest. The speaker expresses fear that she has lost her sense of humanity, which she feels she no longer possesses. This shows desperation in social relationships. The speaker feels that technology is more “human” than she is.

The expressions used are comparative and are contextually impossible to be literally true. That is why the verse belongs to the counter-factual presupposition. The three lines use a rhythmic sentence structure, and creates a contrast between the robot and the speaker. All three place the speaker in a position lower than the robot.

In the song Special, counter-factual presupposition appears in:

3. 7 *Like I was an art piece, like I was an ordinary girl*

3. 8 *I wish I was special*

With “I wish I was special,” the speaker indirectly admits that she is not a special person, and that is a bitter reality for her. The previous statement also reinforces this. The speaker is

comparing herself to an “art piece” that is considered beautiful and valuable. The speaker shows that she feels inadequate, not attractive enough, and not as beautiful as others. She hopes to be special, but her heart is convinced that she is not that kind of person.

Grammatically, the structure “I wish + past tense” indicates that the wish is opposite to reality. So, the expression “I wish I was special” means that she does not feel special. This structure expresses a desire that is opposite to reality. All three show that the speaker feels not enough, and compares herself to the standards of many people. With the statement “I wish I was special,” the speaker admits that she does not meet the standards expected by herself.

There is one counter-factual in 5.27: “Ain't a home when you not here.” This sentence contains a sense of loss, because the speaker compares the absence of the addressee with what should have happened (togetherness that provides warmth like home). This line explains the strong dependence on a partner. The speaker feels that they can only be with the person they love. Without the addressee, their world would collapse and lose meaning. Without the love and recognition of the addressee, the speaker does not feel comfortable.

Grammatically, the use of the structure “ain't a home” in relation to “when you not here” shows that the speaker does not feel “at home” because the addressee is not there. “When you not here”

confirms the validity of the main clause, “ain’t home”. “Home” symbolizes a sense of security, love, and self-acceptance. The speaker feels that comfort can exist without love.

c. Existential presupposition

In SZA's album *SOS*, existential presupposition appears when the lyrics imply the existence of certain entities, experiences, or relationships without explicitly stating them. This presupposition reinforces the complex relationship between the “world,” where the existence of a third person, past memories, and emotional dynamics are assumed as facts between the singer and the listener. This presupposition use in 15 lines out of 108, explains SZA's tendency to narrate her relationship experiences in a personal way. When someone feels insecure, they tend to highlight the existence of others as a comparison, a threat, or a validation of themselves.

In the third song, existential presupposition appears in line 3.2, “She never wore any makeup and she owns couture.” This line appears after the speaker expresses her desire to be a woman from the Gucci store (line 3.1). Thus, this line strengthens the image of that woman. She is naturally beautiful even without makeup, and she owns luxury items. This contrasts with the speaker, who feels that she is not as beautiful or as luxurious as that woman. It also shows the speaker's insecurity. She compares herself to a figure she

considers perfect and feels inferior in terms of appearance and status.

The phrase “she owns couture” creates an existential presupposition because it uses the verb “owns,” which automatically implies that “couture” exists and that ‘she’ possesses it. This sentence creates an idealized image for the speaker. “Never wore any makeup” shows the natural beauty of this person and confirms that her beauty is natural.

In the fourth song, existential appears in the following line:

4. 5 *I need the numbers (if I give love to you)*

4. 6 *I need the data, got you talkin' crazy*

This expression shows the presence of “numbers” and “data,” which can be interpreted as recognition, attention, or support from others. These two lines illustrate that the speaker needs proof or validation to feel secure. It is as if love alone is not enough without ‘numbers’ and “data.” Behind this request lies a sense of insecurity and fear of being worthless without recognition..

Existential presupposition arises because of the presence of nouns such as “the numbers” and “the data.” Structurally, the sentence presupposes that something (numbers and data) already exists. ‘Numbers’ and “data” both contain the meaning of recognition, attention, or love that can be counted. The speaker is in a position where she does not believe in concrete evidence. “Need” expresses a dependence on validation.

In the song Snooze, the existential presupposition is found in line 5.11, “Tell the truth, I look better under you.” In this line, “under you” implicitly describes submission and dependence when under the control of the addressee. In this line, the speaker considers that she does not see herself as an independent person, but only as a shadow of another person. In other words, the speaker's existence only has meaning in relation to another person, not as an individual in their own right. This is a subtle form of insecurity wrapped in sensual language, but it reveals an inner wound, that the speaker is not enough as themselves.

The presence of “under you” directly implies the existence of the addressee, which makes this line an existential presupposition. The word ‘under’ requires an object to be understood, namely you. The phrase “tell the truth” leads the addressee to acknowledge that the speaker is under their control is the “truth.”

In the song Conceited, existential presupposition appears in the following verse:

- 6. 9 *I got no reason to depend on you*
- 6. 10 *No reason to make friends, I'm cool, oh*
- 6. 11 *I got no reason to depend on you*
- 6. 12 *No reason to make friends, I'm cool*

This verse describes the theme of extreme independence and rejection of emotional dependence. The speaker presents a strong

image, one that does not need anyone to support them. The presupposition contained shows that the speaker has considered or felt the need to depend on others and form relationships. The rejection of social dependence can be interpreted as a form of self-protection from deeper wounds.

By saying “I got no reason to depend on you,” the speaker implicitly acknowledges that ‘you’ is a person who once existed and was once a subject of dependence for the speaker. The speaker uses “depend”, which requires an object, which is "you". Without "you", this clause is incomplete. These lines reinforce each other in their rejection of dependence. The speaker chooses to reject “dependence” and “friendship.”

d. Lexical presupposition

Lexical presupposition appears to reveal emotional tension and complex relationships. In the context of this album, lexical presupposition is often used to mark painful past experiences, such as ongoing or ended relationships, as well as repetitive behaviors of partners. Lexical presupposition uses in 8 lines out of 108. It is more closely tied to word choice, so its frequency of use depends on the intensity of the narrative and the use of certain verbs. Although not dominant, its presence is still significant in shaping complex emotions and personalities.

An example of lexical presupposition can be found in the Special. Lexical presupposition appears in line 3.9, “I gave all my special away to a loser.” This line appears after the speaker expresses their desire to be special. However, everything special about the speaker has been given to someone who is not worthy. This shows deep regret and low self-esteem. The speaker feels a loss of self-worth because she trusted someone who did not appreciate her. The use of “loser” shows that the speaker feels she has lost out, and that her special qualities have been wasted.

Lexical presupposition arises from the verb “gave away,” which lexically assumes that something was given by the speaker, and that the act of giving has already happened. “All my special” helps “gave away” in showing that the speaker had something of personal value. “Loser” conveys a connotation of inferiority, of being unworthy. This reinforces that the speaker regrets their decision.

In the song Smoking on my Ex Pack, there is a lexical presupposition in line 4.14, “I got your favorite rapper blocked.” This expression assumes that the speaker has access to the rapper, that the speaker and the rapper were once connected, and that the speaker has now decided to end the relationship with the rapper. This line shows the speaker's attempt to protect herself by blocking the addressee's “favorite rapper.” She wants to show her power and

control. The speaker seems to be saying, “I’m the one who has control, not you.” However, the act of “blocking” could also be a way to cover up the speaker's feelings of insecurity, because she does not want to appear weak or still care.

The verb “blocked” is the main trigger in the lexical presupposition in this line. This presupposition arises because the verb carries a meaning that assumes something has happened previously. “Your favorite rapper” indicates that the speaker is looking for someone who is valuable to the addressee.

Sixth song, Conceited, as follows:

6. 2 *I just got my body done, ain't got no guilt about it*

6. 3 *I just heard your opinion, I could've did without it*

This line shows that the speaker has made changes to their body and is listening to other people's opinions about it. The speaker emphasizes that they do not feel guilty or bothered by other people's comments. This seems to show that the speaker wants to appear strong, confident, and not care about other people's judgments. This expression can be understood as someone trying to cover up their insecurity by showing excessive confidence. “I could've done without it” seems to imply “I don't need your opinion,” when in fact they may feel bothered by it.

Words such as “got” and “heard” indicate that an action has already taken place. These words automatically lead the listener to assume that something already exists or has already happened. “Got

my body done” explains that a physical change has been made. “Heard” implies that the opinion was expressed but not accepted. Both create an image of independence and not being influenced by others.

e. Structural presupposition

Structural presupposition appears as a form of presupposition embedded in the sentence structure. Structural presupposition serves to imply assumptions that are not questioned by the speaker. This presupposition reinforces the charm of feeling abandoned, and tends to focus the narrative on one's own suffering. The number of structural presuppositions, 5 lines out of 108, show that although this form is not dominant, it still plays a role in shaping the lyrical narrative. Structural presupposition is used to strengthen emotional claims and clarify complex relationship dynamics.

In the second song, at 2.6, “Can you touch on me and not call me after?”, there is a structural presupposition. The clause “and not call me after” confirms that the speaker expects or has experienced a situation where the addressee does not contact the speaker again after physical intimacy. This statement shows that the speaker feels that she is only valued physically, not emotionally. The speaker does not really expect a complete relationship, but rather tests her limits,

whether she deserves to receive love without commitment, or even whether the speaker deserves attention after what happened.

“Can you” assumes that the action being asked about is something that could happen. “Touch on me” is assumed to be a physical action. The speaker is not asking whether the action will happen, but rather asking if it does happen, whether the speaker will leave. Although phrased as a question, ‘touch’ and “not call” indicate that the speaker is testing her personal boundaries.

In the song *Smoking on my Ex Pack*, there is a structural presupposition in line 4.18, “I make no exception.” This expression suggests that the speaker is pulling away and changing their attitude from previously being slightly open and showing that she can be trusted. This line describes an inner conflict between the desire to be trusted and the desire to protect oneself. The speaker wants to continue to trust others (line 4.17), but at the same time, she asserts boundaries to protect herself from pain.

Structural presupposition arises with the negative structure “no exception.” This forms the presupposition that making exceptions is possible and common, but the speaker no longer wants to do so. ‘I’ and ‘make’ form an emphatic statement. “Exception” connotes that there are parties who were previously given an exception, but were disappointed.

In the song Snooze, one example of structural presupposition is found in line 6.13: “How can I snooze and miss the moment?” The structure of this question not only asks about an event, but also the reason behind it. The speaker questions herself in the context of missing the most memorable moment with the person she loves most. “Snooze” can be considered as negligence, unconsciousness, or unpreparedness to fully commit to a relationship. The speaker shows doubt in their ability to control their emotions, as if they are not alert enough, not present enough, or not valuable enough to maintain the moment. It is a form of introspection filled with insecurity, that the speaker may miss something too important because of their own flaws.

The structural presupposition here not only conveys a linguistic assumption, but also reveals an inner wound that blames oneself for a possible loss, reinforcing a fragile self-image. Linguistically, “how can I...” indicates that the event of “snoozing and missing the moment” is assumed to be true, and what is being questioned is how this could have happened. That is why this line falls under structural presupposition.

f. Non-factual presupposition

Non-factual presuppositions often reflect a subjective inner world, such as anxiety, doubt, or fantasies that are not factually proven. These presuppositions appear as assumptions that have a

basis in truth, but are still implied by the sentence structure. The percentage of non-factual presuppositions, which is only 1 line out of 108, shows that SZA uses more factual assumptions. This can be explained by the use of narrative forms that tend to emphasize real experiences, emotional wounds, and explicit relationship issues.

In the second song, titled *Ghost in The Machine*, non-factual appears in line 2.7, “Can you hate on me and mask it with laughter?”. This expression suggests that there is a possibility that the addressee is hiding their hatred towards her, but that is not the fact. The speaker seems to be questioning the authenticity of the social relationships around them. Do people really like them, or are they just hiding their hatred behind friendly attitudes and fake laughter?

“Can you” is used to express the possibility of an action that may or may not happen. The expression implies a scenario in which someone hates the speaker, but hides it with fake laughter. “Hate on me” implies personal rejection. Then “mask it with laughter” shows that there is falseness in the expression. “Can you...” as a trigger for speculation and doubt implies that there is a possibility of asking for honesty from the addressee.

2. Implicature

In the next step, the analysis focused on maxim violations and the types of implicatures in these expressions based on Grice's (1975)

implicature theory to explore the implied meaning within them, and compared with the analysis of relevance theory by Wilson and Sperber (2004). This analysis is expected to clarify how implicatures and relevance theory contribute to revealing representations of insecurities and self-centeredness as portrayed in the song lyrics that are the object of this study. The results of the study found that conversational implicature appeared more frequently than conventional implicature. This indicates that more implied meaning arises based on context.

a. Conversational implicature

Conversational implicature exists as a pragmatic strategy that reveals emotional and psychological issues in interpersonal relationships. Conversational implicatures had the highest number, 96 lines out of 108. Conversational implicature occurs when the meaning conveyed exceeds the literal meaning of the utterance. In the album SOS, this implicature is often used to imply insecurity, the need for validation, or the desire to dominate the relationship without explicitly expressing it.

This type of implicature depends on context and the cooperative principle. According to Grice, the cooperative principle consists of four main maxims, which are the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner. Violation of one or more of these maxims can give rise to

implicature, which is meaning that is not explicitly stated but can still be inferred from the available context.

In the song *Too Late*, conversational implicature appears in line 1.4, "Is it bad that I want more?". This expression contains an implicit meaning, which depends on the context and the violation of the maxim of quality. The violation of the maxim of quality occurs because the speaker is not really seeking an answer, but rather expressing feelings of guilt or doubt about her desire. This implicature shows that the speaker is questioning the validity of her emotions. Not only do she want more, but she also feel the need to ask permission to want it. Insecurity arises in the form of self-evaluation that her desires may be too much, too heavy, or too selfish.

When analyzed using relevance theory (Wilson & Sperber, 2004), the phrase "is it bad that I want more?" is not just a literal question, but a drive to seek information that leads the listener to search for the most relevant meaning through the emotional context that causes it. The implication that the speaker feels guilty for wanting more arises through an inference process that produces the greatest effect with minimal processing. This analysis strengthens the finding based on Grice's (1975) conversational implicature that hidden meaning does not come from the literal meaning of the sentence, but from the context that the listener infers.

Conversational implicature appears in the second song, specifically in line 2.7, "Can you hate on me and mask it with laughter?". Implicitly, the speaker is not actually asking others to hate her, but rather mocking or questioning the sincerity of her social relationships. This line contains a conversational implicature because its meaning is not directly stated. The implicature arises through a violation of the maxim of quality and the maxim of relation. The violation of quality occurs when the speaker says something that is not literal (they do not really want to be hated), and the violation of the maxim of relation occurs because the expected response is not a literal answer, but recognition or empathy. It can be implied that the speaker is unsure whether the people around her really like her or are just pretending. The speaker interprets the warmth she receives as something false. This conversational implicature shows feelings of alienation and low self-esteem that arise from an inability to believe in the sincerity of others.

From the perspective of Wilson and Sperber's (2004) relevance theory, "Can you hate on me and mask it with laughter?" is not a request to hate someone, but rather a way for the speaker to express doubt about the attitudes of those around them. Listeners will automatically search for the most plausible meaning based on the emotional context of the song, resulting in the speaker having

difficulty trusting the sincerity of others. This reinforces the results of conversational implicature analysis, which indicates a hidden meaning behind the expression.

In the song titled *Special*, conversational implicature appears in line 3.9, “I gave all my special away to a loser.” This expression implies that her self-worth has been wasted, that the person is not worthy of receiving the best part of her. This expression violates two maxims, namely the maxim of quality and the maxim of relevance. The maxim of quality is violated because the speaker calls the other person a “loser” but does not give a reason. The maxim of relevance is violated because instead of explaining how her “special” was lost, the speaker blames the other person. This implicature shows that the speaker feels that she has lost her self-worth because she gave too much to someone who did not appreciate her. She regrets her decision, and insecurity arises as a result of being fooled, not appreciated, and feeling like “just a loser” (line 3.10). This is a form of internalization that self-worth can be lost due to misguided love.

In relevance theory analysis (Wilson & Sperber, 2004), the sentence “I gave all my special away to a loser” is not understood as a statement that truly wants to judge another person as a “loser,” but rather as a way for the speaker to express regret and disappointment with themselves. The listener will understand the

meaning that the speaker feels he has given all his attention, affection, and self-esteem to someone who cannot appreciate it. This strengthens the results of the implicature analysis that shows the hidden meaning in the expression.

In the song *Smoking on my Ex Pack*, conversational implicature is found in line 4.4, “I need my credit, n- hate that.” This line contains conversational implicature because its meaning does not appear directly, but rather from a violation of the maxim of relevance. In the given context, the phrase “I need my credit” means that the speaker wants recognition or appreciation. However, the addition of “n- hate that” makes it seem confrontational. This violation implies that the speaker actually feels unappreciated and wants to be recognized, but hides this feeling with a harsh and cynical attitude. Implicitly, she is saying, “I deserve to be appreciated, but people will hate me for it.” Behind her desire to appear strong and independent is a need for validation and a fear of not being good enough.

Viewed with relevance theory (Wilson & Sperber, 2004), the phrase “I need my credit, n- hate that.” is not only understood as a demand for recognition, but also as a way for the speaker to indirectly express a desire. The listener will look for the meaning that best fits the context of the lyrics and conclude that the speaker actually wants her efforts to be appreciated, even though she

delivers in a harsh and cynical tone. In contrast to Grice's theory (1975) which focuses on how meaning arises due to violations of cooperative principles, relevance theory explains that listeners will naturally understand the defensive tone as a sign of a desire for validation.

In the fifth song, titled Snooze, conversational implicature appears in line 5.13: "*How can I snooze and miss the moment?*". This expression contains conversational implicature because it is a rhetorical question that literally questions the possibility of missing a moment. However, the listener can understand that the speaker does not really mean that, but rather implies that he has or could potentially miss the moment.

This implication arises because of violations of the maxims of relevance and quality. The maxim of relevance is violated because the question is not really intended to obtain new information, but to convey an emotion implicitly. The maxim of quality is violated because the speaker is not actually questioning a fact, but expressing regret or guilt.

This expression implies that the speaker is showing their insecurity. The speaker shows that she is not valuable enough to maintain an important moment in a relationship. The speaker blames herself for the potential loss, and this question reflects her self-doubt.

When analyzed using relevance theory (Wilson & Sperber, 2004), the phrase “How can I snooze and miss the moment?” is not understood as a question that really needs an answer, but rather as a way for the speaker to express her regret and fear of losing something valuable. The speaker will automatically connect the question to the context of the relationship being built in the song, so the most easily understood meaning is the fear of not being able to maintain or appreciate others. Both theories show that these lyrics represent insecurity in the form of anxiety about missing important moments and fear that she is not able to give enough to the addressee.

In the song *Conceited*, conversational implicature appears in line 6.15, “I got everything and I'm living off of revenge.” This sentence implies that the speaker has everything and lives off of revenge. However, the implication is that his achievements and power do not come from happiness or love, but from pain and the urge for revenge.

The violation occurs in the maxim of relevance. The violation of the maxim of relevance arises because “having everything” is usually associated with happiness, but is instead linked to resentment, which is emotionally irrelevant to happiness. This implicature suggests that the speaker's success does not come from self-confidence, but from hurt and the urge to prove

something. She feels she must win, must be superior, not because she feels enough, but because she feels humiliated.

When analyzed using relevance theory (Wilson & Sperber, 2004), the phrase “I got everything and I'm living off of revenge” is not understood simply as a statement about success and revenge, but as an indication that the speaker's life is driven by unresolved emotional wounds. The listener will look for the meaning that best fits the song's context and conclude that her success is not a source of happiness, but rather a way to prove herself to those who have underestimated her. Both analyses conclude that these lyrics reveal the insecurity hidden behind his self-confidence. The speaker tries to appear strong, successful, and superior, but the drive arises from pain, humiliation, and the desire to prove that he is worthy of recognition.

b. Conventional implicature

Conventional implicature refers to additional meaning that is conventionally attached to an expression, regardless of the context of the conversation or the truth of its presuppositions. This implicature does not depend on the context of the conversation, but on the structure of the existing expression. Conventional implicature, which is only 12 lines out of 108, shows that its presence is very limited. The imbalance compared to conversational implicature explains the dependence of song lyrics on context.

In the song Ghost in The Machine, there is a conventional implicature in the following verse

2. 9 *I need humanity*

2. 10 *Y'all lack humanity, drowning in vanity*

2. 11 *Craving humanity*

2. 12 *Y'all lack humanity, I need humanity, I need*

Conventional implicatures arise through language structures that convey the need for human values. Implicitly, it contains an assessment of the surrounding environment. These expressions are not only a request, but also imply that the speaker's environment has lost empathy and caring. By stating that others “lack humanity” and “are drowning in vanity,” the speaker implies that they are lost in arrogance and selfishness. Meanwhile, the repetition of “I need humanity” and “craving humanity” emphasizes the speaker's sense of alienation. It can also be implied that this request is not just a desire, but also a need. The implication is conventional because the implied meaning can be understood by looking at the structure of the sentence and the words used.

In relevance theory (Wilson & Sperber, 2004) that phrase is not only understood as a statement about the need for humanitarian values, but also a way for the speaker to express an emotional state of feeling alienated from the surrounding environment. The speaker naturally connects the repetition of the word humanity with the

context of the song so that the most relevant meaning is not a request for empathy, but rather an expression that the speaker feels living amidst a relationship of arrogance and minimal concern. Thus, the two theories complement each other in showing that the repetition of "I need humanity" is not just a literal request, but also a representation of insecurity in the form of pity, loneliness, and alienation.

In the song Conceited, conventional implicature appears in the following line:

6. 2 *I just got my body done, ain't got no guilt about it*

6. 3 *I just heard your opinion, I could've did without it*

Both contain conventional implicatures through broad and direct sentence structures. The speaker expresses rejection directly. The speaker conveys rejection of social norms and the opinions of others who try to control her body and decisions. Implicatures arise because the implied meaning can be understood from the choice of words used. The speaker is aware of social judgment, but firmly refuses to feel guilty. By emphasizing that she “could’ve done without” other people's opinions, the speaker shows a rebellious attitude towards society's expectations, asserting herself and her decisions against society's expectations.

When analyzed using relevance theory (Wilson & Sperber, 2004), this phrase is understood not only as a rejection of others'

rejection of her comments, but also as a way for the speaker to build her image in the face of social pressure. The listener will perceive that the speaker deliberately emphasizes her indifference because there is a context in which her body and choices are often seen by others. Thus, the most relevant meaning is not only trying to convince oneself that the decision does not need to get approval from anyone. Both theories show that this lyric represents insecurity expressed through a defensive attitude. The speaker tries to appear confident and independent by rejecting guilt and ignoring others, but the repetition actually suggests that social judgment still has an influence on her.

Next, there is the following verse

6. 17 *'Cause I'm betting on me, me, me*

6. 18 *Me, me, me, me, me, me*

6. 19 *Ooh, I'm betting on me, me, me*

6. 20 *Me, me, me, me, me, me, oh*

The repeated expression “betting on me” forms a conventional implicature that affirms the speaker's affirmation of herself as a manifestation of doubt, betrayal, or disappointment. The repetition of the word “me” implies that the speaker is building self-esteem. The speaker chooses to trust herself as a source of strength. Conventional implicature arises because the implied meaning can be understood directly from the structure of the expression.

However, the repeated repetition indicates that the affirmation is not intended for others, but for oneself, as a form of internal affirmation.

When analyzed using relevance theory (Wilson & Sperber, 2004), the repetition of the phrases "I'm betting on me" and "me, me, me" is not only understood as self-confidence, but also as the speaker's attempt to continue to convince herself after experiencing doubt and disappointment. The speaker will understand that the repeated repetition has a function beyond mere affirmation. The relevant meaning that emerges is that the speaker is rebuilding her confidence because she can no longer fully depend on others. Relevance theory (Wilson & Sperber, 2004) helps explain that repetition also provides an indication that there is a reminder to oneself to continue believing in one's abilities.

In 6.27, "I'm just living my goals." Conventional arises because there is no violation of the cooperative principle. This expression can be understood simply from the sentence structure alone. It can be interpreted as a response to social pressure. The speaker does not want any interference or expectations from other people. This statement is a response to pressure or criticism.

When analyzed using relevance theory (Wilson & Sperbe, 2004), the phrase "I'm just living my goals" is not only understood as a statement that the speaker is living her life's purpose, but also as a form of affirmation that she is focused on her own life rather

than fulfilling the expectations of others. Listeners connect this statement to the song's overall context, so the most relevant meaning is that the speaker is limiting the influence of criticism and social pressure on her life. Relevance theory provides an additional explanation: listeners will perceive the statement as a response to social judgment and an effort to maintain self-esteem. Thus, both theories show that these lyrics represent insecurity expressed through an independent attitude and a focus on personal goals.

The last one is in 6.28 “Pressure makes diamonds, can't fold, oh,” which forms a conventional implicature with a metaphorical sentence structure without violating the cooperative principle. Explicitly, the speaker shows that pressure is part of the process of forming something valuable. But implicitly, the speaker explains that the world is full of challenges and difficulties. Even so, the speaker chooses not to give up (“can't fold”). Conventional implicature arises because this implied meaning can be generally understood from the existing sentence structure. This sentence implies a spirit of perseverance and confidence that suffering is not the end.

When analyzed using relevance theory (Wilson & Sperber, 2004), the phrase is not only understood as a metaphor for pressure that produces something valuable, but also as a way for the speaker to construct meaning that hardship is a process of self-formation.

Listeners naturally connect the metaphor with what is conveyed in the song, so the relevant meaning is not only an invitation to persevere but also the belief that pain, failure, and pressure can be a source of strength. Relevance theory provides further explanation: the speaker interprets "can't fold" as a refusal to give up because that meaning best fits the speaker's emotional context. Thus, both theories lead to the conclusion that these lyrics represent insecurity that has transformed into resilience.

c. Analysis of self-centeredness and insecurity

Furthermore, how the presuppositions and implicatures analyzed earlier reflect self-centeredness. Every implied meaning, in the form of assumptions in the sentence structure or implied meanings that arise, describes how the speaker positions herself as dominant in a relationship. Through an examination of presuppositions and implicatures, this section will highlight how feelings of insecurity within oneself can contribute to someone's mindset. From this we know that self-centeredness arises when lyrics express experiences and feelings within a relationship.

In the song "Too Late," line 1.4 "Is it bad that I want more?" contains a counterfactual presupposition indicating that the speaker believes their desire for a more serious relationship is likely to be rejected. This presupposition reveals the speaker's psychological state, which they anticipate rejection even before the

addressee responds. In other words, the speaker has formed a negative self-assumption. Insecurities arise because these assumptions indicate the speaker's low self-confidence in expressing their emotions. The speaker does not state their desire directly but instead masks it with a question. This reflects fear of rejection, guilt, and doubt about their worth in an interpersonal relationship. They feel that their needs might be too much and unworthy of being met. This condition aligns with SZA's life experiences of having faced bullying and anxiety, which often make her worry about others' judgments. She feels that her needs might be too great and unworthy of being filled.

Meanwhile, the conversational implicature that emerges indicates that the speaker is not actually seeking an answer to her question. She is seeking justification for her own feelings. The violation of the maxim of relation here shows that the main focus is not on the addressee's response, but on the conflict within the speaker, this is where the element of self-centeredness is seen. Self-centeredness here does not mean narcissism or arrogance, but rather a tendency to focus on the speaker's personal feelings and anxieties. The speaker is trapped in a process of excessive self-reflection. The entire situation in the relationship is understood from her own perspective: whether her desires are wrong, whether she is too demanding, and how others perceive her. Thus, insecurity drives the

speaker to constantly think about herself, resulting in self-centeredness.

In the song *Ghost in the Machine*, line 2.3 “I give a fuck, I just wanna fuck, eat, sleep, love, happy” there is a factive presupposition that shows that the basic needs mentioned by the speaker are still not fully met. The desire to “eat, sleep, love, happy” assumes dissatisfaction in life. This assumption describes the emotional condition of the speaker who is frustrated and tired. These lyrics show feelings of inadequacy and emotional instability. The speaker feels like she has failed to obtain basic things according to others, such as comfort, love, happiness, and peace. As a result, a feeling of loss of control over her own life arises. Insecurity is not only related to interpersonal relationships, but also to the speaker's personal well-being. This condition is in line with SZA's experience who once expressed her struggle with anxiety and emotional stress due to high expectations of herself.

Furthermore, the conversational implicature arising from a violation of the maxim of quantity indicates that the speaker is not merely listing basic needs. The list is an expression of emotional defeat and a longing for a life like everyone else's. The speaker implicitly conveys that her life has become complex and burdensome. Self-centeredness is demonstrated by the dominant “I” perspective in the lyrics. Almost the entire focus of the lyrics is

directed at the speaker's needs, desires, and suffering. The speaker does not mention other people or broader relationships. Normal human needs are treated as the speaker's desires, so self-centeredness is reflected in excessive attention to the speaker's personal needs.

In the song “Special,” in line 3.1, “I wish I was that Gucci store girl” contains a counterfactual presupposition that assumes the speaker is not the person she wants to be. Implicitly, the speaker constructs a distinction between herself now and “that Gucci store girl,” who is perceived as having better qualities. This presupposition indicates that the speaker views herself as less ideal than others. This presupposition reflects low self-confidence and a tendency to compare herself to others. The speaker does not see herself in terms of what she has, but in terms of what she does not have. The figure of “that Gucci store girl” represents beauty, social status, success, or attractiveness that the speaker believes she lacks. As a result, feelings of inadequacy, envy, and fear that she is not worthy of being loved for who she is arise. This presupposition shows how SZA expresses doubts about herself, leading to frequent comparisons.

The speaker is completely focused on her own shortcomings. She constantly compares herself to the standards she has built up in her mind. Although the discussion is about “the Gucci store girl,”

the focus remains on the speaker and her dissatisfaction with herself. This self-centeredness arises from a tendency to constantly look at, judge, and compare oneself to others. The greater the feeling of insecurity, the greater the focus on one's own shortcomings.

In the song titled *Smoking on my Ex Pack*, the following verse:

4. 4 *I need my credit, n- hate that*

4. 5 *I need the numbers (if I give love to you)*

4. 6 *I need the data, got you talkin' crazy*

It contains an existential presupposition that the relationship entails quantifiable, measurable recognition, evidence, or appreciation. The use of terms like credit, number, and data indicates that the speaker views validation as something tangible that must be proven concretely. This presupposition indicates that the speaker does not feel secure in affection or something implicit. She needs clear evidence to convince herself that she is truly loved or appreciated. This reliance on concrete evidence reflects self-doubt. The speaker cannot fully trust the love or attention she receives without verifiable indicators. The stress and anxiety that SZA experienced made her someone who needs validation in her life.

The violation of the maxim of relation implies that the terms credit, number, and data are intentionally used in the context of interpersonal relationships. The implication is that the speaker views relationships as something that must be continuously proven. It is not enough to express it verbally or emotionally it requires “numbers” and “data” as a guarantee. The speaker's focus is again centered on herself, especially on the need for recognition. Relationships are no longer just a space for sharing mutual feelings, but as a means to ensure that she is valued. The speaker's primary focus is not on the relationship itself, but on the extent to which she receives validation. Thus, self-centeredness emerges from an excessive need to seek and ensure the speaker's value through others' responses, reflecting SZA's tendency to express inner struggles and seek self-recognition.

In the song Snooze, the following line:

5. 3 *I'll touch that fire for you*

5. 4 *I do that three, four times again, I testify for you*

5. 5 *I told that lie, I'd kill that bitch*

5. 6 *I do what all of them around you scared to do, I'm not*

There's a factive presupposition that assumes the extreme sacrifice is real or possible for the sake of another person. This presupposition suggests that the speaker places loyalty as the primary evidence of her worth in a relationship. SZA experiences

anxiety and worries that she isn't contributing anything extraordinary. Thus, her self-worth becomes dependent on how much sacrifice she can demonstrate. This excessive sacrifice demonstrates a fear that she isn't worthy enough without extraordinary effort.

Violating the maxim of quantity implies that the main focus of the lyrics is not the action taken, but the extent of the sacrifice. "Three, four times again" shows how limitless the speaker's loyalty is. "I do what all of them around you scared to do, I'm not" shows the speaker comparing herself to others and trying to make herself the most special. Self-centeredness arises from the need to be seen as the most deserving of recognition, while behind it lies an insecurity that drives the speaker to continue to sacrifice to prove herself better.

In the song titled Conceited, line 6.1 "I don't like nobody, I don't feel guilty about it", there is a factive presupposition that assumes that the speaker does have a negative attitude towards others and does not deny it. This presupposition indicates that the speaker is distancing herself from social relationships and considers the decision a good choice. This statement can be understood as self-protection, where the speaker tries to avoid problems that arise in interpersonal relationships. This condition could grow from SZA's experience of bullying and anxiety, so building an emotional

boundary can be seen as a response to the fear of rejection or disappointment.

Violation of the maxim of quality results in the implication that the statement is likely a form of hyperbole, not literal hatred of everyone. The implied meaning is one of frustration and emotional exhaustion due to negative social experiences. The statement "I don't feel guilty about it" suggests that the speaker is convincing herself that the decision is correct, indicating an inner conflict. This inner conflict forms self-centeredness that makes the speaker's attention focused on protecting her emotions so that social relationships are viewed primarily from her perspective. Self-centeredness here arises from withdrawing from social relationships to overcome insecurity.

B. Discussion

The findings from this study show that presuppositions and implicatures play an important role in constructing emotional meaning related to insecurities and self-centeredness in SZA's album SOS. Factive presuppositions are the most numerous, indicating that emotional experiences such as feelings of inadequacy, fear of loss, and emotional dependence are described as a reality that has already occurred. This shows that the choice of language in lyrics is not only to express feelings, but also as a means of showing insecurity in interpersonal relationships.

Presupposition expresses an assumption that the speaker considers to be true. For example, "*I hate how you look at her*" expresses feelings of hurt, a lack

of appreciation, and a desire to always be recognized. This shows that insecurity in lyrics is not just a sentence, but also a truth that the speaker wants to express. This finding is in line with George Yule's theory of presupposition (1996), in which the implicit meaning in an expression can give rise to assumptions that are considered true by the speaker. The dominant use of factive presupposition shows that the speaker wants to show that their feelings are a reality.

Yule (1996) says that factive presupposition is used to assume that information from the speaker is true. In the album SOS, the use of this type of presupposition strengthens the emotional development that insecurity is not a condition in a period of time, but rather a thought from the speaker that forms the way the speaker views themselves and how they are in a relationship. That way, presupposition functions as a linguistic basis that shows the representation of emotions in the lyrics.

The most frequently appearing implicature in these lyrics is conversational implicature, which is a hidden meaning that can be understood through the emotional context and inter-lyrical connections. The dominance of conversational implicature, indicates an unstable emotional state and internal conflict within the speaker. Violations of the maxims of quality, relevance, and quantity reveal the speaker's doubts, emotional anxiety, and unspoken need and desire for validation.

In the lyrics "*can you keep me happy?*", there is a violation of the maxim relation to show emotions that are not expressed directly, but can still be understood by the listener. It contains the implication that the speaker actually gets happiness from other people. This also shows that the speaker's emotions depend on other

people, which means that the speaker feels small if they do not get happiness from other people. This finding supports Grice's (1975) view that violations of the cooperative principle are the foundation that explains how an expression can produce meaning (Joyce, 2021).

The combination of presuppositions and implicatures shows that the relationship experienced by the speaker is quite complicated and unbalanced. The speaker is often trapped in a desire to be validated, a feeling of not being good enough to be themselves, and at the same time wanting full attention from their partner. Presupposition assumes that what the speaker thinks is different from what is actually said (Crystal, 2008). Meanwhile, implicatures help to expand on its meaning.

The representation of insecurity in the SOS album is shown in various forms, such as self-doubt, fear of rejection, the tendency to compare oneself with others, the desire for validation, and efforts to avoid mistakes in an interpersonal relationship. Through presupposition and conversational implicature, the speaker shows how feelings of insecurity affect the way the speaker views herself and interacts with others.

Furthermore, the insecurity that exists indicates involvement with self-centeredness. In this study, self-centeredness cannot be interpreted only in terms of egocentric motives (David et al., 2026), but rather a tendency to focus excessively on oneself, whether on shortcomings, emotional needs, or self-esteem. In the songs "Too Late" and "Special," self-centeredness emerges through the speaker's doubts and constant social comparisons. In "Smoking on My Ex Pack" and "Snooze," self-

centeredness is seen in the speaker's doubts about self-recognition and validation. Meanwhile, in "Ghost in the Machine" and "Conceited," self-centeredness is shown in an excessive focus on emotional states. Although it appears in different forms, all are rooted in a sense of insecurity.

What happened can be understood through SZA's background. SZA experienced bullying and struggled with anxiety and pressure from others' expectations (Brown, 2018). These experiences likely gave rise to themes such as self-doubt, the need for acceptance, fear of judgment, and the search for identity, which repeated throughout the album, *SOS*.

Thus, the relationship between insecurity and self-centeredness in the *SOS* album can be understood as interconnected. Feelings of insecurity drive a person to focus more on themselves, while excessive attention can amplify that insecurity (Adamis et al., 2025). Through the use of presupposition and implicature, SZA illustrates how individuals strive to understand themselves, be accepted in their social environment, and deal with emotional pressures in life and in interpersonal relationships.

The results of the study indicate that factive presupposition is the most dominant type of presupposition in the *SOS* album. This dominance indicates that emotional experiences such as insecurity, fear of rejection, emotional dependence, and feelings of inadequacy are portrayed as realities the speaker considers true. Through factive presupposition, SZA not only expresses emotions but also presents them as inevitable conditions. This finding is in line with Yule's (1996) theory which states that factive presupposition assumes the truth of the information conveyed by

the speaker. This result also supports the research of Simanjuntak et al. (2025) who found that persupposition plays a role in influencing the listener's emotional interpretation because feelings are presented as accepted facts. However, Simanjuntak et al. (2025) research focuses more on the emotional impact on the listener, while this study shows how factive presupposition is used to construct representations of insecurity and self-centeredness. This finding is also supported by the research of Sagala et al. who showed that presupposition helps construct implicit meaning. The research by Sagala et al. focuses on narrative and socio-cultural functions, whereas this study shows how presuppositions are used to represent the speaker's psychological condition.

Furthermore, this study found that conversational implicature was the most dominant implicature. This dominance indicates that emotional meaning in the SOS album is more often conveyed indirectly through context than through explicit statements. Violations of maxims in Grice's (1975) cooperative principle allow listeners to infer feelings of insecurity, anxiety, emotional dependence, and a need for validation. This finding supports Grice's (1975) view that maxim violations are not communication failures, but rather strategies for conveying implied meaning. The results of this study are in line with Hidayah (2021), who found that implicatures in song lyrics are used to convey emotions that are not expressed directly. Similar findings were reported in the study by Sarwat et al. (2024), which showed that implicatures help listeners understand deeper meanings in literary works. However, unlike the two studies that focused on audience responses and

poetic meaning, this study shows that implicatures play a role in constructing representations of insecurity and self-centeredness in interpersonal relationships.

The representation of insecurity and self-centeredness in the SOS album can also be understood through SZA's life background. Brown (2018) said that SZA had experienced bullying, anxiety, and social pressure, thus showing similarities with the themes that appear in the lyrics, such as self-doubt, the desire for acceptance, fear of judgment from others, and the search for self-identity. Therefore, the findings of this study indicate that the SOS album is not only an artistic expression, but also a reflection of personal experiences that shape the speaker's perspective on herself and her relationships with others.

Compared with studies that use data from the SOS album, this study offers a different perspective. Wulandari et al.'s (2023) study focused on phonological aspects; Nugraheny and Yuwita's (2023) study examined semantic aspects; Menza and Hariyanto's (2024) analysis focused on meaning in the song Good Days; and Siadari et al.'s (2023) study examined lexical cohesion in the song Kill Bill. These studies successfully explained the sound aspects, lexical meaning, and interword relationships in the lyrics, but did not discuss how implicit meanings are used to explain the speaker's psychological state. Therefore, this study expands the study of the SOS album by showing that representations of insecurity and self-centeredness are constructed through presuppositions and implicatures in the song lyrics.

Although this study uses Yule's (1996) presupposition theory and Grice's (1975) implicature as its primary foundation, it is also supported by Wilson and

Sperber's (2004) relevance theory. According to Grice (1975), meaning emerges through the process of drawing inferences from utterances that are not directly conveyed. However, according to Wilson and Sperber (2004), listeners do not need to first identify maxim violations but will automatically seek the most relevant interpretation based on the available emotional context. Both theories produce the same conclusions regarding insecurity and self-centeredness, so relevance theory can serve as a supporting theory to strengthen this research.

In addition, this study also offers a new perspective by showing that self-centeredness is not only a narcissistic trait, but also the result of self-insecurity manifested in interpersonal relationships. Thus, this study not only expands research on pragmatic studies in song lyrics, because readers interpret the main meaning contained in literary works (Hentihu et al., 2018), but also provides a conceptual contribution to understanding the relationship between language and emotion in modern musical works.

Even though this study uses Grice's (1975) implicature theory to identify implied meanings in lyrics, some findings can also be explained through relevance theory developed by Wilson and Sperber (2004). For example, in the song "Too Late," line 1.4, "Is it bad that I want more?", this study identified insecurity through presuppositions and implicatures indicating a fear of rejection. From the perspective of Relevance theory (Wilson & Sperber, 2004), listeners do not need to first identify the violation of maxims to understand the meaning. Listeners will automatically seek the most relevant interpretation based on the song's emotional context and conclude that the speaker doubts their worthiness to desire a more serious

relationship. Thus, feelings of insecurity can be understood by examining the relationship between the utterance and the speaker's psychological context.

Then in the song *Special*, line 3.1 “I wish I was that Gucci store girl”, research analysis shows that the lyrics represent insecurity through social comparisons made by the speaker to others. In Relevance theory (Wilson & Sperber, 2004), listeners will connect the utterance with knowledge of beauty standards, social status, and social acceptance. Therefore, without any explicit explanation, listeners can conclude that the speaker feels less valuable than the person being compared. This interpretation was chosen because it provides big results with relatively little effort, thus fulfilling the principle of relevance by Wilson and Sperber (2004).

Both Grice's (1975) and Wilson and Sperber's (2004) theories produce similar conclusions regarding the presence of insecurity and self-centeredness in the *SOS* album. The difference lies in the explanatory mechanism. Grice's (1975) theory explains implied meaning through violation of maxims, while Wilson and Sperber's (2004) theory explains that such meaning emerges because the listener naturally seeks the most relevant interpretation based on the context and available knowledge.

Although Wilson and Sperber's (2004) relevance theory can explain how listeners interpret the meanings of insecurity and self-centeredness in context, Grice's (1975) implicature theory is more suitable for the research objectives. This is because the research focuses not only on the interpretation of meaning but also on the linguistic processes that produce it. Grice's (1975) theory, through maxim

violations, can provide a systematic approach to identifying implied meaning, thus allowing the reader to explain the relationship between language form and the implicit message in the lyrics. Assisted by Yule's (1996) theory, both allow for a more in-depth analysis because they not only reveal hidden meanings but also the rationale behind their emergence.

Thus, relevance theory can function as a supporting theory that strengthens the findings, but Grice's (1975) theory remains the primary theory because it provides a clearer analysis of the lyrics. Therefore, Grice's (1975) implicature theory is more relevant to the focus of this research, which aims to uncover representations of insecurity and self-centeredness through a pragmatic analysis of the lyrics in SZA's album *SOS*. In addition, this research shows that artist using language in literary works aims to find and mark the general characteristics of a writer (Hentihu et al., 2023).

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This study analyzes the forms of presupposition and implicature in SZA's album *SOS* to reveal how linguistic expressions reflect the themes of self-centeredness and insecurity in emotional relationships. This study uses George Yule's (1996) theory of presupposition and H.P. Grice's (1975) theory of implicature as the basis for analyzing six songs that represent complex emotional narratives.

The dominance of factive presupposition in SZA's language shows that SZA often makes language choices that affirm emotions as truths that need not be questioned. The use of verbs presents emotional experiences as facts that the listener must accept. This explains the tendency to seek validation of personal feelings and experiences. Counter-factual presupposition ranks second showing regret and longing for a reality that contradicts the existing situation. Several expressions show an emotional contradiction between the desire to be loved and the fear of not being worthy of love. This presupposition reinforces the theme of insecurity, as SZA builds an assumption to escape disappointment and loss of self-esteem.

Meanwhile, existential and lexical presuppositions mention the existence of other people as a comparison, validation, or emotional threat. Expressions such as “under you” and “she owns couture” indicate emotional dependence and insecurity that arise from comparisons with other people. Lexical presupposition

describes painful, repeated experiences in the past in which the speaker's self-confidence was destroyed by unhealthy relationships. Both types of presupposition show that SZA's egocentricity does not come from arrogance, but from an inner struggle to gain recognition and self-esteem.

From the perspective of implicature, conventional implicature suggests that the emotional meaning in this album is conveyed through the conventional meaning of language rather than through direct statements. For example, the expression "I used to be special" conventionally implies that the speaker no longer feels special. This choice of words allows SZA to express insecurity and loss of identity in a subtle yet powerful way. Furthermore, conversational implicature arises when SZA violates Grice's cooperative principle to convey implied meaning. Violating this maxim can give rise to deeper emotional meanings, such as guilt, doubt, and the need for validation.

Overall, the analysis shows that the self-centeredness in SZA's lyrics is not arrogance but rather a way of confronting the emotional wounds of insecurity. SZA uses language to build a strong, independent self-image, even as she hides a fear of rejection, comparison, and loss of self-worth. Presuppositions and implicatures play an important role in revealing a layer of meaning, that how someone appears egocentric is actually an attempt to protect themselves from feelings of worthlessness.

B. Suggestion

Based on the results of the research that has been conducted, further research is recommended to expand the pragmatic study of song lyrics by using more diverse data, such as other songs from SZA's works or from different musicians. This study only focused on five selected songs from the SOS album, so there are still gaps in research related to the comparison of presuppositions and implicatures in the context of different genres, cultures, and musical periods. In addition, future research can combine a pragmatic approach with other linguistic approaches, such as discourse analysis, stylistics, or sociolinguistics, in order to fill the research gap regarding the influence of social context and identity on the appearance of implicit meaning in song lyrics.

In addition to data and methods, further research is also recommended to explore the connection between pragmatic meaning and audience response. This study focuses on the analysis of song lyrics, so it does not discuss how presuppositions and implicatures are understood by listeners. Therefore, further research can fill this gap by involving the listener's perspective or interdisciplinary methods to understand how insecurities and self-centeredness in song lyrics relate to the emotional experiences and interpersonal relationships of listeners in the context of real life.

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CURRICULUM VITAE



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APPENDIX

full song lyrics:

1. Too Late

1. 1 Too late for us
1. 2 We both dangerous
1. 3 Moving so close, we combust
1. 4 Is it bad that I want more?
1. 5 I been gone so long, I don't know where I'm going
1. 6 You be on my phone, talking 'bout what's my problem?
1. 7 I done go alone and get it how I want it
1. 8 Had to be alone to out figure how I should be loved
1. 9 And if it's just us, is that enough?
1. 10 Is it bad that I want more?
1. 11 Is it too late for us?
1. 12 We both dangerous
1. 13 Moving so close, we combust
1. 14 Is it bad that I want more?
1. 15 Is it too late for us?
1. 16 We both scared to love
1. 17 Moving so close, we combust
1. 18 Is it bad that I want more?
1. 19 See, bust it like a toolie in your waistband
1. 20 Bust it like that booty too big and you need two hands
1. 21 Bust it like you catchin' a body and you in G-stance
1. 22 Bust it like it's casual Friday and you hear two things
1. 23 Call bluff, I know what's up, can't get enough
1. 24 Is it bad that I want more?
1. 25 Is it too late for us?
1. 26 We both dangerous
1. 27 Moving so close, we combust
1. 28 Is it bad that I want more?
1. 29 Is it too late for us?

1. 30 We both scared to love
1. 31 Moving so close, we combust
1. 32 Is it bad that I want more?

1. 33 Mm, pressure
1. 34 I won't learn my lesson
1. 35 I want you to stretch it
1. 36 Limit, want you to test it
1. 37 I know
1. 38 I was born to roll
1. 39 I gotta know (ooh)
1. 40 Is it bad that I want more?

1. 41 Is it too late for us?
1. 42 We both dangerous
1. 43 Moving so close, we combust
1. 44 Is it bad that I want more?
1. 45 Is it too late for us?
1. 46 We both scared to love
1. 47 Moving so close, we combust
1. 48 Is it bad that I want more?

1. 49 So done with you
1. 50 Nobody hear me like you do
1. 51 Every time you break my heart, it feel new
1. 52 Every time I fall apart, I call you
1. 53 I just wanna be loved (to be loved)
1. 54 Loving you sucks (yup)
1. 55 I can't enough (enough)
1. 56 Is it bad that I want more?
1. 57 Is it too late for us?

2. Ghost in the Machine (feat. Phoebe Bridgers)

- 2. 1 Everything disgusting, conversation is so boring
- 2. 2 Heard about what? I hate her, I don't agree, I did it first
- 2. 3 I give a fuck, I just wanna fuck, eat, sleep, love, happy
- 2. 4 Can you make me happy? Can you keep me happy?

- 2. 5 Can you distract me from all the disaster?
- 2. 6 Can you touch on me and not call me after?
- 2. 7 Can you hate on me and mask it with laughter?
- 2. 8 Can you lead me to the ark? What's the password?

- 2. 9 I need humanity
- 2. 10 Y'all lack humanity, drowning in vanity
- 2. 11 Craving humanity
- 2. 12 Y'all lack humanity, I need humanity, I need

- 2. 13 Everybody wanna be beautiful, scared of the unusual
- 2. 14 Scared of giving mutual respect, all that you hate
- 2. 15 You reflect all the godlike, you forget how to love somebody
- 2. 16 I hate everybody, I hate everyone
- 2. 17 Let's talk about A.I., robot got more heart than I
- 2. 18 Robot got future, I don't
- 2. 19 Robot get sleep but I don't power down
- 2. 20 I'm wide open, I'm awake, I'm on autopilot
- 2. 21 I'm out of my mind and I'm wide open

- 2. 22 Can you distract me from all the disaster?
- 2. 23 Can you touch on me and not call me after?
- 2. 24 Can you hate on me and mask it with laughter?
- 2. 25 Can you lead me to the ark? What's the password?

- 2. 26 I need humanity
- 2. 27 Y'all lack humanity, drowning in vanity
- 2. 28 Craving humanity
- 2. 29 Y'all lack humanity, I need humanity, I need

- 2. 30 You said all of my friends are on my payroll
- 2. 31 You're not wrong, you're an asshole
- 2. 32 Screaming at you in the Ludlow
- 2. 33 I was yours for free

2. 34 I don't get existential
2. 35 I just think about myself and look where that got me
2. 36 Standing on my own in an airport bar or hotel lobby
2. 37 Waiting to feel clean
2. 38 That's so fucking boring

2. 39 Can you distract me from all the disaster?
2. 40 Can you touch on me and not call me after?
2. 41 Can you hate on me and mask it with laughter?
2. 42 Can you lead me to the ark? What's the password?

2. 43 I need humanity
2. 44 Y'all lack humanity, drowning in vanity
2. 45 Craving humanity
2. 46 Y'all lack humanity, I need humanity
2. 47 I need

2. 48 Those who have forsaken their humanity
2. 49 They like to patch their life with morality

3. Special

- 3. 1 I wish I was that girl from that Gucci store
- 3. 2 She never wore any makeup and she owns couture
- 3. 3 I got pimples where my beauty marks should be
- 3. 4 I got dry skin on my elbows and knees
- 3. 5 I never liked her, wanted to be like her
- 3. 6 Hate how you look at her 'cause you never saw me
- 3. 7 Like I was an art piece, like I was an ordinary girl

- 3. 8 I wish I was special
- 3. 9 I gave all my special away to a loser
- 3. 10 Now, I'm just a loser
- 3. 11 I used to be special
- 3. 12 But you made me hate me
- 3. 13 Regret that I changed me
- 3. 14 I hate that you made me just like you
- 3. 15 Just like you

- 3. 16 I wanted to be thick, now I wanna be thin
- 3. 17 Heard Pilates is in, bash your windows out
- 3. 18 You gon' hear my mouth, you could kick me out
- 3. 19 You say I'm too wild, you gon' hate me now
- 3. 20 Boy, you got me fucked up, now I'm gettin' fucked up
- 3. 21 Thinkin' 'bout us fucking, why you'd have fuck her?
- 3. 22 I don't wanna see you, why'd you have to treat me like I was an ordinary girl?

- 3. 23 I wish I was special
- 3. 24 I gave all my special away to a loser
- 3. 25 Now, I'm just a loser
- 3. 26 I used to be special
- 3. 27 But you made me hate me
- 3. 28 Regret that I changed me
- 3. 29 I hate that you made me just like you
- 3. 30 Just like you

- 3. 31 (Just like you)
- 3. 32 (Just like you)
- 3. 33 (Just like you)
- 3. 34 (Just like you)

4. Smoking on my Ex Pack

4. 1 Roll the clip (you can trust in me)
4. 2 And run it back, I'm really like that
4. 3 I'm really not friendly (you can give it too)
4. 4 I need my credit, n- hate that
4. 5 I need the numbers (if I give love to you)
4. 6 I need the data, got you talkin' crazy

4. 7 Abracadabra (me), you n- sideshow (me)
4. 8 I'm (me)mobbin' like psycho
4. 9 You gassin' like Texaco (you can trust in me)
4. 10 Infection like microbe
4. 11 You (me) test it, I might go (me)
4. 12 You push it, I might pop

4. 13 I'm f- on heart throbs (you can trust in me)
4. 14 I got your favorite rapper blocked (me)
4. 15 I heard the d- was whack (me)
4. 16 Your favorite athlete screamin', "Text me back"
4. 17 (you can trust in me)
4. 18 I make no exception
4. 19 The lesser part of me loves all the cap (I will trust you too)
4. 20 He screamin', "Get back together"
4. 21 I'm screaming, "Back of the bus, trick" (you can trust in me)

4. 22 Hawaii for weather
4. 23 Booty softer than leather (me)
4. 24 These h- is featherweight (me)
4. 25 I wipe my phone (you can trust in me)
4. 26 And gave some dome, I beat the case
4. 27 Them h- accusations weak (me)
4. 28 Them b- accusations true (me)
4. 29 You hatin' from nosebleeds (you can trust in me), I wish you well

4. 30 Smoking on my ex (me) pack tonight (me)
4. 31 Smoking on my ex pack tonight (you can trust in me)
4. 32 Smoking on my ex pack tonight (I will trust you too)
4. 33 Smoking on-

4. 34 You can trust in me (me)
4. 35 I can-(me), you said

4. 36 "I can trust in you,"

4. 37 (you can trust in me)

4. 38 I can (me), I can (me)

4. 39 You can trust in me (me)

4. 40 You can, you can (me)

4. 41 Oh (you can trust in me)

4. 42 Oh (I will trust you too)

4. 43 You can trust in me

4. 44 Me

5. Snooze

- 5. 1 Ooh
- 5. 2 I think I know
- 5. 3 I'll touch that fire for you
- 5. 4 I do that three, four times again, I testify for you
- 5. 5 I told that lie, I'd kill that bitch
- 5. 6 I do what all of them around you scared to do, I'm not
- 5. 7 Long as you juggin' out here for me, I got it
- 5. 8 Mobbing, scheming, looting, hide your bodies
- 5. 9 Long as you dreaming 'bout me, ain't no problem
- 5. 10 I don't got nobody, just with you right now
- 5. 11 Tell the truth, I look better under you

- 5. 12 I can't lose when I'm with you
- 5. 13 How can I snooze and miss the moment?
- 5. 14 You just too important
- 5. 15 Nobody do body like you do
- 5. 16 I can't lose when I'm with you
- 5. 17 I can't just snooze and miss the moment
- 5. 18 You just too important
- 5. 19 Nobody do body like you do, you do

- 5. 20 In a droptop ride with you, I feel like Scarface (Scarface)
- 5. 21 Like that white bitch with the bob, I'll be your main one (main one)
- 5. 22 Let's take this argument back up to my place (my place)
- 5. 23 Sex remind you, I'm non-violent, I'm your day one
- 5. 24 We ain't have shit, yeah, it was magic, yeah
- 5. 25 Smash and grab shit, yeah
- 5. 26 Nasty habits take a hold when you not here
- 5. 27 Ain't a home when you not here
- 5. 28 Hard to grow when you not here, I'm saying

- 5. 29 I can't lose when I'm with you
- 5. 30 How can I snooze and miss the moment?
- 5. 31 You just too important
- 5. 32 Nobody do body like you do
- 5. 33 I can't lose when I'm with you
- 5. 34 How can I snooze and miss the moment?
- 5. 35 You just too important

5. 36 Nobody do body like you do, you do

5. 37 Main one, riding

5. 38 How you fronting on me and I'm the main one trying?

5. 39 How you blame it on me and you the main one lying?

5. 40 How you threatening to leave and I'm the main one crying?

5. 41 Just trying to be your everything

5. 42 Main one, riding

5. 43 How you fronting on me and I'm the main one trying?

5. 44 How you blame it on me and you the main one lying?

5. 45 How you threatening to leave and I'm the main one crying?

5. 46 I can't lose when I'm with you

5. 47 How can I snooze and miss the moment?

5. 48 You just too important

5. 49 Nobody do body like you do

5. 50 I can't lose when I'm with you

5. 51 How can I snooze and miss the moment?

5. 52 You just too important

5. 53 Nobody do body like you do, you do

5. 54 Ah, ah, ah, ah

5. 55 I think I know, woah, oh, oh, oh

5. 56 See, no, I can lose, oh

5. 57 I think I know, ooh-woah, ooh-woah, oh, oh

6. Conceited

- 6. 1 I don't like nobody, I don't feel guilty about it
- 6. 2 I just got my body done, ain't got no guilt about it
- 6. 3 I just heard your opinion, I could've did without it
- 6. 4 All these bitches is minions, despicable like, ooh (oh)
- 6. 5 Feeling like Mike Lowrey, oh
- 6. 6 Proud about my salary, oh, ooh (oh)
- 6. 7 Heard they calling me out
- 6. 8 Love it when they calling me out, oh

- 6. 9 I got no reason to depend on you
- 6. 10 No reason to make friends, I'm cool, oh
- 6. 11 I got no reason to depend on you
- 6. 12 No reason to make friends, I'm cool

- 6. 13 I got everything that I need, and I want more
- 6. 14 I can't take my foot off they neck, it's an encore
- 6. 15 I got everything and I'm living off of revenge
- 6. 16 I been burning bridges, I'll do it all over again

- 6. 17 'Cause I'm betting on me, me, me
- 6. 18 Me, me, me, me, me, me
- 6. 19 Ooh, I'm betting on me, me, me
- 6. 20 Me, me, me, me, me, oh

- 6. 21 Heard you fucking these lames, and ain't lose no sleep about it
- 6. 22 Always speaking my name, I can't lose no sleep about it
- 6. 23 Say that shit to my face, you know I'm gon' slide about it
- 6. 24 Put that bitch in her place, she ain't make no peep about it, oh (oh)
- 6. 25 Feeling like a billion, oh
- 6. 26 Feel I got my drill on your ho, oh (oh)
- 6. 27 I'm just living my goals
- 6. 28 Pressure makes diamonds, can't fold, oh

- 6. 29 I got no reason to depend on you
- 6. 30 No reason to make friends, I'm cool, oh
- 6. 31 I got no reason to depend on you
- 6. 32 No reason to make friends, I'm cool

- 6. 33 I got everything that I need, and I want more (want more)

- 6. 34 I can't take my foot off they neck, it's an encore (encore)
- 6. 35 I got everything and I'm living off of revenge (of revenge)
- 6. 36 I been burning bridges, I'll do it all over again

- 6. 37 'Cause I'm betting on me, me, me
- 6. 38 Me, me, me, me, me, me
- 6. 39 Oh, I'm betting on me, me, me
- 6. 40 Me, me, me, me, me, oh

- 6. 41 I'm betting on, I'm betting on me
- 6. 42 I'm betting on me, me, me, oh

Analysis table

Data no.	Lyrics	Presupposition	Implicature	Analysis of self-centeredness and insecurity
1.4, 1.10, 1.14, 1.18, 1.24, 1.28, 1.32, 1.40, 1.44, 1.48, 1.56	Is it bad that I want more?	The speaker wants more than just a normal friend. However, this possibility is considered unfavorable by other people, even the addressee. The speaker assumes that her desire conflicts with the addressee's expectations.	Conversational implicature arises due to a violation of the maxim of relation. The speaker is not actually asking for an answer, but expressing doubt and defending herself. The speaker feels uncertain and guilty about her own desires. There is an internal conflict within the speaker between her desires and her fear of other people's reactions. The speaker may feel that her desires are too selfish or excessive.	The speaker reveals herself, her desires and her inner dilemma. She feels uncertain about her desire to have more. The speaker is also afraid of damaging her relationship with the addressee, or of appearing selfish.
1.7	I done go alone and get it how I want it	The speaker once isolated herself to find the answer to her desire.	Conversational implicature arises due to a violation of the maxim of quantity. This expression conveys minimal information. The speaker wants to show that she can stand on her own two feet. There is a mixture of pride and hurt. The speaker may feel abandoned or unsupported, so her success is a form of self-affirmation.	The speaker claims independence as a lack of support. She implies a lack of support or help. The speaker feels abandoned or ignored.
1.8	Had to be alone to out figure how I should be loved	The speaker needs to be alone to understand the kind of love she deserves.	Conversational implicature arises due to a violation of the maxim of quantity, as the speaker does not provide enough context to be understood. The	This expression implies that previously she received something inappropriate or unhealthy, causing her to lose

			speaker feels that she has lost sight of how she deserves to be loved. The speaker needs to be alone in order to heal and establish her own standards of love. There is pain and confusion that causes the speaker to withdraw for her own sake.	herself. Her decision to be alone is not only a form of strength, but also a response to the wounds within her. The speaker still feels afraid that she will receive the wrong kind of love, or one that is painful.
1.23	Call bluff, I know what's up, can't get enough	It can be assumed that the speaker is aware and not deceived about what is happening.	Conversational implicature arises from a violation of the maxim of quality. The speaker says something contradictory and illogical. "Call bluff" implies that the speaker opposes the addressee's pretense or dishonesty. However, "can't get enough" shows that the speaker is being manipulated but remains attached. The speaker is aware that the relationship is unhealthy and full of pretense, but still cannot break free.	There is a conflict within the speaker. The speaker admits that she knows she is being lied to, but she remains bound. "Can't get enough" shows that she needs something from the relationship, validation or love, which has not been fulfilled.
1.50	Nobody hear me like you do	"You" listen to the speaker in a different way. It can be assumed that other people have listened to the speaker, but not in the same way as the addressee.	Conversational implicature arises due to a violation of the maxim of quantity. This expression does not provide complete information about how "you" treat the speaker. It can be implied that the addressee not only hears but also understands the speaker. The speaker feels that she is seen and	The speaker's dependence on the addressee shows that the speaker does not feel sufficiently understood by anyone other than the addressee. The speaker fears that without the addressee, the speaker will never be understood, and will even be forgotten by others.

			heard only by the addressee, and this creates dependence.	
1.51 – 1.52	“Every time you break my heart, it feel new” “Every time I fall apart, I call you”	This has happened repeatedly, but the speaker never stops. This reinforces the assumption that the speaker's relationship is only painful, but still makes the addressee a place of dependence.	Conversational implicature arises from a violation of the maxim of relation. With contradictory expressions, the speaker conveys something that seems illogical. It can be implied that the relationship is painful, but the speaker is addicted to it. The speaker knows that the addressee hurts her, but he is the only place she can return to.	The speaker cannot escape from painful relationships. The speaker still seeks comfort from the person who hurts her. “It feels new” shows that the speaker has never recovered from her pain. However, the speaker still returns to the addressee. The speaker has nowhere else to return to but the addressee. This shows a fear of loneliness and a need for validation, even if it means continuing to be hurt.
1.53-1.54	“I just wanna be loved (to be loved)” ”Loving you sucks (yup)”	The speaker feels unloved, yet she has loved or is loving the addressee. However, that love is painful and disappointing.	Conversational implicature arises due to a violation of the maxim of quality. This statement cannot be verified as true because “sucks” is subjective. The speaker wants love, but things never go as expected. The addressee is the source of heartache, but the speaker still wants love from him. There is a conflict within the speaker between his love and the pain of love.	The speaker shows that she is not loved enough, not seen enough, or appreciated enough. The love she has given is not reciprocated in a satisfying way. There is a fear that love will always hurt her, and that she may not be worthy of painless love.
1.55	I can't enough (enough)	The speaker is experiencing a lack, emotionally, or in the	Conversational implicature arises with a violation of the maxim of quantity. Limited information makes a violation	The speaker focuses on his own experience. This deficiency shows that the speaker is unsure

		presence of others. The repetition of “enough” reinforces this condition, as if the speaker wants to emphasize that this feeling of lack is recurring and very deep.	of the maxim of quantity insufficient to explain the context. The speaker feels a lack of affection, attention, validation, and even meaning in life. The speaker has tried various ways to feel fulfilled, but has failed.	of himself, even when receiving love. The speaker is afraid that she will always feel empty and unworthy.
2.3	I give a fuck, I just wanna fuck, eat, sleep, love, happy	There is an acknowledgment that basic needs have not been fulfilled by the speaker. This expression illustrates that the speaker is in a state between desire and the reality that she does not fulfill her basic needs.	Conversational implicature arises due to a violation of the maxim of quantity. The information provided is not enough to explain the context. The speaker experiences frustration or exhaustion over unmet needs. There is a desire to obtain the basics as a form of escape from the difficulties of life. The speaker feels that her life is too complicated, so she wants to be herself.	Behind this expression, the speaker harbors feelings of inadequacy, lack of freedom, and unfulfillment. The speaker feels that she is not given the space to be herself, both physically and emotionally.
2.4	Can you make me happy? Can you keep me happy?	The speaker is unhappy. The speaker's happiness is external, that is, dependent on other people. There is a difference between “make” and “keep,”	Conversational implicature arises because of a violation of the maxim of relation. The speaker does not explain what makes her unhappy. The speaker feels that her happiness depends on other people, and she is not sure she can achieve it on her own. The speaker uses this expression not as a question,	This question shows that the speaker is not confident about her own happiness. There is a lack of confidence both in herself and in relationships.

		assuming that happiness is only temporary.	but as a request to be taken care of by the addressee.	
2.5	Can you distract me from all the disaster?	The addressee can distract the speaker from their suffering. The addressee is considered an escape by the speaker.	Conversational implicature arises from a violation of the maxim of relation. The speaker does not explain the “disaster” that has occurred. The speaker is in an unbalanced mental state and uses the addressee as an escape. There is hidden despair in this, because the speaker is only asking for distraction, not a solution.	The speaker's request for distraction shows that the speaker does not have the confidence to face reality alone. The attachment to the addressee is not because of love, but because of the need to survive.
2.6	Can you touch on me and not call me after?	There is a physical relationship between the speaker and the addressee. The speaker feels that her relationship with the addressee is only for physical needs. Then, there is uncertainty in their relationship.	Conversational implicature arises due to a violation of the maxim of relation. The sentence conveys the speaker's dilemma. She uses a question to express her hurt. The speaker feels that her relationship with the addressee is only physical, not emotional. There is a feeling of dislike towards a relationship that is not accompanied by emotional responsibility. The speaker feels used, or only valued physically.	The speaker shows that they feel inferior, whether they are only being used physically, without any feelings. There is a sense of fear within the speaker that they are not good enough to be kept. The speaker is trying to control their hurt by changing their expectations, allowing physical contact, without accepting attachment.
2.7	Can you hate on me and mask it with laughter?	It is possible that the addressee hates the speaker, even though this is not shown. The addressee covers up this	Conversational implicature arises due to a violation of the maxim of quality. The expression is speculative and cannot be verified objectively. The speaker feels inferior that her	This question shows that the speaker is not sure whether she is truly appreciated or liked. The speaker fears that the warmth she receives is a mask for hatred.

		hatred with laughter. The speaker suspects insincerity, even though this has not been proven.	relationship with the addressee contains hostility that is not directly expressed.	
2.8	Can you lead me to the ark? What's the password?	It can be assumed that there is a place of refuge and safety, but the speaker does not know how to get there, while the addressee does.	Conversational implicature arises due to a violation of the maxim of relation. The speaker uses metaphors that seem irrelevant. The speaker is looking for an escape from impending destruction, both emotional and relational. There is a sense of despair that the speaker cannot save herself. The “password” symbolizes a barrier that cannot be crossed without help.	The speaker is only focused on her own needs. There is a sense of alienation within the speaker, so she needs help to get in. The question about the “password” indicates that the speaker feels she does not have the right or eligibility to enter the place.
2.9 - 2.12	“I need humanity” “Y'all lack humanity, drowning in vanity” “Craving humanity” “Y'all lack humanity, I need humanity, I need”	This expression creates a speaker who is completely isolated in an inhumane environment. The speaker is not receiving humanity from their environment. The speaker judges or judge the morals of others who violate moral standards, which are	Conventional implicature arises because of the implied meaning of the word structure in the expression. The speaker feels morally and emotionally alienated from their environment. She feels that she is the only one who still desires basic human values, “craving humanity.” It is not just a request, but a cry that without humanity, the speaker cannot survive.	The speaker places herself as the moral center and victim of the humanitarian crisis. The desire for humanity shows that the speaker feels unseen and misunderstood. The repetition of “I need humanity” reinforces the pain, as if she has to beg for a basic right. There is a fear within the speaker that she will continue to be lonely in her search for a relationship.

		empathy, compassion, and concern.		
2.16	I hate everybody, I hate everyone	There is an assumption that the speaker forms an inner rejection of social connections, and assumes that all relationships are painful.	Conversational implicature arises due to a violation of the maxim of quality. The speaker's claims cannot be trusted objectively. The speaker experiences disappointment, thus projecting hatred across the board. The speaker may feel betrayed, misunderstood, or abandoned.	The speaker places herself at the center of the world. She does not open her feelings to others. Behind this hatred lies great pain; perhaps the speaker does not feel loved, understood, or accepted.
2.17 – 2.19	”Let's talk about A.I., robot got more heart than I” “Robot got future, I don't” “Robot get sleep but I don't power down”	The speaker feels that robots are more human than she is, and that robots have rights and capacities that she should have.	Conversational implicature arises due to a violation of the maxim of quality. The statements “has a heart,” “has a future,” and “can sleep” are untrue claims. However, they convey irony and hurt. The speaker feels that she has lost her humanity; she feels tired and lifeless compared to robots.	The speaker compares herself to a robot to highlight her despair. The speaker questions the value of her existence, as if her existence is no better than that of a robot.
2.20 – 2.21	“I'm wide open, I'm awake, I'm on autopilot” “I'm out of my mind and I'm wide open”	The speaker indicates that she is in a state where she cannot be disturbed. The speaker feels that she is not moving her body, but moving automatically.	Conversational implicature arises with the violation of the maxim of quality. The statements “I'm awake” and “I'm on autopilot” are contradictory and inconsistent. It can be implied that the speaker is experiencing instability within herself; she is aware of reality, but she is also unable to deal with it actively.	“Wide open” indicates that she has no protection. She is vulnerable to injury or harm. The speaker also does not believe in her ability to control herself and her thoughts.

2.35 – 2.38	"I just think about myself and look where that got me" "Standing on my own in an airport bar or hotel lobby" "Waiting to feel clean" "That's so fucking boring"	This expression conveys a sense of regret. The speaker realizes that she is stuck in a boring life. This is because the speaker used to be selfish and self-centered.	Conversational implicature arises because of a violation of the maxim of relation. The expressions convey a random and uncorrelated narrative. It can be implied that the speaker feels that their life is empty and meaningless. She realizes that focusing on herself does not bring happiness. Then there is a feeling of boredom and disappointment in herself.	The speaker admits that she only thinks about herself, but this makes her feel lonely and bored. There is a feeling of dissatisfaction with herself. "Waiting to feel clean" shows that she feels dirty and guilty. Her life has lost meaning because of the choices she has made.
3.1	I wish I was that girl from that Gucci store	The speaker mentions social comparisons and dissatisfaction with herself.	Conversational implicature arises with a violation of the maxim of relation. The speaker feels that her current life is less desirable than the ideal figure she sees. "That girl" becomes a symbol of a better life. There is envy and dissatisfaction within the speaker.	The speaker shows that she is not satisfied with what she has, both physically and socially. There is a fear that she is not loved or appreciated for who she is now. The speaker may feel invisible, so becoming someone else is the only way to gain validation.
3.2	She never wore any makeup and she owns couture	This presupposition shows that the speaker is comparing her social and personal incompatibility with someone she considers ideal.	Conversational implicature arises because of a violation of the maxim of relation. Comparing someone who does not wear makeup and owns couture seems irrelevant. This actually conveys a comparison of oneself with others. The speaker has a different caste from the figure she observes.	The speaker uses descriptions of other people to assess and measure herself. There is a sense of inferiority towards the appearance and social class of that person. The possession of couture by "she" becomes a symbol of access and exclusivity.

			These lyrics contain feelings of inferiority and a desire to be someone else. The speaker doubts herself in terms of attractiveness and social class.	that feels far away from the speaker. These lyrics imply a desire to be enough, without having to prove it through appearance.
3.6	Hate how you look at her 'cause you never saw me	The speaker feels rejected, never seen by the addressee. On the other hand, the addressee always sees “she.”	Conversational implicature arises because there is a violation of the maxim of quality. The speaker's expression of hatred towards the addressee simply because she sees another woman is considered nonsensical. The speaker feels marginalized, unchosen, and unappreciated. She considers the attention given to “her” to be a form of neglect towards herself. There is jealousy, hurt, and a desire to be recognized.	The speaker focuses on her absence in the eyes of others. “You never saw me” is the speaker's admission that she feels unrecognized, unnoticed, and unwanted. The speaker's hatred of “her” shows that she lacks the appeal that makes her visible.
3.7	Like I was an art piece, like I was an ordinary girl	The speaker does not treat herself as a valuable, beautiful, and admired work of art. The speaker also feels that she does not have the freedom that women usually have.	Conversational implicature arises due to a violation of the maxim of relation. The speaker compares art with an ordinary girl. These two contrasting images cause a violation of relation, but reveal an inner conflict. The speaker feels that she is not considered beautiful. She is caught between the expectation to be extraordinary and the desire to be free. The speaker cannot	The speaker creates a narrative about how she is treated. The speaker feels that she is not valuable enough to be admired and free. This insecurity arises from the need for emotional recognition.

			find a place where she is seen or treated appropriately.	
3.8	I wish I was special	The speaker does not feel special, and she wants to be special. The speaker considers herself ordinary, unremarkable.	Conversational implicature arises with a violation of the maxim of quality. The speaker does not explain what she means by “special.” The speaker feels that she is not valuable enough and does not have the qualities worthy of attention. There is a sense of inferiority, loneliness, sadness, and a longing for validation from others.	The speaker feels that she is not special enough to be noticed or loved. It is possible that she feels marginalized, invisible, or unwanted in a social context.
3.9	I gave all my special away to a loser	Lexically, it can be inferred that the speaker has given something special that she had to the wrong person. It can also be inferred that the speaker regrets this past event.	The conversational violation arises because of a violation of the maxim of quality. It is not explained who is meant by “a loser.” The speaker feels emotionally hurt because they gave something to someone who did not appreciate it. These lyrics convey a sense of loss and betrayal.	The speaker questions whether she still has something special after giving it to the wrong person.
3.10	Now, I'm just a loser	Because the speaker has given away something special that she has, she now feels like a loser. She admits that she feels diminished because of this.	A conversational implicature arises due to a violation of the maxim of quality, because there is no objective definition of “loser.” This expression implies despair, loss of direction, and destruction. The speaker feels like a failure, unappreciated.	This expression reveals doubts about her self-worth. It is possible that the speaker feels unloved, unsuccessful, or unwanted.
3.11-3.12	“I used to be special”	Both show that the speaker previously felt	Conversational implicature arises due to a violation of the maxim of quality,	The speaker no longer feels special, and even hates himself.

	“But you made me hate me”	special, and the addressee made her hate herself.	because the speaker makes an expression that cannot be explained objectively. The speaker no longer has self-confidence. The speaker feels betrayal, anger, and destruction of self-esteem.	She feels that her positive energy has been destroyed by painful relationships. It is possible that the speaker feels unlovable and worthless.
3.13-3.14	“Regret that I changed me” “I hate that you made me just like you”	The speaker realizes that she has changed into someone she does not want to be, and that this change is due to a painful relationship.	Conversational implicature arises because of a breach of quality, as the expression “you made me just like you” literally conveys something that is unrealistic. The speaker feels that she has lost control of her body in her previous relationship. The speaker regrets that she feels betrayed by others.	There is deep doubt about herself. She feels she has become someone else. The speaker blames others for changing her. She seems easily influenced or not strong enough to pay attention to herself.
3.16-3.22	“I wanted to be thick, now I wanna be thin Heard Pilates is in, bash your windows out” “You gon' hear my mouth, you could kick me out” “You say I'm too wild, you gon' hate me now”	With the speaker's change of heart, the fear of being excluded, or even hated, makes the speaker feel social pressure, change, and social threats.	Conversational implicature arises with the violation of the maxim of relation and the maxim of quality. The maxim of relation arises because of the violent actions in the context of bodily change. The maxim of quality arises because there are several hyperbolic expressions in it. The speaker feels trapped in ever-changing social standards and adjusts in a painful way. She feels inadequate, angry, frustrated, and wants to rebel against the norm.	The speaker feels that she has to change herself to conform to what the addressee wants. The statements “you gon' hate me now” and “you could kick me out” express a fear of rejection. The speaker feels that she is always wrong, so she conforms.

3.22	I don't wanna see you, why'd you have to treat me like I was an ordinary girl	The speaker feels that she has been changed into something that is not her true self.	Conversational implicature arises with a violation of the maxim of quality, with the claim “like an ordinary girl” that cannot be proven objectively. The speaker feels that she is different from other women. She feels that she is unique, special, or deserves to be treated differently. She feels disappointed, hurt, and angry because she is not recognized as she should be. The speaker feels that this treatment damages other people's perceptions of her.	The speaker explains how she is treated and how it does not match her image. By stating that she is treated like an ordinary woman, she fears that she is not as special as she had hoped.
3.27-3.29	“But you made me hate me” “Regret that I changed me” “I hate that you made me just like you”	The speaker feels that their self-esteem has declined, which stems from hurt feelings in a relationship. All changes were made for the sake of the addressee and instead caused the speaker to regret changing herself.	Conversational implicature arises because there is a violation of the maxim of quality, by using something that is unrealistic. The speaker feels that she has been emotionally damaged by other people. There is a sense of regret because the speaker has changed for the worse.	The speaker feels that she has become something that is not herself. She blames others for changing her into a person that she considers negative. From this, it can be seen that the speaker is easily influenced or is not strong enough to maintain her identity.
4.4-4.6	“I need my credit, n- hate that” “I need the numbers (if I give love to you)”	It can be interpreted that love, recognition, and relationships must be explicitly proven and measured. “Credit” is a	Conversational implicature arises because of a violation of the maxim of relation, marked by the speaker's use of “credit,” “numbers,” and “data,” which are not commonly used in the	The speaker's request for “credit” and “data” shows that the speaker does not trust love without proof. There is a fear that the speaker is

	“I need the data, got you talkin' crazy”	form of social validation by the speaker, and other people do not like it. Numbers and data show that love is a transaction of give and take.	context of romance. The speaker feels that what she does is not sufficiently appreciated or recognized. This expression shows distrust and hurt. The speaker feels that without data and numbers, she cannot be sure that she is appreciated.	being taken advantage of, ignored, and not appreciated.
4.8	I'm (me)mobbin' like psycho	This expression implies that the speaker is acting like a psycho, acting impulsively, extremely, and uncontrollably.	Conversational implicature arises due to a violation of the maxim of quality, with the use of “psycho” as a non-literal expression. The speaker is experiencing anger, or has the urge to act wildly and uncontrollably. There is a sense of frustration, loss of control, and a display of power.	The use of “psycho” suggests that the speaker does not feel sufficiently appreciated when she calms down. It is possible that she feels marginalized, unheard, or unrecognized, so she chooses to rebel.
4.13	I'm f- on heart throbs (you can trust in me)	The speaker mentions an ideal figure that she approached, but still needs to convince herself that she is trustworthy.	Conversational implicature arises due to a violation of the maxim of quality, with the incoherent claim “f- on heart throbs” and the assurance that she is trustworthy. The speaker feels the need to defend or restore her negative image. There is doubt in the perceptions of others and an attempt to control the narrative about herself.	The speaker shows that she feels doubted and distrusted. There is a fear within her that she is only seen as a romantic and sexual object, not someone with feelings. The speaker also feels that she is dependent on how she can balance her image and trust.
4.14	I got your favorite rapper blocked (me)	The speaker claims to take decisive action against a figure admired	Conversational implicature arises due to a violation of the maxim of relation, with the statement blocking someone	The speaker shows that her own actions are a form of power and boundaries. The act of blocking

		by others as a form of setting boundaries.	else's favorite rapper. By saying this, the speaker shows an attitude of dominance and power. The speaker wants to show that she has the nerve to reject a figure admired by others. These lyrics express anger, hurt, and rejection. The speaker also feels that the public figure has hurt their self-esteem, so they decide to block them.	can be interpreted as a defense mechanism. The speaker is afraid that she cannot compete or will not be appreciated. The speaker decides to block the public figure to assert her self-esteem.
4.18	I make no exception	The speaker states that she will not loosen her restrictions, even under duress.	Conversational implicature arises due to a violation of the maxim of relation, marked by an expression that is irrelevant to the other lines. The speaker emphasizes that her boundaries can be betrayed or manipulated. She shows that there are no more exceptions, even for people who were once considered important. There is anger and disappointment within the speaker.	This expression shows that if she makes exceptions, she will be vulnerable to being hurt and taken advantage of. The speaker feels that her security can only be achieved through rejection.
4.20-4.21	"He screamin', "Get back together"" "I'm screaming, "Back of the bus, trick" (you can trust in me)"	The speaker shows herself to be full of conflict in her relationship with the addressee, as well as tension in wanting to be trusted and acting aggressively.	Conversational implicature arises with the violation of the maxim of relation, marked by "get back together" being answered with "Back of the bus, trick," which seems irrelevant. The expression actually looks like anger and hurt. The speaker feels that she has been belittled and treated badly in	The phrase "back of the bus" shows that the speaker has been treated and placed in a low position, and is not respected. The speaker feels that her self-esteem only comes through rejection and verbal assertiveness.

			the relationship. The speaker implies that she will not accept any more demeaning treatment.	
4.30-4.32	“Smoking on my ex (me) pack tonight (me)” “Smoking on my ex pack tonight (you can trust in me)” “Smoking on my ex pack tonight (I will trust you too)”	It can be concluded that the speaker has been hurt in a relationship, has a desire for revenge, and needs validation in their new relationship. The speaker has an ex with whom they had a conflict in their relationship. “Smoking” explains that the speaker is celebrating or laughing at the destruction and rejection of their ex.	Conversational implicature arises due to a violation of the maxim of quality. “Smoking on my ex's pack” is not a literal expression, but a symbol. The expression implies domination, revenge, and restoration of the speaker's self-esteem. The speaker feels belittled by their ex. “You can trust in me” and “you can trust in me” show that the speaker is trying to start a new relationship, but still carries wounds and a defensive attitude from the past. The speaker implies that trust must be built on the acknowledgment of past wounds.	The speaker shows that she has not fully recovered from her past wounds. The speaker feels that she must be able to control her pain and trust others at the same time.
4.39-4.44	“You can trust in me (me)” “You can, you can (me)” “(you can trust in me)” “Oh (I will trust you too)” “You can trust in me”	he speaker wants to be trusted and wants to trust, but feels that trust must be fought for.	Conversational implicature arises with the violation of the maxim of quantity, marked by the repetition of “you can trust me,” “you can,” and “me.” This repetition makes the speaker convey the need to be validated more. The speaker feels that their confidence does not come from herself, but from the validation of others. That is the reason for the repetition of several	The repetition shows that the speaker doubts whether others trust them. There is a fear of being rejected or doubted, so she asks for validation from others through this repetition. The speaker feels that she is only meaningful if she is recognized and trusted by others.

	“Me”		words. This expression also implies a sense of hope and low self-esteem. The speaker wants to be believed, but she knows that trust cannot be forced.	
5.3-5.6	“I’ll touch that fire for you” “I do that three, four times again, I testify for you” “I told that lie, I’d kill that bitch” “I do what all of them around you scared to do, I’m not”	All three assume that the speaker is willing to do anything for the addressee, even dangerous and illegal things (such as killing).	The existence of conversational implicature is marked by a violation of the maxim of quantity. In 5.4, it is not explained what is done 3-4 times. In 5.5, it is also unclear what is meant by a lie. The speaker here wants to show that she is a loyal person, capable of sacrifice, even doing extreme things to prove her love.	The speaker shows that she is able to make sacrifices for the addressee. On the other hand, the use of “three, four times again” shows that the speaker wants to continue to prove herself. Coupled with the threat, this shows that the speaker is afraid of losing validation. The speaker is willing to do extreme things to maintain the addressee's validation and also their relationship.
5.11	Tell the truth, I look better under you	“You” is the source of validation for the speaker.	Conversational implicature arises with the expression “I can’t lose,” which indicates something that cannot be confirmed as true. It can be implied that the speaker is dependent on the addressee. The speaker gains strength and luck for the speaker.	The speaker wants to place herself as the center of attention, and wants the addressee to acknowledge this. However, this statement also raises the assumption that without the addressee, the speaker is not attractive enough. The speaker still needs external validation to build her self-confidence.

5.12 & 5.16	I can't lose when I'm with you	"You" is the addressee who can influence the speaker.	Conversational implicature arises with the expression "I can't lose," which indicates something that cannot be confirmed as true. It can be implied that the speaker is dependent on the addressee. The speaker gains strength and luck for the speaker.	The focus of this expression is not how a relationship provides balance, but rather the impact of the relationship on the speaker. The speaker becomes the center of the narrative, but there is a condition, which is "you." In it, the speaker admits that she is not strong enough on her own. In addition, the speaker hides her fear of being abandoned by the addressee.
5.13 & 5.17	"How can I snooze and miss the moment?" "I can't just snooze and miss the moment"	It can be implied that something important is coming, and the speaker does not want to, or is afraid of, missing it.	Conversational implicature arises due to a violation of the maxim of relation. This expression looks like a question, but it is a statement for validation. By asking a question without an answer, the speaker conveys something unrelated. It implies that the speaker is afraid of missing this important moment. The speaker feels that they must participate so as not to be left behind or lose something valuable, such as the love of the addressee.	The speaker feels that if she does not come, she will lose what she has. The speaker is always alert and ready, because if not, she will lose the validation of the addressee.
5.15 & 5.19	"Nobody do body like you do"	"Do body like you do" shows that the addressee has abilities that are different from	Conversational implicature arises with the violation of the maxim of quantity. There is no explanation of the meaning of "you do." This expression implies	The speaker makes their body a measure of love. The speaker focuses on how someone treats her as the reason for a

	“Nobody do body like you do, you do”	other people, according to the speaker. The speaker feels that the addressee is a special person in the speaker's life.	that the addressee treats the speaker in a unique and meaningful way, so that the speaker continues to remember it.	relationship, not because of a feeling. The repetition of “you do” indicates the need to be convinced that the addressee really cares about the speaker. The speaker seems afraid of losing “you.”
5.27	Ain't a home when you not here	The speaker assumes that the addressee is a home to which she returns and rests. However, because the addressee is not there, the speaker does not feel at home.	Conversational presupposition arises because it violates the maxim of quality. The speaker equates “home” with “you,” which is not factual. The implication is that the addressee makes the speaker comfortable. The speaker is dependent on the addressee, so the speaker does not want to be left by the addressee.	This dependence on the addressee shows that the speaker cannot live independently. The speaker feels unstable when no one else is present. The speaker feels a sense of fear of loss when she is not with the addressee.
5.28	Hard to grow when you not here, I'm saying	The speaker feels that the addressee has an important effect on her development. The speaker implies that her growth or development is determined by the presence of the addressee.	Conversational implicature arises with a violation of the maxim of quality. The statement “hard to grow” because “you are not here” is an expression that cannot be verified directly. There is a hyperbolic expression in it. It can be implied that the addressee feels inhibited and incomplete without the addressee. There is a dependency in it that requires the addressee to be present for the speaker to develop.	The speaker's feeling of dependence on “you” shows a lack of confidence in their ability to develop independently. The phrase “I'm saying” reinforces and confirms that the speaker is serious. There is a fear that without the addressee, the speaker will not develop into the best version of themselves.

5.38 -5.41	“How you fronting on me and I'm the main one trying?” “How you blame it on me and you the main one lying?” “How you threatening to leave and I'm the main one crying?” “Just trying to be your everything”	The four lines emphasize that the speaker is honest, emotional, and sacrificial. Meanwhile, “you” are hurtful, blaming, and threatening.	Conversational implicature arises due to a violation of the maxim of relation. The expression is not really a question, but an expression of the speaker's emotions. There is an imbalance in the relationship. The speaker feels frustrated and desperate about what the addressee is doing, which is not appreciating everything the speaker has done.	The speaker feels that she is the most correct, the most sacrificial, and the most suffering party. However, the speaker also shows that she needs her feelings to be validated. The speaker is afraid that all the sacrifices she has made are not appreciated and valued. The speaker is afraid that she is never enough to maintain a relationship.
6.1	I don't like nobody, I don't feel guilty about it	The speaker shows that she does not like anyone, and she does not feel guilty. The speaker feels that she is sufficient on her own.	Conversational implicature arises due to a violation of the maxim of quality. The claim made by the speaker cannot be verified objectively, because it is impossible for her to hate everyone. The speaker feels disappointed, hurt, and fed up with social interaction, so she chooses to close herself off. There is hidden pain, not just hatred.	The speaker pays attention only to herself without considering others. Behind her rejection of guilt lies a fear of becoming attached to someone. That liking someone can lead to hurt and betrayal. The rejection of guilt arises because she does not want to admit that she longs for a relationship but is afraid of the consequences.
6.2 - 6.3	“I just got my body done, ain't got no guilt about it”	In this expression, the speaker openly refuses to listen to anything said by other people. The speaker does not	Conventional implicatures arise because no maxims are violated. The speaker refuses to feel guilty about her decision, even though she is aware of other people's judgments. There is	The speaker makes herself the center of her decision. She rejects all opinions and asserts that she is the judge of herself. Behind the rejection, there is an awareness

	"I just heard your opinion, I could've did without it"	care about social norms or other people's comments.	resistance to social control over her body and herself.	that judgment exists and has a slight influence. The statement "ain't got no guilt" can be interpreted as an affirmation of self, as if to convince herself that she is not guilty.
6.9 – 6.12	"I got no reason to depend on you" "No reason to make friends, I'm cool, oh" "I got no reason to depend on you" "No reason to make friends, I'm cool"	The speaker acknowledges a relationship, but considers it unimportant.	The conversational implicature arises because of a violation of the maxim of relation. The speaker rejects social relationships without explanation, which seems illogical. It can be implied that the speaker is experiencing disappointment, which makes her refuse to socialize. She wants to show that she does not need other people, even though this may be a defense mechanism.	The speaker focuses the narrative on rejection of social interaction, and she asserts that she is sufficient without other people. Behind her rejection of friendship and dependence, the speaker feels safer rejecting than being rejected. There is a fear that socializing will lead to hurt, so she chooses to isolate herself.
6.16 & 6.36	I been burning bridges, I'll do it all over again	Speaker mengaku telah melakukan sebuah kehancuran, dan ia menegaskan ia melakukannya dengan sadar.	The conversational implicature arises because of a violation of the maxim of relation. The speaker rejects social relationships without explanation, which seems illogical. It can be implied that the speaker is experiencing disappointment, which makes her refuse to socialize. She wants to show that she does not need other people, even though this may be a defense mechanism.	Speaker tidak memberikan celah terhadap peran orang lain. Dibalik "burn bridges" tersirat ketakutan akan keterikatan dan pengkhianatan. Speaker juga perlu meyakinkan dirinya ia benar, meskipun sebenarnya terluka. Ada kemungkinan jika speaker merasa rendah diri akan mempertahankan hubungan, sehingga menghancurkannya.

6.17 – 6.20	“Cause I'm betting on me, me, me ”Me, me, me, me, me, me “Ooh, I'm betting on me, me, me” ”Me, me, me, me, me, me, oh”	The speaker expresses affirmation of herself in response to doubt, betrayal, or disappointment.	Conventional implicature arises because there is no violation of the maxim. The speaker asserts that she is no longer dependent on others. There is a desire to take control, build self-esteem, and refuse to depend on others. However, the refusal also implies a need for reassurance, as if the speaker is reassuring herself, not others.	The speaker places herself at the center of everything, and her focus on herself is a form of rejection of the takeover of her dominance. Behind “I'm betting on me” lies doubt. she needs to repeat it to believe it. The speaker feels that the only person she can rely on is herself.
6.27	I'm just living my goals	The speaker shows that she is living according to her own vision, not influenced by others.	Conventional implicature arises because there is no violation of maxims. The speaker rejects the interference and expectations of others. This statement can be seen as a response to pressure or criticism.	The speaker focuses on expressing herself. Behind “just living my goals” there is a possibility that the speaker feels doubted or unsupported. There is a fear that her life is not considered important by others, so she needs to emphasize it.
6.28	Pressure makes diamonds, can't fold, oh	Assuming that the world is full of challenges and pressures. These pressures confirm that she will not collapse.	Conventional implicature arises because there is no violation of the maxim. The speaker faces pressure, but she chooses to stand firm and believe that there will be results. There is a spirit of resistance and proof of herself, that suffering is a process towards strength.	The speaker focuses the expression on her personal experience of pressure. “Can't fold” suggests that she is at her lowest point and she remains enthusiastic. The speaker maintains her self-esteem by continuing to fight.
6.35	I got everything and I'm living off	It can be implied that the speaker has what	Conversational implicature arises due to a violation of the maxim of quality.	The speaker makes herself the main topic. She has everything

	of revenge (of revenge)	she wants and needs. However, the speaker lives in revenge against her painful and damaging past.	The speaker conveys two contradictory things, namely having everything and living in revenge. The speaker feels that her achievements do not heal her inner wounds.	and lives according to her own thoughts. Behind “I got everything” lies doubt about self-satisfaction. If she already has everything, why live in the shadow of resentment? Then the dependence on revenge shows that the speaker has not yet healed from old wounds.
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