

## Presuppositions in Descriptive Utterances on *Kawula-Gusti* of the Song *Ingsun* as Alternative Learning Materials for Javanese Language in Junior High Schools

Angelica Wahyu Kartika Budiarti<sup>1\*</sup>, Sugeng Adipitoyo<sup>2</sup>, Ahmad Rizky Wahyudi<sup>3</sup>

<sup>1,2,3</sup> Department of Javanese Language and Literature Education, Faculty of Language and Arts, Universitas Negeri Surabaya

\*) Corresponding Author

Email: [angelicawahyu.20021@mhs.unesa.ac.id](mailto:angelicawahyu.20021@mhs.unesa.ac.id)

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### ABSTRACT

Presupposition in descriptive utterances functions as an effective linguistic strategy for subtly instilling philosophical and theological assumptions, as manifested in the contemporary song "Ingsun" by Sujiwo Tejo. This study aims to examine the forms and functions of presupposition that construct the concept of *Kawula-Gusti* (Servant-God relationship) in the song's lyrics, and to analyze its relevance as Javanese language teaching material in Junior High Schools. This research employs a descriptive qualitative approach with data collection techniques utilizing listening and note-taking, based on the synthesis of presupposition theories by Stalnaker, Karttunen, and Yule, combined with Austin's locutionary acts and Keraf's descriptive theory. The findings indicate that the lyrics are dominated by lexical and existential presuppositions which implicitly instill a profound understanding of *Dununge* (Position), *Kuwasane* (Authority), and *Nuju Gambuhe* (Union) of the *Kawula-Gusti*. The descriptive utterances require the listener's cognitive accommodation to accept theological truths as background facts without rigid indoctrination. These findings have strong pedagogical relevance for Javanese Language learning at the JHS Phase D level within the Merdeka Curriculum

framework, particularly for training students' interpretive abilities toward implicit meaning and strengthening character based on the Pancasila Student Profile. However, acknowledging that the reliance on a single culturally and theologically dense text limits generalizability across diverse learner backgrounds, this study recommends extending the analytical framework to multiple Javanese texts of varying genres and difficulty levels to ensure broader applicability and instructional flexibility.

**Keywords:** *Presupposition, Descriptive Utterance, Ingsun, Semantic Pragmatics, JHS Javanese Language*

## INTRODUCTION

The Javanese community which constitutes 40.6% of Indonesia's total population (Ananta et al., 2015), faces increasing challenges in sustaining its linguistic vitality amid rapidly intensifying globalization. Although Javanese remains the country's largest ethnic language, empirical studies indicate a steady decline in its intergenerational transmission and everyday use. Studies by Ambarwati et al. (2022), Dewi & Apriliani (2019), and Noveintine (2024) consistently report a decline in Javanese language competence among younger generations, ranging from reduced speaking proficiency to limited use within social domains. Fitriati et al. (2025) further found that only 45% of Javanese adolescents in Surakarta acquire Javanese as their mother tongue, while 65% remain at basic or sub-basic proficiency levels, with mastery of the *Krama* register reaching merely 4–5%. Complementing this pattern, Hadiwijaya et al. (2022) reveal that only 25% of Javanese families continue to transmit and use the language within domestic settings. Collectively, these studies underscore an urgent concern regarding the weakening status of Javanese among younger generations, revealing a gap between its demographic prominence and its actual linguistic vitality in contemporary social life.

Javanese serves as a medium for shaping identity, transmitting cultural values, and preserving the worldview of Javanese society (Rohmadi et al., 2023; Zen, 2021). As the use and proficiency of Javanese among younger generations continue to decline, these sociocultural functions are increasingly at risk. In this context,

schools constitute a strategic domain for sustaining the language's vitality because, as noted by Selasih & Sudarsana, (2018), formal education enables the systematic transmission of cultural values, speech levels, and literary traditions. Through structured instruction, students can be reintroduced to the cultural richness and aesthetic expressions of the Javanese language while being trained to use it appropriately across communicative contexts. Therefore, Javanese language education must be designed more creatively and adaptively to address the needs of contemporary learners.

Javanese language education encompasses linguistic competence as well as engagement with its literary corpus, which forms an essential part of the expressive richness of Javanese culture. Within this literary scope, diverse oral and written works present distinctive worldviews, cultural symbols, and aesthetic structures that require careful interpretive engagement (Ismawati et al., 2022; Khairina & Lestari, 2020; Kurwidaria et al., 2019). Javanese literary texts function as a medium for conveying messages through metaphorical expression, cultural allusion, and layered rhetorical patterns, prompting learners to cultivate the ability to interpret the implicit meanings embedded within them. Developing this interpretive capacity strengthens students' pragmatic competence (Wahyudi et al., 2025), and fosters the cultural sensitivity that underpins their appreciation of Javanese literature as an integral component of Javanese cultural life (Parangu, 2020; Wahyudi & Adipitoyo, 2024).

In recent years, Javanese language instruction, particularly in the area of literature, has faced a range of challenges in school settings. As reported by Ramadhansyah et al. (2022), students continue to struggle with accessing Javanese literary materials, and the available learning resources are not yet sufficient to support their engagement. The weak ability to comprehend implicit meaning, noted by Maulidiyah & Mandarani (2023), further indicates that students' pragmatic competence has not developed adequately. These obstacles are compounded by students' limited mastery of Javanese vocabulary and the minimal exposure to the

language in their daily environment. Furthermore, studies by Darihastining et al. (2023) and (Harwati & Sathian, 2024) highlight that the lack of variation in instructional strategies and the suboptimal use of learning media by teachers continue to hinder the effectiveness of Javanese literature instruction. These conditions underscore the need for alternative approaches that can enhance student interest, stimulate critical reasoning, and deepen students' comprehension of literary texts.

In the context of Javanese literature instruction, strengthening students' ability to interpret implicit meaning can be achieved through a semantic-pragmatic approach. This perspective views meaning as a product of the interaction between linguistic form and its contextual use (Allan, 2023; Del Pinal, 2018; McNally, 2013; Wahyudi & Zahroh, 2025). While semantics addresses meaning encoded in lexical and grammatical structures, pragmatics concerns how that meaning is interpreted within communicative situations (Rahardi in Suri et al., 2025). Accordingly, the semantic-pragmatic approach offers a relevant framework for revealing implicit cultural values conveyed in Javanese literary discourse.

One key topic of semantic-pragmatic analysis emphasized in this study is presupposition. Presupposition refers to background information assumed to be true or mutually known by both speaker and hearer prior to the utterance being produced. This view aligns with Stalnaker's theory (in Horn & Wards, 2004, p. 33), which conceptualizes presupposition as a truth-conditional requirement for an utterance. Such assumptions persist because interlocutors share common ground within the discourse situation (Elbourne, 2021; Eragamreddy, 2024). A fundamental characteristic of presupposition is its persistence under logical operators, known as constancy under negation or projection, a central issue highlighted by Karttunen (1974, p. 188). For instance, the utterance "He stopped playing the gamelan" presupposes that "He used to play the gamelan." Even when negated as "He did not stop playing the gamelan," the assumption that he previously

played the gamelan remains intact as information presupposed by participants in the conversation.

Presupposition in Javanese language learning encourages students to identify and analyze hidden assumptions contained within literary texts. This skill is important for learners because, according to Khairina & Lestari (2020), Javanese literary works often rely on shared knowledge between speaker and hearer or reader. With this ability, students do not merely understand information at the surface level, but learn to think critically about the sources of information they encounter. This process strengthens analytical ability, cultivates reflective thinking, and helps them become critical readers who are less prone to misinterpreting communication (Dewi & Susanto, 2023; Song & Wang, 2022).

The Song “Ingsun” is a monumental work in the genre of World Music or contemporary Javanese pop composed by Sujiwo Tejo. The song was first released on May 27, 2013, through Sujiwo Tejo’s official YouTube channel as part of the album *Mirah Ingsun*. Rather than following a rigid verse–chorus structure typical of conventional pop music, it adopts a meditative Javanese *kidung* format consisting of three main sections performed repetitively through a theatrical *suluk* vocal technique. Combining grand orchestral arrangements with the nuance of *tembang Jawa*, the lyrics employ the Javanese language to reflect the philosophical conception of *Kawula–Gusti*, portraying the journey of the “true self” in releasing ego and sensory attachment to achieve spiritual union with God. Although expressed in Javanese, the message conveyed is universal and resonates with human spirituality. Many ideas are presented through assumed background knowledge shared by the listeners, producing implicit meanings that are compelling to examine through the lens of presupposition in descriptive utterances concerning the concept of *Kawula–Gusti*.

Furthermore, *Kawula–Gusti* is a Javanese spiritual concept referring to the relationship in which humans hold the position of *kawula*, known as “servant” according to Poerwadarminta (1939), who depend entirely on the source of life,

namely *Gusti* or God as the owner and controller of all power over existence. This relationship is functional, placing humans in a position of responsibility before God (Alwi, 2020) while affirming that the ultimate source of life and perfection lies within the divine power (Yantari & Permadi, 2023). Suseno (1984, p. 121) interpreting teachings from *Serat Dewa Ruci*, views this concept as an existential goal in which humans draw near and unite with the divine will in a state of complete awareness, for in God humans live, move, and exist. The conceptual framework of Kawula–Gusti consists of three interrelated sub-aspects: *Dununge Kawula–Gusti* (the position of servant and God), *Kuwasane Kawula–Gusti* (the divine authority upon humans), and *Nuju Jumbuhe Kawula–Gusti* (the spiritual union between servant and God). This ideal conceptualization of Kawula–Gusti is articulated through descriptive utterances, as exemplified in Sujiwo Tejo’s song “Ingsun”.

Descriptive utterances refer to speech acts that depict an entity, event, or condition in a detailed manner, enabling the interlocutor to visualize or mentally experience what is being described. Epistemologically, this study integrates these frameworks as distinct yet interdependent analytical strata, avoiding conceptual redundancy. Austin’s (in Golato & Golato, 2025) locutionary act and Keraf’s (1982, p. 93) descriptive theory address the phenomenological surface of the utterance, focusing on the explicit linguistic form and rhetorical intent. Conversely, the presupposition frameworks of Stalnaker (in Horn & Wards, 2004, p. 34) and Karttunen (1974, p. 188) operate at the logical-semantic substratum. While alternative pragmatic models such as Gricean implicature might interpret the *Kawula-Gusti* concept as a cancellable conversational inference, this study prioritizes presupposition because it uniquely yields a distinct interpretive outcome: it frames theological assumptions as non-negotiable background truths. As Karttunen (1973, p. 182) argues, presuppositions survive negation, and this property is essential for analyzing how spiritual doctrines are naturalized as absolute realities rather than mere rhetorical suggestions. Therefore, descriptive utterances are relevant to pragmatic analysis, as their interpretation can be

grounded in the literal meaning conveyed by the speaker and applied effectively in Javanese language learning, particularly in literary text materials. Through Sujiwo Tejo's *Ingsun*, students are guided to interpret implicit meanings embedded within Javanese spiritual values.

Research on presuppositions within pragmatic studies, particularly those grounded in locutionary acts, has been widely conducted, as evidenced by Afifah & Ahmadi (2023), Siregar et al. (2020), and Widiastuti et al. (2023). However, these studies remain limited to speech as the primary medium and have not yet explored local cultural richness or Javanese oral literary texts. Meanwhile, the song "*Ingsun*" by Sujiwo Tejo was previously examined by Rusyidah & Setyani (2021) who identified the concept of *kasampurnan urip* (life perfection) in Javanese spiritualism through two core aspects, namely *sangkan paraning dumadi* (the origin and return of being) and *manunggaling kawula-Gusti* (the unification of man and God) using an interpretative approach. Nevertheless, a focused investigation on presuppositions shaping descriptive meaning about the Kawula–Gusti concept in *Ingsun*, including its pedagogical relevance for Javanese language learning, has not yet been undertaken. Based on this rationale, the present study addresses two research questions: (1) How are presuppositions constructed within the descriptive utterances that articulate the Kawula–Gusti concept in the lyrics of Sujiwo Tejo's "*Ingsun*"? and (2) In what ways are these presuppositions relevant to Javanese language instruction at the junior high school level under the Merdeka Curriculum? Accordingly, this study aims to describe the presuppositions operating in the lyrics of "*Ingsun*" and to elucidate their potential use as instructional materials for Javanese language learning in junior high schools.

This study delivers several scholarly contributions. First, the analysis of presuppositions is grounded in Karttunen's, Stalnaker's, and Yule's conceptual frameworks and combined with Austin's and Keraf's perspectives on descriptive utterances, enabling a deeper interpretation of how Sujiwo Tejo's "*Ingsun*" articulates the Kawula–Gusti concept. This approach expands the scope of



semantic-pragmatic inquiry into contemporary Javanese musical arts, particularly works with spiritual dimensions, an area that remains underexplored. Second, the study highlights how meaning operates through shared assumptions and background knowledge presupposed in utterances, thereby enriching semantic-pragmatic studies of Javanese artistic texts. Third, the findings are aligned with pedagogical needs in Javanese language learning at the junior high school level (Kurikulum Merdeka, Phase D), especially competencies related to interpreting implicit meaning in texts. In practical terms, this research supports the development of Javanese language teaching materials that foreground interpretive skills and cultural literacy. The song “*Ingsun*” may serve as an alternative instructional resource suitable for Kurikulum Merdeka by strengthening students’ understanding of Javanese spirituality and cultivating critical awareness of values embedded in literary and artistic expressions.

## RESEARCH METHODS

This study employs a qualitative descriptive approach to investigate the presuppositions embedded in the descriptive utterances of Sujiwo Tejo’s song “*Ingsun*” as a potential alternative learning resource for Javanese language instruction at the junior high school level. A qualitative approach is applied to enable an in-depth examination of the phenomenon in its natural context while emphasizing the interpretation of meaning constructed within the data (Kuhn, 2023). The descriptive orientation aims to present the analytical findings systematically based on the obtained data, ensuring that the characteristics of the presuppositions are clearly represented according to their contextual relevance (Fadli, 2021). The primary data source in this study is the song “*Ingsun*” by Sujiwo Tejo. The data consist of five lyrical stanzas that were transcribed from the original audio recording published on the Sujiwo Tejo YouTube channel.

While the reliance on a single cultural text limits statistical generalizability, this study is designed as a prototypical model to demonstrate the feasibility of



presupposition-based analysis in Javanese pedagogy. Consistent with Yin's (2017) concept of analytic generalization, this single-case study aims to expand and generalize theoretical propositions rather than enumerate frequencies. However, to sustain this generalization for learners with limited spiritual or cultural schemata, the theoretical model is inextricably linked to adaptive scaffolding (Gibbons, 2015). This pedagogical mechanism ensures that the framework remains operationally valid, bridging the gap between the text's high cultural density and the students' diverse proficiency levels.

Data were collected using the observational and note-taking method, which involves selecting portions of the lyrics that contain descriptive utterances representing the *Kawula–Gusti* concept and exhibit presuppositional meaning structures. According to Schütze (2024), this method is effective for obtaining linguistic data derived directly from textual or spoken sources. The data collection procedures included: (1) determining the song "*Ingsun*" as the research object; (2) thoroughly reading and listening to the entire song; (3) marking the lyrical segments that manifest descriptive utterances related to the *Kawula–Gusti* concept; and (4) inventorying segments that indicate the presence of presuppositions. The collected data were then analyzed using a semantic–pragmatic approach to reveal the implied assumptions encoded in the utterances. Data collection was carried out from 10 to 15 October 2025, beginning with the identification and classification of relevant data. Subsequently, the data were analyzed through the stages of reduction, categorization, and interpretation from 16 to 30 October 2025, until the research findings were organized and ready to be presented as results.

The collected data were analyzed using content analysis. Content analysis emphasizes the systematic examination of linguistic units within a text to identify patterns of meaning represented through structural and semantic features that implicitly convey messages (Rucks-Ahidiana, 2024). In this study, the content analysis was carried out through the following procedures: (1) segmenting the lyrics of "*Ingsun*" into data units based on clauses with unified meaning; (2)

identifying presuppositions following Yule's classification and further analyzing them using the frameworks of Stalnaker and Karttunen; (3) interpreting the descriptive functions of the utterances by applying Austin's concept of locution and Keraf's descriptive categorization; (4) synthesizing implicit meanings associated with the *Kawula-Gusti* concept; and (5) linking the analytical findings with instructional needs in Javanese language learning for lower secondary schools within the Merdeka Curriculum. Data validity was strengthened through theoretical triangulation by integrating the presupposition concepts of Stalnaker, Karttunen, and Yule with the analytical framework of descriptive utterances, supported by relevant scholarly references.

## RESULTS & DISCUSSION

As elucidated in the introduction, this study employs the presupposition theories of Stalnaker and Karttunen, operationalized through Yule's classification, to identify the semantic assumptions embedded within the descriptive utterances of the song "Ingsun" by Sujiwo Tejo. Crucially, this analysis addresses the tension between poetic expression and ideological transmission. It examines how the dominance of lexical and existential presuppositions functions to naturalize specific theological assumptions, particularly the *Kawula-Gusti* relationship, by positioning them as unquestionable background truths within the listener's cognitive framework. This requirement for automatic accommodation, where listeners act *as if* the presupposed truth is common ground (Atlas, 2004, p. 46), inherently challenges the assumption of interpretive neutrality in JHS pedagogy. Given that students often struggle with the linguistic features of descriptive texts as noted by Maulidiyah & Mandarani (2023) and Wahyudi et al. (2025), there is a risk they may internalize these values without sufficient metapragmatic awareness. Rather than viewing this simply as a non-indoctrinative aesthetic strategy, this study investigates how these linguistic mechanisms subtly bypass explicit argumentation,

creating a risk of covert ideological transmission that necessitates a critical pedagogical approach to deconstruct these 'naturalized' truths.

In this context, the term *descriptive utterances* refer to Austin's concept of locutionary acts, synthesized with Keraf's theory of description. Operationally, the analysis dissects these utterances into two primary dimensions: the dimension of form and the dimension of content. The analysis of the dimension of form focuses on the identification of *presupposition triggers* that serve as grammatical repositories for the fundamental assumptions of the utterances. This mechanism draws upon Lauri Karttunen's theory regarding specific linguistic markers that function as "gateways" for underlying assumptions. According to Karttunen (1973, p. 174), these markers—exemplified by the use of phase-aspectual markers such as *wis* ('already') or *isih* ('still') in Javanese—function automatically to activate background information without the need for explicit articulation. The identification of these forms serves as a preliminary step to map the linguistic constructions employed by Sujiwo Tejo to embed implicit messages within "*Ingsun*." Broadly, the dimension of form in these presuppositions encompasses (1) aspectual constructions, (2) factive verb constructions, and (3) definite constructions.

Meanwhile, the analysis of the dimension of content encompasses the theological proposition or meaning embedded within the song. The first stage of the content analysis aims to test the validity of the meaning through presupposition projection, a method used to determine the robustness of the assumption when the sentence structure is altered. Consistent with Karttunen's proposition (1973, p. 170), presuppositions possess a unique property of retaining their truth value even when the main sentence is denied (negated) or transformed into a question. This means that if the lyric is changed into a denial sentence, yet the basic understanding of the situation remains unchanged, the utterance is proven to contain a strong presupposition, rather than being mere tacked-on information.

The second stage of the content analysis pertains to the acceptability of the meaning within the recipient's mind, which is examined using Stalnaker's concept of accommodation. Accommodation is understood as a mechanism of information acceptance where the reader or listener automatically adjusts their context of understanding to accept a new idea as if it were a shared, pre-established fact. As cited by Atlas (2004, p. 46), Stalnaker posits that in this mechanism, the speaker acts *as if* a certain proposition is already part of the common background, even if they know the listener is unaware of it. In the context of this song, the lyricist posits the *Kawula-Gusti* concept as an absolute truth, and through accommodation, the listener is guided to immediately accept this spiritual logic so that the message within the lyrics can be conveyed fully and reasonably. Nine selected lines from the song "Ingsun" by Sujiwo Tejo were gathered and deemed most relevant because they contain descriptive utterances presupposing the concepts of *Dununge* (position), *Kuwasane* (power/authority), and *Nuju Gambuhe* (union) of *Kawula-Gusti*.

***Existential Presupposition in Suggestive Descriptive Utterances on the Nuju Gambuhe Kawula-Gusti (The Union of the Servant and God)***

Data (1):

*Lunging gadhung mrambat krambil gadhing.*

'The roots of the yam tree creeping up the coconut tree.'

Data (1) contains an existential presupposition triggered by the use of the definite noun phrases *lunging gadhung* (gadung vine/runner) and *krambil gadhing* (ivory coconut). The marker of existential presupposition in these noun phrases is the specific reference to the nouns themselves. Logically, a speaker would not refer to something (e.g., ivory coconut) unless that entity is assumed to exist. This utterance presupposes the actual existence of the gadung vine and the ivory coconut within the discourse universe. The speaker projects the existence of these two natural entities as an undeniable symbolic reality. The reader or listener is

compelled to perform cognitive accommodation to accept that *gadhung* (a weak/poisonous wild yam) and *krambil gadhing* (a sturdy, often sacralized yellow coconut) are present not merely as botanical objects, but as an analogy for the position of the servant and God. The content of this presupposition directly relates to the concept of *Nuju Gambuhe Kawula-Gusti* (the striving towards the union of the servant and God). *Gadhung* represents the dependent and weak *Kawula* who instinctively must seek support from the *Krambil Gadhing* (God), which is solid and towering, in order to grow upwards. This projection of meaning asserts that the effort toward self-unification is only possible if human beings anchor their existence entirely to God.

Viewed from the perspective of its utterance type, data (1) is classified as a suggestive descriptive utterance. The speaker is constructing a visual imagination to awaken the reader's inner awareness of the human condition of dependence. This is supported by the sentence structure, which employs a durative aspectual construction marked by the verb *mrambat* (to creep/climb). This verb implies a slow, continuous process of movement that takes time, rather than a momentary event. The rhetorical aim of this utterance is to foster the understanding that spirituality constitutes a continuous process of ascent. Through this suggestive description, the speaker invites the reader to realize that without 'clinging' to God, man is merely a wild vine spreading directionless on the ground, making divine reliance an absolute necessity for achieving a life of perfection.

***Lexical Presupposition in Suggestive Descriptive Utterances on the Nuju Gambuhe Kawula-Gusti (The Union of the Servant and God)***

Data (2):

*Nunggang rasa ngener ing panggayuh.*

'Riding on feelings, heading only for dreams.'

Data (2) contains a lexical presupposition triggered by the use of the verb *ngener* (to aim/to head towards). The marker for this lexical presupposition lies in the basic meaning of the verb, which inherently requires the fulfillment of a certain

condition. This utterance presupposes the existence of a specific 'goal' or *panggayuh* that has not yet been reached but is intentionally being pursued. The speaker projects that the inner activity of the human being is not a random movement, but a clear, oriented motion. The reader is required to perform accommodation to accept the assumption that *rasa* (feeling/consciousness) in this context is not a passive emotion, but an active entity that can be 'ridden' and directed towards a single point. The content of this presupposition directly relates to the concept of *Nuju Gambuhe Kawula-Gusti* (striving toward the union of the servant and God). Therefore, this presupposition about the existence of an 'aim' asserts that in order to unite with God, a servant must possess full self-control over their *rasa* so that it remains focused on God and does not become erratic.

From the perspective of its utterance type, data (2) is classified as a suggestive descriptive utterance. The speaker uses the metaphor *nunggang rasa* (riding on feelings) to awaken the reader's imagination regarding self-control, as if *rasa* is a riding horse that must be mastered. This is supported by the sentence structure, which employs a durative aspectual construction marked by the verbs *nunggang* (riding) and *nGENER* (heading). Both verbs imply a continuous or ongoing process. The rhetorical aim of this utterance is to construct the understanding that the spiritual path is a continuous struggle throughout life. Through this suggestive description, the speaker emphasizes that union with *Gusti* requires constant effort in controlling one's passions and rectifying one's inner intention.

***Factive Presupposition in Suggestive Descriptive Utterances on the Dununge Kawula-Gusti (The Position of the Servant and God)***

Data (3):

*Nyancang jati wasanane.*

'In the end tied to my true self'

Data (3) contains a factive presupposition triggered by the verb of action, *nyancang* (tied/to bind), which is directed at the object *jati* (the real truth or 'true

self). The marker that this is a factive presupposition lies in the status of the object governed by the verb: *jati*. In Javanese spiritual teaching, *jati* is an absolute truth assumed to be an undeniable fact; thus, any action connected to it (*nyancang*) is assumed to lead to the validation of that fact. This utterance presupposes that the true self/truth (*jati*) exists and is a fact that must be steadfastly held. The speaker projects that the ultimate goal (*wasanane*) of spiritual life is to strengthen the connection with this truth. The reader is required to perform obligatory accommodation to accept the assumption that there is a True Self/Truth that must be anchored. The content of this presupposition is relevant to the concept of *Dununge Kawula-Gusti* (Position/Existence).

Regarding the utterance type, Data (3) is categorized as a suggestive descriptive utterance. The speaker employs the metaphor *nyancang* (binding/anchoring) to illustrate the concept of unwavering faith and inner commitment without explicitly defining the True Self. This choice is structurally reinforced by the factive verb construction. The verb *nyancang* functions here to assert an absolute and continuous spiritual action, thereby establishing the servant's position, which must perpetually remain tethered to the True Self to realize the full consciousness of *Dununge Kawula-Gusti*.

***Lexical Presupposition in Suggestive Descriptive Utterances on the Kuwasane Kawula-Gusti (The Authority of the Servant and God)***

Data (4):

*Mbrebes mili banyu saking langit.*

'Tears drip from the sky.'

Data (4) contains a lexical presupposition triggered by the verb *mili* (to flow/to stream). The marker for this lexical presupposition resides in the verb's inherent meaning, which necessitates an initial condition and an originating source for the water's movement. The verb *mili* in this utterance presupposes that the water originates from the sky—the highest realm in the world—transitioning from a static state to a dynamic one (flowing). The speaker projects water, personified as



a source of God's grace (*rahmat*), descending from the heavens. The reader is required to perform spontaneous accommodation, accepting the symbolism of water descending from the sky as divine grace, rather than merely a meteorological phenomenon. The content of this presupposition reinforces the concept of *Kuwasane Kawula-Gusti* (The Authority of the Servant and God) by asserting that God's sovereignty manifests through the unbidden bestowal of grace, streaming from the supreme source. The corresponding attitude expected from the servant is implied as one of profound submission and gratitude for this unrequested grace, which testifies to God's undeniable superiority and boundless mercy.

From the perspective of utterance type, Data (4) is categorized as a suggestive descriptive utterance. The speaker eschews a scientific explanation of the water cycle, opting instead for the imagery of tears dripping from the sky (*mbrebes mili*) to evoke deep spiritual sadness, profound emotion, and self-purification. This is structurally supported by an inchoative aspectual construction (*mbrebes* 'to weep/tear up'), immediately followed by a durative aspect (*mili* 'to flow'). The verb *mbrebes* specifically denotes the inception and outpouring of water originating from deep consciousness. This tear symbolism suggests that God's grace can manifest as inner emotion and compassion, not exclusively as material elements (like rain). The utterance aims to cultivate an awareness of God's benevolent nature. Through this suggestive description, the speaker emphasizes the servant's constant position under God's sovereignty, who perpetually bestows blessings and care, even in the guise of sorrow or spiritual weeping.

***Non-Factive Presupposition in Suggestive Descriptive Utterances on the Kuwasane Kawula-Gusti (The Authority of the Servant and God)***

Data (5):

*Candrane wong nglangi ing tlaga Nirmala.*

'Like a person swimming in the holy Nirmala Lake.'

Data (5) exhibits a non-factive presupposition triggered by the abstract noun *candrane* (likeness/analogy/imagery). This non-factive marker signals that the ensuing proposition, “a person swimming,” is not a statement of factual, ongoing physical reality but rather a hypothetical mental simulation or comparison. The utterance presupposes shared knowledge regarding the mythology of *Tlaga Nirmala* (the Holy Nirmala Lake) as a place of spiritual purification. The speaker projects that the inner peace experienced by the servant is analogous to the sensation of bathing in this sacred water of life. The reader is required to perform imaginative accommodation to accept this logic of comparison and mentally place themselves within the spiritual scenario. The content of this presupposition reinforces the concept of *Kuwasane Kawula-Gusti*. *Tlaga Nirmala* functions as a symbol of God’s sanctifying power; a servant who enters the realm of this divine authority will be cleansed of all worldly defilements or toxins.

Regarding the utterance type, Data (5) is categorized as a suggestive descriptive utterance. The speaker does not provide geographical information but constructs a visual image and a sensation of tranquility to evoke inner peace. This is structurally supported by a definite construction. The use of the proper noun *Tlaga Nirmala* refers to a single, specific, and definitive location within Javanese cosmology that cannot be replaced by any other place. This specificity reinforces the suggestion that the tranquility attained is not ordinary peace but a sacred, divine tranquility. The rhetorical purpose of this utterance is to cultivate an understanding of spiritual transformation: that abiding under the authority of *Gusti* implies experiencing a comprehensive and calming purification.

***Lexical Presupposition in Expository Descriptive Utterances on the Dununge Kawula-Gusti (The Position of the Servant and God)***

Data (6):

*Solan-salin slagane manungsa.*

‘Changing masks and human forms.’

Data (6) presents a lexical presupposition triggered by the reduplicative word *solan-salin* (to change repeatedly). This lexical presupposition marker carries the specific meaning of instability or change that occurs not just once, but iteratively. The utterance presupposes that human nature or behavior (*slagane manungsa* - human behavior) is fundamentally non-static, constantly existing in a state of fluctuation. The speaker projects this inherent changeability as a defining fact of human existence. The reader is required to perform contextual accommodation, accepting the premise that "being ever-changing" is the definition of the human condition itself. The content of this presupposition reinforces the concept of *Dununge Kawula-Gusti*. This utterance asserts the servant's position as a transient and renewable (*baharu*) being (always changing), which stands in stark contrast to the primordial and eternal position of God.

Regarding the utterance type, Data (6) is categorized as an expository descriptive utterance. This utterance aims to provide a logical identification or technical information concerning human characteristics. The speaker is objectively presenting the facts of human behavior. This is structurally supported by a sentence structure employing an iterative aspectual construction (aspect of repetition). The reduplicative word *solan-salin* morphologically marks the repeated nature of the action. This aspect confirms that shifts in attitude are not incidental occurrences but continuous, recurring patterns. The rhetorical purpose of this utterance is to build *self-awareness*. Through this expository description, the speaker invites the reader to recognize the inherent frailty of their human position (as one of unstable resolve), thereby realizing the imperative need for a strong, eternal anchor.

***Lexical Presupposition in Expository Descriptive Utterances on the Dununge Kawula-Gusti (The Position of the Servant and God)***

Data (7):

*Empan papan sasolah-bawane.*

'Depending on where they are (place and time) and their behavior.'

Data (7) exhibits a lexical presupposition triggered by the phrase *empan papan* (according to place/situation). This marker carries the specific lexical meaning of a condition necessitating behavioral adjustment. The utterance, therefore, presupposes that social situations or locations possess varying rules and norms, which individuals must recognize and adhere to. The speaker projects adaptation as a fundamental necessity within worldly life. The reader is required to perform contextual accommodation, accepting the premise that the environment dictates behavior. The content of this presupposition reinforces the concept of *Dununge Kawula-Gusti*. This utterance asserts the servant's position as a being constrained by the dimensions of space and social norms, which necessitates a degree of pretense or 'mask-wearing,' standing in contrast to *Gusti* (God), who is free from all spatial and temporal constraints.

Regarding the utterance type, Data (7) is categorized as an expository descriptive utterance. Its rhetorical purpose is to provide a technical identification of the mechanism of human survival amidst diverse social contexts. This is structurally supported by a sentence construction embodying the habitual aspect. The phrase implies a pattern of behavior that is continuous and has become an established habit or characteristic of modern human nature. This utterance aims to build critical awareness. Through this expository description, the speaker encourages the reader to recognize that the adherence to spatial and temporal constraints leads to a loss of definitive *jati diri* (true-self), highlighting a spiritual ailment that must be overcome.

***Lexical Presupposition in Suggestive Descriptive Utterances on the Nuju Gambuhe Kawula-Gusti (The Union of the Servant and God)***

Data (8)

*Ajur-ajer 'njing kahanan.*

'Changing appearance to suit the situation.'

Data (8) features a lexical presupposition triggered by the reduplicative compound *ajur-ajer* (crushed-liquefied/to dissolve). This lexical presupposition marker carries a transformative meaning, denoting a condition that necessitates the dissolution or relinquishing of the old self or ego. The utterance, therefore, presupposes the existence of a form of self (ego) that must be shattered, dissolved, or abandoned for the process of unification with the inner environment to occur. The speaker projects the dissolution of the ego as a mandatory spiritual process. The reader is required to perform imaginative accommodation, accepting the concept of transience (*fana*) as a prerequisite for spiritual union. The content of this presupposition directly relates to the concept of *Nuju Gambuhe Kawula-Gusti*. This data asserts that harmony can only be achieved when the servant is willing to dissolve (*ajur-ajer*) their entire selfhood into the will of *Gusti*.

Regarding the utterance type, Data (8) is categorized as a suggestive descriptive utterance. The speaker uses dramatic physical imagery (*ajur-ajer*) to evoke a sense of total surrender and the willingness to self-renounce. This is structurally supported by a resultative aspectual construction. The phrase *ajur-ajer* depicts the achieved final outcome: the condition of having perfectly dissolved and merged with the totality of the situation. Unlike the durative aspect, which indicates process, the resultative aspect emphasizes the successful attainment of a new state. The rhetorical purpose of this utterance is to construct an understanding of the peak of spiritual action. Through this suggestive description, the speaker emphasizes that the goal of the spiritual quest is to achieve union with God, marked by the disappearance of the boundaries between the self and the will of the universe.

***Structural Presupposition in Suggestive Descriptive Utterances on the Dununge Kawula-Gusti (The Position of the Servant and God)***

Data (9):

*Tan lyan gedondhelan Tarlen mung wit krambil gadhing.*

‘Nothing to lean on, no guide, except the coconut tree.’

Data (9) exhibits a structural presupposition triggered by the exclusive sentence structure: Negation + Exception (*Tan lyan... Tarlen mung... / Nothing other than... only...*). This structural presupposition marker carries the assumption that while various forms of anchors (*gedondhelan*) or supports exist in the world, all are deemed invalid or inadequate, save for the single entity designated at the conclusion. The utterance automatically projects an absolute, exclusive affirmation in spiritual terms. The reader is required to perform obligatory accommodation, whereby they must accept and integrate this assumption of exclusivity into their *common ground*. The content of this presupposition directly reinforces the concept of *Dununge Kawula-Gusti* (Position/Anchor Point). It asserts that the correct existential position for the servant is to regard God (symbolized by *wit krambil gadhing*—the ivory coconut tree) as the sole, ultimate reliance.

Regarding the utterance type, Data (9) is classified as a suggestive descriptive utterance. The speaker employs a powerful exclusive assertion and the symbol of *krambil gadhing* (which has served as a central metaphor throughout the stanzas) to evoke a sense of certainty, steadfastness, and the totality of faith. This choice is structurally supported by a definite construction. Despite utilizing an exclusionary mechanism, the final outcome is the designation of a sure and singular object, *wit krambil gadhing*, establishing it as a definitive reference. The rhetorical purpose is to cultivate an understanding of the totality of *tauhid* (monotheism/oneness of God) within the Javanese spiritual tradition. Through this suggestive description, the speaker emphasizes that following the entire process of purification and self-dissolution, the servant's spiritual conclusion must be singular: that absolutely nothing is worthy of reliance except God.

***The Basis of Pedagogical Relevance of Presupposition in Descriptive Utterances on Kawula-Gusti of the Song “Ingsun” by Sujiwo Tejo as Javanese Literary Text Material for Junior High Schools***

Presupposition in the descriptive utterances of the song "Ingsun" by Sujiwo Tejo demonstrates strong potential as relevant teaching material for the local content subject of Javanese Language at the Junior High School (JHS) level. The song's lyrics strategically employ presupposition to instill philosophical and ontological assumptions regarding the *Kawula-Gusti* relationship as a doctrine encompassing noble Javanese values. This approach effectively trains students' pragmatic sensitivity in comprehending unstated layers of meaning, while simultaneously enriching their appreciation for the local Javanese wisdom embedded within the literary text.

The provision of teaching materials within the framework of the *Merdeka Curriculum* implementation in Indonesia must prioritize alignment with the Learning Outcomes (*Capaian Pembelajaran/CP*) as its foundation. These CP serve as the primary guidelines for formulating the competencies that students must achieve at each educational level. JHS students fall under Phase D, with the main focus of their learning being analytical, evaluative, and creative skills concerning various types of Javanese literary texts, one of which is contemporary Javanese songs such as "Ingsun." The song's lyrics highly support this CP target, as its Presupposition and Suggestive Descriptive Utterances serve as a means for students to test and evaluate the fundamental assumptions of the song.

To align the Merdeka Curriculum's critical inquiry with the Pancasila Student Profile's faith dimension, this study positions "Ingsun" not as a fixed doctrine but as a dynamic cultural text. The pedagogical strategy shifts from passive dogmatism to *conscious internalization*, where students analyze how spiritual truths are linguistically constructed. By decoding presuppositions, students engage in a critical negotiation of meaning. This process prevents essentialism by transforming Javanese values from rigid imperatives into reasoned moral choices, ensuring that the development of noble character stems from intellectual agency rather than blind indoctrination.



Although the specific Javanese Language CP may vary across provinces on Java Island, the core essence of exploring noble Javanese values and developing a critical response to Javanese literary texts remains the main objective in regions like East Java, Central Java, and Yogyakarta. The lyrics of "Ingsun" can thus be effectively adapted as a strategic medium to achieve the learning targets established in Phase D. The following table briefly presents the CP related to literary text material in Javanese Language for the Senior High School (SMA) level across these three provinces.

**Table 1.** Summary of Learning Outcomes (CP) for Javanese Literary Text Material at Senior High School (SMA) Phase D in Javanese Learning

Province	Element	Learning Outcomes ( <i>Capaian Pembelajaran/CP</i> )
East Java	Reading and Viewing	Students are able to understand information in the form of ideas, thoughts, views, directives, or messages from various types of texts.
Central Java	Listening	Students are able to analyze and evaluate accurate information in the form of ideas, thoughts, feelings, views, directives, or messages from Javanese literary texts in audiovisual and aural forms.
Yogyakarta	Listening	Students are able to analyze information in the form of ideas, thoughts, feelings, views, directives, or messages found in various types of Javanese literary texts.

Referring to the data presented in Table 1, a clear pedagogical alignment can be drawn despite the variation in specific elements (Reading and Viewing in East Java versus Listening in Central Java and Yogyakarta). The common ground lies in the objective to process information, whether analyzing, evaluating, or understanding from Javanese literary texts. In this context, the song "Ingsun" by Sujiwo Tejo serves as a versatile instructional resource. For the 'Listening' element, it functions as an aural text; meanwhile, its transcribed lyrics fulfill the 'Reading and Viewing' requirement. The complexity of the philosophical assumptions embedded behind the song's descriptive utterances encourages students to activate their interpretative reasoning to grasp the true moral and spiritual message. Therefore,

integrating the lyrics of “Ingsun” into learning activities is a strategic step that aligns with the Learning Outcomes (CP) orientation across all three regions, simultaneously becoming an effective means to train students' pragmatic sensitivity towards Javanese local wisdom.

***Implementation of Presupposition Teaching Material in Descriptive Utterances on Kawula-Gusti in the Song “Ingsun” by Sujiwo Tejo for Javanese Language Learning at Junior High School***

The application of presupposition within descriptive utterances in Javanese Language instruction at the JHS level emphasizes critical deconstruction alongside meaning-making. By designating the song "Ingsun" as the primary material, the teacher facilitates a dual-layered analysis. First, students analyze the linguistic description, such as the nature metaphor *lunging gadhung mrambat krambil gadhing*. Second, students are guided to identify the ideological positioning created by the lexical choice "mrambat" (to climb/creep), which functions as a presupposition trigger for human dependence. This pedagogical approach does not merely present the theological concept of *Kawula-Gusti* as an unquestioned truth; rather, it encourages students to critically examine how specific linguistic structures are used to "naturalize" these spiritual assumptions. By distinguishing between the literal description of the vine and the subtle ideological framing of human frailty, students develop critical literacy. This enables them to investigate how language constructs worldviews, allowing for a reflective engagement with Javanese spirituality without surrendering their critical reasoning.

Learning activities can commence with an appreciation session where students listen to the song "Ingsun" by Sujiwo Tejo in its entirety, followed by an in-depth analysis of the meaning of each stanza through collaborative discussion. The teacher can facilitate students in identifying the various types of presuppositions that emerge within the descriptive utterances, while simultaneously guiding them to connect these findings to philosophical life values. Through this process of

meaning-making, students have the opportunity to delve into the depths of Javanese culture and the essence of spirituality embedded in the song. The song "Ingsun" by Sujiwo Tejo, which is rich in teachings on *ma'rifat* (gnosis/divine knowledge) and self-reflection, is highly suitable as a medium for fostering cultural awareness and simultaneously shaping student character.

This type of learning model has the potential to sharpen students' acuity in interpreting Javanese discourse, build critical reasoning towards literary texts, and expand their horizons in responding to various forms of utterance. Presupposition analysis in literary texts can serve as a gateway to exploring the contemplative and meaningful diversity of the Javanese language, while simultaneously functioning as a means of reinforcing local identity (*jati diri*). With proper implementation, this meaning-analysis-based learning makes a tangible contribution to enhancing literary literacy and the harmonious development of student personality.

Furthermore, the presupposition material in the descriptive utterances of the song "Ingsun" by Sujiwo Tejo can be optimized to support the strengthening of student character, particularly within the dimensions of "Faith in God Almighty, Piety, and Critical Reasoning" (*Profil Pelajar Pancasila*). Teachers can design activities that motivate students to reflect on the spiritual assumptions within the song and relate them to daily life experiences. For example, students can be asked to interpret the description of total surrender or ego-dissolution in the lyrics, then connect it to the attitude of humility in social interaction, aligning with traditional Javanese social conduct. This reflective activity encourages students to internalize the values of faith and noble character through a deep reading of Javanese literature.

Moreover, the outcomes of this learning can be developed into Javanese literary appreciation projects, such as the musicalization of *guritan* (Javanese poetry), the sinematization of *guritan*, the writing of contemporary Javanese spiritual songs, or the creation of digital content reviewing the moral messages behind the lyrics. In this way, Javanese Language learning does not merely stop at

the level of linguistic theory but transforms into a contextual vehicle for spiritual development. This implementation positions the song "Ingsun" by Sujiwo Tejo as strategic literary teaching material for culturally instilling the noble values of the Pancasila Student Profile in a heartfelt manner.

The findings in the lyrics of the song "Ingsun" by Sujiwo Tejo reveal that the use of presupposition, particularly the lexical and existential types within descriptive utterances, functions effectively to intuitively instill ontological assumptions regarding the relationship between humanity and God. This finding aligns with the study conducted by Effendi et al. (2021) on the interactions of the Javanese ethnic community in Langsa City, which affirmed that the success of a speech act heavily relies on the comprehension of shared context and the implicit meaning constructed through presupposition. When drawing a parallel, both studies demonstrate a characteristic of Javanese discourse that tends to embed fundamental assumptions or implicit facts within utterances to build a profound understanding, rather than presenting them in explicit and rigid propositions.

The religious power of the song "Ingsun" by Sujiwo Tejo is also constructed through the interplay of Javanese cultural symbols and complex Javanese linguistic structures. Studies conducted by Agustin & Purnomo (2018) and Rusyidah & Setyani (2021) found that the use of archaic diction and spiritual metaphors in the lyrics of "Ingsun" creates a depth of meaning that awakens inner consciousness. Despite differences in the analytical tools employed—Agustin and Purnomo emphasize the aspects of stylistics and poetic structure to dissect lexical beauty, while Rusyidah and Setyani focus on the mystical interpretation of the concept of *kasampurnaning urip* (life perfection), and the present study uses a semantic-pragmatic approach—all three converge on the same point: the aesthetic quality of the Javanese language in "Ingsun" functions strategically to transmit Javanese religious values to the listener. This indicates that the linguistic form and the Javanese philosophical substance in the song "Ingsun" are mutually supportive in presenting a robust Javanese spiritual descriptive power.

The significance of these implicit meaning findings in the realm of education becomes even clearer when linked to modern pedagogical strategies in literary learning. Recent studies by Griffith (2025), Hanifa et al. (2025), Mansurovich & Qizi (2025), Ramadhana et al. (2022) and Wahyudi et al. (2025) collectively affirm that literary learning becomes far more impactful when students are encouraged to actively engage in an interpretive dialectic to deconstruct the meaning of texts, rather than simply being passive recipients. This perspective strongly intersects with the results of this research, which positions the song "Ingsun" by Sujiwo Tejo as strategic enrichment material for sharpening students' acuity in detecting presuppositional meaning, while simultaneously opening up space for reflective discussion regarding the value of *tauhid* (monotheism/oneness of God) inherent in Javanese culture. Thus, the utilization of the song "Ingsun" in the classroom paves the way for the creation of a communicative and contextual learning environment, encouraging students to critically engage in dialogue with the spiritual roots of their surroundings.

Furthermore, the effort to preserve the Javanese language among the younger generation requires an adaptive approach toward popular cultural trends, as argued by Sundari (2020) and Wadiyo et al. (2023), who emphasize the importance of utilizing media relevant to the students' world, such as contemporary songs, to foster a sense of ownership over the Javanese language. This strategy opens up space for students to build a deeper understanding through personal connections between their lived experiences and the Javanese literary texts being studied. Through the song "Ingsun" by Sujiwo Tejo, students can reflect upon Javanese spiritual values and then contextualize them with the reality of the moral challenges they face daily. In line with the findings of Maruti et al. (2021), learning packaged contextually and innovatively is proven to help students understand Javanese language material, which was previously considered complicated, making it easier to digest. Thus, presupposition analysis-based learning using the song "Ingsun"

contributes to the internalization of character values that align with the spiritual dimension within the framework of the Pancasila Student Profile.

## CONCLUSION

Based on the analysis and discussion, this study concludes that the use of presupposition in the descriptive utterances of the song "Ingsun" by Sujiwo Tejo is dominated by lexical and existential presupposition types. These presuppositions emerge through characteristic Javanese linguistic constructions—such as the use of transformative verbs and nature metaphors—which implicitly instill ontological assumptions regarding the relationship between the servant and God (*Kawula-Gusti*). The content of these presuppositions carries profound philosophical substance, encompassing the awareness of human transience, the necessity of ego-dissolution, and the certainty that God is the sole absolute anchor in life. These spiritual messages are conveyed not through rigid doctrine but through suggestive descriptions that require the listener to accommodate the assumption as an inner truth.

This finding indicates that presupposition analysis in descriptive utterances holds significant potential as Javanese literary text teaching material at the Junior High School (JHS) level, provided the instructional design accounts for the diversity of students' cultural, religious, and linguistic schemata. Within the Merdeka Curriculum framework, "Ingsun" functions not as a static doctrine, but as a dialogic stimulus where teachers facilitate scaffolding to bridge gaps in shared background knowledge. By recognizing the variability of student backgrounds, this material encourages an interpretive dialectic that allows students to critically negotiate meaning based on their individual linguistic proficiency and cultural exposure. Thus, this research supports the achievement of the Javanese Language Learning Outcomes (CP) in Phase D, while simultaneously contributing to the strengthening of student character through a reflective and inclusive pedagogical approach.

This material is relevant because it trains students to activate their critical reasoning in uncovering implicit meanings and evaluating the fundamental assumptions behind a literary work. To address the pedagogical tension between critical interpretation and predetermined spiritual values, this study emphasizes a process of analytical inquiry rather than passive acceptance. The alignment with the faith and noble character dimensions of the Pancasila Student Profile is achieved through intellectual autonomy. Recognizing that students may struggle with the complex *Krama* vocabulary, the teacher must first guide them to understand the literal meaning of the lyrics before expecting deep analysis. Consequently, to safeguard the objectivity of evaluation, assessment rubrics must strictly prioritize linguistic evidence over theological alignment. Grades should not depend on whether students accept or resist the spiritual doctrine but on their precision in citing specific lexical triggers to support their arguments. This distinction ensures that the evaluation measures analytical reasoning skills rather than the student's personal belief system.

By deconstructing how presuppositions frame a worldview, students are not being indoctrinated into a belief, but are instead invited to critically engage with the spiritual foundations of Javanese culture. Thus, this research supports the achievement of Javanese Language Learning Outcomes (CP) in the Phase D Merdeka Curriculum by transforming literary study into a space for reflective and agency-based character building. The limitation of this study lies in the data focus, which is sourced from only a single song, thus limiting the generalization of presupposition patterns in contemporary Javanese songs overall. Therefore, future research is recommended to broaden the scope of the data corpus by involving various genres of Javanese songs or comparing the use of presupposition across the works of different artists. Furthermore, experimental studies on the effectiveness of directly implementing this material in the classroom are also highly necessary to measure its real impact on improving students' literacy competence and pragmatic sensitivity.



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