

**RESEARCH ARTICLE****IMPLICATURE AND SOCIAL JUSTICE IN INDONESIAN ENTERTAINMENT SERIES: CONSTRUCTING TOLERANCE THROUGH THE *PREMAN PENSIUN* SERIES****Beta Setiawati<sup>1</sup>, Winarti<sup>1</sup>**<sup>1</sup>Universitas Duta Bangsa Surakarta, Surakarta, Central Java, Indonesia**Article History**

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**Keywords**Implicature, Tolerance, Social Justice, Asian Media, Pragmatics, *Preman Pensiun***ABSTRACT**

This study examines how implicature in the Indonesian television series *Preman Pensiun* communicates social justice and tolerance values, situating the analysis within broader discourses in Asian media. Drawing on pragmatic theory, particularly Grice's implicature framework, the research explores how indirect meanings embedded in dialogue convey moral and cultural lessons beyond explicit speech. Data were collected from selected episodes through qualitative discourse analysis, focusing on conversational exchanges highlighting themes of justice, fairness, and tolerance in everyday interactions. The findings reveal that implicatures often emerge through the deliberate flouting of conversational maxims, especially those of relevance and manner, generating hidden moral messages that resonate with audiences. These implicit lessons demonstrate how entertainment media do more than entertain; they actively shape public attitudes and cultural understandings of justice, tolerance, and community life. The representation of masculinity and solidarity in *Preman Pensiun* reflects local cultural values, particularly regarding authority, cooperation, and morality within Indonesian society. By situating the analysis within discourse studies, this research contributes to scholarship on Asian media by illustrating how popular culture embeds moral discourse within casual communication. At the same time, the study acknowledges its limitations, as the analysis remains largely descriptive. Stronger integration with critical discourse analysis would provide deeper insight into power, ideology, and representation issues, especially regarding gender roles and authority. Future research should expand the dataset, compare similar narrative strategies across Asian television, and explore intersections between local discourse, globalization, religion, and social change.

**Introduction**

The delivery of messages through film or television series, particularly through scriptwriting, plays a crucial role in shaping public perceptions of social issues. Films and television series can present social realities in accessible and engaging forms, influencing attitudes and behaviors across social groups (Davina & Sidharta, 2024). One case is the Indonesian TV series *Preman Pensiun*, which functions as entertainment and a medium for moral education. Studies have shown that this series humanizes depictions of thugs, blending humor and humanity to communicate moral lessons (Rohmah et al., 2020) while embedding social and religious values relevant to daily life (Fuadi & Syam, 2023). (Rustandi & Noviana, 2022) use structural semiotics, even highlight how religion and ethical guidance are visually encoded through key characters such as Muslihat and Ujang. Collectively, these works underscore the series' potential as a platform for values-based education aligned with the Sustainable Development Goals (SDGs).

In the broader Asian context, television dramas have long been used as cultural vehicles to promote social values. Indian soap operas, for instance, often address themes of family hierarchy, caste, and gender, framing social justice through narratives of resilience and moral struggle within domestic life (Mehta & Kaye, 2021). Similarly, Korean dramas frequently embed critiques of inequality, corruption, and generational conflict within romantic or community-based plots, using emotionally charged storytelling to promote empathy and collective responsibility (Park et al., 2023). Compared to these traditions, *Preman Pensiun* reflects uniquely

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Indonesian concerns, particularly the negotiation between authority, solidarity, and morality in everyday life, while still participating in a regional pattern where serialized dramas function as informal education in ethics and social justice. This comparative lens shows that *Preman Pensiun*, like its Indian and Korean counterparts, extends beyond entertainment to cultivate tolerance, fairness, and inclusivity in ways deeply rooted in local cultural contexts.

Beyond Indonesian contexts, scholarship consistently recognizes audiovisual media's educational and moral functions. For example, children's programming such as *Upin & Ipin* has been found to foster tolerance and diversity through culturally specific yet universally resonant narratives (Padiatra, 2022). Similarly, studies on global media such as *Friends* demonstrate how conversational implicatures communicate everyday ethical and relational dynamics (Cristina & Afriana, 2021). Thus, local and international works converge on the idea that scripted dialogue in television series can advance soft moral education in subtle but impactful ways. The connection between media and the Sustainable Development Goals (SDGs) has also gained scholarly attention. SDG 16 emphasizes peace, justice, and strong institutions, with tolerance and social justice as key indicators. Media is recognized as a powerful driver for these values, given its role in shaping public discourse, advocating reform, and influencing policy (Tariq & Asif, 2023; Kamil et al., 2024). Scholars highlight how collaborative and creative media strategies can advance SDGs, including through narrative-based formats such as television series (Valenzuela-Monreal et al., 2023). Dhiman adds that media fosters sustainable values through information and promotes mindfulness, empathy, and value-based decision-making (Dhiman, 2023). These insights position *Preman Pensiun* as a cultural product whose educational potential goes beyond Indonesia, situating it within a wider discourse on media for sustainable development.

Central to this study, however, is implicature, a pragmatic phenomenon originally introduced by Grice to explain meaning beyond literal utterances (Rifasyah & Siregar, 2024). Implicature has been widely studied in mass media contexts from talk shows (Jaya et al., 2022) to political debates (Mansyur, 2019) because media language often relies on indirectness to soften critique, persuade audiences, or embed layered meanings (Prasetyo et al., 2023). In film and television, implicatures enrich narratives by delivering moral or emotional subtexts without overt didacticism (Anies & Zaini, 2024). Prior research shows that implicatures can reduce communicative conflict by transforming potentially harsh messages into polite, persuasive, or humorous expressions (Mansyur, 2019; Prasetyo et al., 2023). Yet most existing analyses remain within descriptive pragmatics, focusing on maxim violations or categorizing implicatures without systematically connecting them to broader societal impacts such as tolerance, justice, or peacebuilding.

Pragmatics more generally provides a robust framework for understanding how dialogue encodes hidden meanings shaped by context. Pranowo & Febriasari (2020) note that meaning cannot be separated from situational, cultural, and relational contexts. Within Indonesian soap operas and dramas, research has identified how various speech acts, including directive, expressive, and perlocutionary forms, embed moral guidance subtly (Fauzia et al., 2019; Purnomo & Suroso, 2024). Building on these traditions, this study extends pragmatic inquiry by situating implicature not only within linguistic analysis but also within the educational project of the SDGs.

Compared to prior studies, this research offers two main contributions. First, it fills a gap in pragmatic scholarship by showing how implicature organizes conversation and embeds value-laden lessons such as tolerance and social justice into narrative media. Unlike Jaya et al. (2022), who explored implicature in political rhetoric, Cristina & Afriana (2021), who examined functions in a Western sitcom, this study ties implicature to socio-educational functions specific to SDG 16. Second, it strengthens the underexplored role of Indonesian media as a site of informal education. Whereas most SDG-related pedagogy relies on formal curricula, this research highlights how a popular TV series like *Preman Pensiun* can promote fairness, empathy, and inclusion through everyday conversational strategies. Thus, this study bridges linguistic pragmatics and social development goals. Analyzing maxim violations in *Preman Pensiun* demonstrates how conversational implicatures operate as tools of moral persuasion, advancing values of justice and tolerance in culturally resonant ways. This contributes not only to pragmatic studies but also to media and cultural studies, offering insights for academics, practitioners, and policymakers on the role of entertainment media in fostering inclusive, peaceful, and just societies.

Compared to previous research, the uniqueness of this research is that conventional approaches to teaching the Sustainable Development Goals (SDGs) typically depend on structured methods such as textbooks and classroom instruction. Nevertheless, the potential of television series as a medium of informal education, especially in cultivating moral values, remains insufficiently examined. Besides, television series act as an effective educational medium where implicatures convey social messages implicitly without appearing patronizing. Although conversational implicatures have been widely studied, their role in promoting broader social agendas such as tolerance, peace, justice, and strong institutions (SDG 16) is underexplored. This creates a gap between linguistic analysis and real-world social impacts. This study offers a new perspective by analyzing how conversational implicature functions as an educational tool for promoting tolerance and social justice within the Sustainable Development Goals (SDGs) framework. Existing pragmatic studies tend to stop at identifying maxim violations or implicatures without connecting them to social functions, such as fostering community cohesion, justice, and tolerance. This study addresses the missing link between language use in media and its societal contributions. Therefore, this study contributes to linguistic and media studies and provides insights for the television industry in creating more meaningful and socially change-oriented content.

So, the researchers consider the study whose aim is to identify the forms of implicatures used in the dialogue of the TV series *Premen Pensiun* as a strategy for conveying the values of tolerance and social justice is very important to carry out. The research on Strengthening Social Justice and Tolerance through Implicature in *Premen Pensiun* Series is important because it expands pragmatic studies by applying implicature analysis to Indonesian media while linking it to issues of justice and tolerance that are often overlooked. It shows how television series can serve as entertainment and a medium to promote peace, fairness, and inclusivity in line with SDG 16. By revealing the implicit messages in *Premen Pensiun* dialogues, the study offers valuable insights for academics, educators, media practitioners, and policymakers on the role of media in shaping social values and fostering tolerance in society.

## Materials and Methods

This research employed a descriptive qualitative design to describe and analyze the use of implicature in the *Premen Pensiun* series to convey SDG values, particularly tolerance and social justice. The primary focus was on the implied meanings embedded in the characters' utterances, which often carry moral and social messages beyond their literal wording. The corpus of this study consisted of the dialogues from *Premen Pensiun* Season 1, Episodes 1–5. These early episodes were deliberately chosen because they introduce the main characters, settings, conflicts, and foundational values that shape the narrative. Unlike later episodes, which may be influenced by audience reception or commercial factors, the initial episodes are closer to the scriptwriter's and director's original vision, thus reflecting authentic and idealized values.

The units of analysis were individual utterances that contained conversational implicatures, particularly those that indicated tolerance (T) or social justice (SJ). Each utterance was examined for violations of Grice's maxims (Quantity, Quality, Relevance, and Manner), which often signal the presence of implicature. These utterances were then coded and categorized according to whether they reflected tolerance or social justice. Implicature was chosen because it reveals how meaning operates indirectly in media dialogue. Rather than overtly instructing the audience, television series like *Premen Pensiun* often subtly embed moral values through humor, irony, understatement, or indirect advice. This aligns with Grice's theory that speakers frequently convey more than what is said on the surface. By analyzing implicatures, the study could uncover hidden layers of meaning that contribute to value transmission without appearing moralistic.

Furthermore, implicature analysis bridges Critical Discourse Analysis (CDA). While CDA focuses on how discourse reflects and reinforces power, ideology, and social values, implicature provides the micro-level tool for uncovering how those values are embedded in everyday conversation. In other words, implicature analysis supplies the fine-grained linguistic evidence that supports CDA's broader claims about how media discourse constructs and circulates social justice and tolerance. Data collection involved (1) watching and transcribing the dialogues in Episodes 1–5, (2) identifying utterances that contained maxim violations, (3) selecting those utterances that generated implicatures relevant to tolerance (T) or social justice (SJ), (4) coding data systematically, with notation of episode, timestamp, and type of maxim violation. The main

research instruments included an observation guide or an utterance noting template to record and classify maxim violations and a thematic coding scheme for SDG values, where tolerance was marked as *T* and social justice as *SJ*.

To ensure reliability and validity, several strategies were applied: (1) Contextual triangulation: Each utterance's implied meaning was compared against its narrative context, character relationships, and plot development (2) Theory triangulation: Interpretations were cross-checked with both Grice's implicature theory and the SDG 16 framework, ensuring alignment with established pragmatic and social value theories (3) Source triangulation: Analyses were validated by consulting multiple scholarly sources on pragmatics, social values, and media studies, reducing single-theory dependency (4) Coding reliability: Thematic codes (*T* and *SJ*) were reviewed repeatedly to ensure consistent categorization. Through this combination of corpus delimitation, precise units of analysis, and rigorous triangulation, the study ensured that findings were academically credible and resistant to subjective bias.

## Results and Discussion

This part presents the study's findings, focusing on 15 implicatures identified in the television series, *Preman Pensiun*, season 1, episode 1 to 5. There are nine maxim violations of quantity, five maxim violations of relevance, four maxim violations of manner, and three maxim violations of quality. These implicatures reflect the values of social justice (*SJ*) and tolerance (*T*), contributing to the promotion of Sustainable Development Goals (SDGs) through pragmatic language strategies. The results are grouped thematically and analyzed based on Grice's cooperative principle and maxims.

### Implicatures Reflecting Social Justice

#### Datum 1

Episode Time	Utterance	Maxim Violated	Implied Meaning	SDG Values	Pragmatic Function
Ep. 1 00:01:40	<i>Kang Mus: "Kalau masih ngamuk-ngamuk gitu, saya cukur rambut kamu sampai botak!"</i>	Relevance and Quantity	Komar's aggression is unacceptable; shaving is a symbolic punishment.	<b>SJ</b> Reject violence <b>T</b> Warn before punishing	Discourages violence; promotes patience

Kang Mus, a reformed gangster, confronts Komar, a violent subordinate, about brandishing a machete in the market. The dialogue excerpt is as follows:

Kang Mus : "Berapa kali kamu pegang golok ngamuk di pasar?"  
Komar : "Saya ngga ngamuk kang, saya cuma ngancem aja."  
Kang Mus : "Biar kelihatan kayak jagoan?"  
Komar : "Bukan Kang."  
Kang Mus : "Kalau masih ngamuk gitu, saya cukur rambut kamu sampai botak!"

The last utterance violates the Maxim of Relevance, in which the conversant must maintain the conversation stays on the topic and relates to the context (Hassani, 2019). The surface topic is shaving Komar's head, which implies correcting Komar's behaviour. It also violates the maxim of quantity in Kang Mus, which omits explicit explanations and relies on shared cultural understanding, since the maxim of quantity requires the speaker to make their contribution as informative as required (Azmar et al., 2025). On the surface, the statement seems like a threat. However, through its violations of relevance and quantity, the deeper implied meaning is a rejection of violent behaviour. Rather than responding to Komar's aggression with direct physical punishment, Kang Mus uses symbolic discipline to de-escalate the situation by shaving the head. This reflects a pragmatic function of warning before punishing, encouraging patience and non-violence.

From a social justice perspective in Asian societies, this interaction mirrors the broader cultural emphasis on restraint, moral correction, and community harmony rather than immediate retribution. Many Asian cultural

discourses, including in Indonesia, value indirect methods of conflict resolution that preserve relationships and reinforce collective values. By discouraging aggression while still asserting authority, the dialogue communicates that justice is not merely punitive but also corrective and educative.

Regarding media representation of masculinity and family roles in Indonesia, Kang Mus embodies the role of a paternal figure or moral guardian. Instead of being portrayed as a violent gangster leader, as stereotypes of “*preman*” might suggest, he is depicted as a masculine authority who disciplines with words and symbolic gestures rather than brute force. This aligns with the Indonesian media trend of framing male authority figures within a family-like hierarchy, where leaders act as protectors and moral guides for younger or subordinate characters. The act of threatening to shave Komar’s head resonates with traditional parental discipline in Indonesian families, symbolizing both correction and care. Thus, this single utterance illustrates how *Preman Pensiun* weaves social justice values, rejecting violence, promoting patience, into everyday dialogue, while also reflecting Indonesian cultural narratives of masculinity where strength is balanced by responsibility, authority is tied to moral guidance, and even “tough” characters are tasked with fostering community order rather than perpetuating violence.

## Datum 2

Episode Time	Utterance	Maxim Violated	Implied Meaning	SDG Values	Pragmatic Function
Ep. 1 00:12:48	Kang Bahar: “Kalo kamu ndak bisa ngurus mereka, saya akan beli kambing tiga ekor”.	Relevance and Quality	Kang Mus is seen as less capable than goats. It’s criticism of poor leadership.	SJ Responsible leadership	Encourages leaders to be accountable

In this context, Kang Bahar met Muslihat (Kang Mus) to ask about Kang Mus’ subordinate problem; the short dialogue is as follows:

Kang Bahar : “Komar, Jamal, Herman, semua anak buah kamu kan?”  
 Kang Mus : “Iya Kang.”  
 Kang bahar : “Kalo kamu ndak bisa ngurus mereka, saya akan beli kambing tiga ekor.”  
 Kang mus : “Buat apa Kang?”  
 Kang bahar : “Kamu ngurus kambing aja.”

Kang Bahar’s utterance “Kalo kamu ndak bisa ngurus mereka, saya akan beli kambing tiga ekor” is a sharp implicature that critiques Kang Mus’s capacity for leadership. By comparing him unfavourably to goats, Kang Bahar highlights the moral expectation that leaders must be accountable, responsible, and capable of guiding their subordinates effectively. The violation of Relevance and Quality here generates a social meaning that aligns with SDG 16’s value of responsible leadership, emphasizing that poor leadership is a form of social injustice.

This discourse resonates strongly with Asian perspectives on leadership and social justice, where power is traditionally tied to moral responsibility and community service rather than domination. In Confucian-inspired leadership thought, for example, a leader is expected to embody benevolence (*ren*) and righteousness (*yi*) to maintain legitimacy and harmony (ALVES et al., 2014). Kang Bahar’s remark thus mirrors a broader Asian cultural discourse: leaders who fail to uphold ethical responsibility lose moral authority, making accountability a central element of justice. At the same time, this implicature reflects representations of masculinity and family roles in Indonesian media. Masculinity in Indonesian cultural narratives is often tied to responsibility, guidance, and protection, portraying men as leaders and moral figures within families and communities. Kang Bahar’s utterance positions him as a paternal authority figure, reminding Kang Mus of his duty to “nurture” and manage those under his care. Such portrayals are consistent with shifting trends in Indonesian media, where fatherhood and male leadership are increasingly framed as nurturing and accountable rather than solely authoritarian. For instance, in *Keluarga Cemara* (2018), the father figure

(*Abah*) is represented as a “new father,” emphasizing care, morality, and responsibility as core aspects of masculinity (Rahmawati & Kirana, 2023).

**Datum 3**

Episode Time	Utterance	Maxim Violated	Implied Meaning	SDG Values	Pragmatic Function
Ep. 1 00:24:50	Kang bahar: “ <i>ya udah kalo ngga boleh beli, saya cari tukang buah yang lain aja</i> ”.	Relevance, Quality, Manner	Kang Bahar rejects special treatment and insists on fair transactions.	<b>SJ</b> Promote equality <b>T</b> Respect others' intent	Promote fairness; show respectful disagreement

In the scene where Kang Bahar wants to buy fruits from one of the street sellers, he asks the seller for the price. The following is the dialogue:

*Fruit seller* : “*Ngga usah bayar*”.  
*Kang bahar* : “*Saya kan mau beli*”.  
*Fruit seller* : “*Ngga usah beli*”.  
*Kang bahar* : “*Ya udah kalo ngga boleh beli, saya cari tukang buah yang lain aja*”.  
*Fruit seller* : “*Maksudnya bukan itu Kang*”.

The dialogue between Kang Bahar and the fruit seller illustrates how implicature is used to negotiate fairness and resist social inequality. The fruit seller’s statement “*Ngga usah beli*” violates the Maxim of Relevance, since it avoids answering Kang Bahar’s initial question about price and instead shifts to an indirect refusal. It also violates the Maxim of Quality, as the seller is not genuinely rejecting the transaction but offering it for free, a gesture rooted in respect for Kang Bahar’s social status.

This implicature connects directly to Asian social justice discourse, where fairness and communal harmony are central. In many Asian societies, justice is often conceptualized as legal equity and relational ethics, emphasizing fairness in social exchanges to preserve balance within the community. As (Keping, 2020) notes, Asian perspectives on justice often highlight mutual respect and harmony in everyday interactions, which contrasts with more individualistic Western notions of rights. Kang Bahar’s insistence on fairness over privilege reflects this collectivist ethic of justice. This utterance also illustrates how Indonesian media constructs masculinity not solely as toughness but as ethical leadership grounded in fairness and responsibility. By rejecting unfair privilege and opting for a respectful solution, Kang Bahar embodies a model of masculinity that balances authority with moral restraint. Eliyanah (2019) observes that Indonesian television often portrays male figures, particularly fatherly or community leaders, as moral anchors whose masculinity is legitimized through justice, care, and accountability within family and community life. Thus, Datum 3 demonstrates how *Preman Pensiun* uses implicature to reflect Asian social justice discourses of equality and fairness while reinforcing Indonesian cultural ideals of masculinity as morally responsible, family-oriented, and community-grounded.

#### Datum 4

Episode Time	Utterance	Maxim Violated	Implied Meaning	SDG Values	Pragmatic Function
Ep. 1 00:37:50	<i>Kinanti: Maaf, bukannya saya harus nunggu kabar seminggu lagi? Tapi kok keputusannya udah hari ini?</i>	Quantity and Relevance	Kinanti doubts the fairness of the process and suspects special treatment.	<b>SJ</b> Rejecting privilege <b>T</b> Ethical and respectful response	Promote fairness and integrity

Kinanti's utterance violates the Maxim of Quantity because she gives more information than is directly needed; rather than simply asking about the decision, she brings up the promised one-week wait. It also violates the Maxim of Relevance because her words are not just about timing; she indirectly questions fairness and hints at possible privilege.

In this scene, Kinanti's question, "*Maaf, bukannya saya harus nunggu kabar seminggu lagi? Tapi kok keputusannya udah hari ini?*", is more than a comment on timing. She politely questions fairness through implicature, hinting at possible privilege without confrontation. This kind of indirect objection reflects an Asian communication style, raising concerns respectfully to preserve harmony while still challenging injustice (Cornwall & Rivas, 2015). Her words act as both a call for transparency and a reminder of the need for integrity, echoing SDG 16 values of fairness and anti-corruption. At the same time, giving Kinanti this voice challenges gender norms in Indonesian media, where men have traditionally held authority. *Preman Pensiun* highlights women as ethical actors, reinforcing broader shifts in representation. Recent works like *Keluarga Cemara* (2018) show fathers as nurturing as well as providing (Rahmawati & Kirana, 2023), while newer studies note a move from authoritarian masculinity toward more expressive and ethical portrayals (Sonni et al., 2025). Kinanti's scene reflects both a critique of unfair systems and a rebalancing of gender roles, where women share responsibility in promoting justice and integrity.

## Discussion

### Implicature as a Medium of Social Justice in *Preman Pensiun*

The analysis shows that implicature in *Preman Pensiun* goes beyond stylistics. It functions as a narrative strategy to embed moral and social critiques. By violating Grice's maxims, the characters voice lessons about fair leadership, anti-nepotism, non-violence, respect, reconciliation, and economic justice. Each utterance is a micro-narrative that pushes viewers to reflect on justice in everyday life. The indirectness forces audiences to read between the lines, creating room for critical awareness and moral engagement. The findings indicate that implicature in *Preman Pensiun* is a powerful medium for embedding social justice values in the following categories: (1) Leadership, Discipline, and Fairness are conveyed through indirect reprimands and corrective strategies in datum 1, 2, 7, 8, 10, showing that leadership is not authoritarian but reformatory and trust-based (2) Rejecting Privilege and Upholding Equality is reflected in resisting nepotism and rejecting favouritism in datum 3, 4, which underscores fairness in social and economic interactions (3) Non-Violence and Justice are promoted when implicatures denounce aggression and encourage reformatory justice in datum 5, 9, aligning with ethical and peaceful conflict resolution (4) Respect, Dignity, and Reconciliation are highlighted in family contexts in datum 11, where indirect language fosters emotional healing and relational justice (5) Economic Justice and Resistance to oppression emerges through sarcastic critique of unfair taxation policies in datum 15, representing the struggle of marginalized economic actors against systemic inequality. These categories show that implicature is not accidental but deliberately functional in driving moral reflection. The maxims are violated strategically to make viewers engage critically with the messages, transforming ordinary dialogues into subtle moral discourses.

In Asian contexts, social justice is often framed as institutional reform, communal harmony, fairness, and relational accountability. The series reflects this through characters who discipline without cruelty, critique unfair policies, and promote family reconciliation. This resonates with Cornwall & Rivas's (2015) idea that justice involves dignity, recognition, and repairing relationships, not merely rejecting harm. It also highlights

how Asian societies use cultural narratives to articulate justice subtly. Asian media often embeds critiques of inequality and injustice in familiar, relational settings where audiences can recognize themselves. In this sense, *Preman Pensiun* exemplifies how popular culture acts as a vehicle of social education, translating SDG 16 values into relatable stories of markets, families, and communities.

The findings also reveal a shift in representations of masculinity in Indonesian media. Leaders like Kang Bahar and Kang Mus are not authoritarian, but mentors who guide with trust, fairness, and patience. In family settings, masculinity is tied to care, reconciliation, and emotional responsibility, such as when Kang Bahar insists on apology and embrace as forms of restoring dignity. Rahmawati & Kirana (2023) note that recent Indonesian narratives show men as nurturers and collaborators, balancing their role as providers with care and fairness. Another strong argument states that Indonesian media increasingly highlights ethical masculinities, where authority is tied to responsibility, empathy, and emotional intelligence (Sonni et al., 2025). Therefore, *Preman Pensiun* reframes masculinity not as domination but as relational ethics, protecting dignity, fostering fairness, and teaching accountability in public and family life.

*Preman Pensiun* offers everyday justice models such as trust-based leadership, equality, non-violence, respect, and economic fairness through implicature. These lessons align with Asian social justice values of relational harmony and fairness while showcasing new forms of Indonesian masculinity that combine strength with care and responsibility. In this way, the series operates as both entertainment and social pedagogy, making SDG 16 values accessible to broad audiences.

### Implicatures Reflecting Tolerance

Datum 1 also reflects the SDG 16 value, namely tolerance. Tolerance value was also implied in Kang Mus' utterance "*Kalau masih ngamuk-ngamuk gitu, saya cukur rambut kamu sampai botak!*". Rather than reacting with violence, Kang Mus offers Komar a verbal warning, showing a more restorative than punitive approach to his subordinate. This supported the principles of giving opportunities for improvement and avoiding revenge, encouraging an atmosphere of empathy and progressive change. The scene of Kang Mus, who preferred to give a warning rather than punishment, contains a tolerance message to the audience. Harmony is the core concept and value of Chinese culture. The pursuit of harmony and the resolution of potential conflicts can be found within the harmonization mechanism. This open-access piece develops a theoretical model showing that East-Asian cultural logic privileges harmony over confrontation (Huang, 2016). Kang Mus does not react rudely to Komar to avoid conflict and reach harmony. Indonesian media frequently projects tolerance as part of its cultural and political agenda to strengthen pluralism and peaceful coexistence. The family-like bond between Kang Mus and Komar mirrors how state policies emphasize non-violence and respect in everyday relationships. Similarly, Kang Mus' action is reflected in analyzing tolerance in Indonesian animation. It highlights that tolerance is represented in family and community settings through corrective actions that avoid punishment and foster harmony, reflecting the ideology of *Bhinneka Tunggal Ika* (Santoso & Winingsih, 2022).

The tolerance value is found in Datum 3 when both characters communicate respectfully despite the disagreement. There's no hostility but only a misunderstanding of intent. When the seller says "*Maksudnya bukan itu Kang*", he clarifies that the refusal to sell was not a rejection, but a kind gesture. This shows emotional sensitivity and openness to resolve miscommunication, a key part of tolerance. Kang Bahar's tone, although firm, remains polite and calm, indicating his ability to tolerate differences in communication style and intent. It also invites the audience to be patient, open, and understand differences since tolerance maintains social harmony. In Asian collectivist traditions, tolerance is often expressed through emotional sensitivity, avoidance of open confrontation, and restoration of harmony. Harmony is the core concept and value of Chinese culture. Conflict is managed through harmonization mechanisms rather than open hostility (Huang, 2016). It aligns with Kang Bahar's choice to remain calm and the seller's polite clarification, reflecting a cultural pattern of managing disagreements without damaging relationships. It is also supported by a study on tolerance in Indonesian animation that states tolerance is represented in family and community settings through corrective actions that avoid punishment and foster harmony, reflecting the ideology of *Bhinneka Tunggal Ika* (Santoso & Winingsih, 2022). Those studies also support that Kang Mus chooses a moderate reaction to move Komar, who makes a terrible mistake, to another place rather than fire him and datum 4



when Kinanti recognizes that using her privilege to join an internship might hurt other applicants. She chooses not to exploit the system. She doesn't blame the company or her father but calmly removes herself. The following data in the table below focuses on the tolerance value, which is one of the goals of the SDGs:

**Datum 5**

Episode Time	Utterance	Maxim Violated	Implied Meaning	SDG Values	Pragmatic Function
Ep 3 00:22:16	<i>Kinanti: "Aku mau nyumbang buku Yan, di rumah ada buku bekas pas aku SD, SMP, sama SMA, ..."</i>	Quantity	Shows empathy and willingness to help.	T Support and care for others	Promote sharing and empathy

Kinanti's statement violates the maxim of quantity because she gives more detail about the books, such as SD, SMP, and SMA, than necessaries. However, the implicature goes beyond listing. It shows her empathy, willingness to share resources, and care for others. Rather than simply saying she will donate, Kinanti emphasizes that her personal belongings (books from her schooling) are being offered. This reflects sincerity, solidarity, and a spirit of inclusion. Pragmatically, this utterance promotes sharing and empathy. It models a form of everyday tolerance: recognizing others' needs and offering personal support to reduce inequality.

In many Asian contexts, tolerance is not limited to accepting difference but extends to mutual care and collective responsibility. Kinanti's donation represents this cultural pattern: solidarity expressed through small, personal contributions. Recent scholarship highlights that Asian societies often frame tolerance as acceptance of diversity and as practices of care, sharing, and empathy that strengthen social cohesion (Saud et al., 2025). Thus, Kinanti's offer of books is more than generosity. It is a micro-act of tolerance, showing how individuals can bridge social gaps through empathy and shared responsibility. Indonesian media increasingly embodies social policy on tolerance through relatable storytelling—highlighting small acts of empathy that resonate deeply with audiences. Kinanti's scene reflects this trend, positioning everyday sharing as a form of social education.

Indonesian media increasingly represent tolerance through family-like solidarity, portraying care, sharing, and cooperation as everyday practices of social policy (Rahmawati & Kirana, 2023). Similarly, there is a discussion about how media narratives promote inclusivity by showcasing simple contributions, aligning with national efforts to weave tolerance into cultural norms. Media narratives of tolerance in Indonesia emphasize practical acts of empathy and contribution, aligning with state efforts to promote inclusivity through cultural storytelling (Saud et al., 2025). Kinanti's moment isn't just kindness. It reflects the media's role in socializing viewers into accepting responsibility and empathy as tangible expressions of tolerance.

**Datum 6**

Episode Time	Utterance	Maxim Violated	Implied Meaning	SDG Values	Pragmatic Function
Ep. 5 00:04:10	<i>Kang Bahar: "Itu istri kamu, barangkali dia ada perlu sama kamu. Angkat telponnyai!"</i>	Quantity	Urging care and responsibility toward one's spouse	T Recognizing and responding to others' needs	Promotes empathy and responsible behaviour

The violation of the maxim of quantity occurs because Kang Bahar provides more information than necessary; instead of simply telling the character to answer the phone, he frames it with an implied reminder of spousal duty. This indirectness creates a pragmatic effect that emphasizes empathy and attentiveness to family needs. Within the locus of urban family struggles where economic pressures and social roles can cause neglect, this utterance critiques inattentive behavior and promotes relational accountability.

Kang Bahar's directive reflects the Asian cultural ethic of relational responsibility, where tolerance is shown through recognition, empathy, and respect for close relationships. Answering a spouse's call is more than

courtesy. It symbolizes attentiveness to others' needs. Asian societies often define tolerance through acts of relational care and mutual responsibility that maintain harmony in everyday life (Saud et al., 2025). Indonesian media increasingly frames tolerance as empathy practiced in intimate and family relationships. Kang Bahar's reminder highlights how responsibility within marriage expresses tolerance, reinforcing social policy that values equality, care, and responsiveness in families. Rahmawati & Kirana (2023) note that Indonesian media increasingly represent tolerance through family-like solidarity, where care and responsibility become central to sustaining harmony (Rahmawati & Kirana, 2023). In addition, there is an argument that media narratives of tolerance in Indonesia emphasize practical, everyday acts of empathy in families and communities, aligning with state-led inclusivity policies (Saud et al., 2025).

#### Datum 7

Episode Time	Utterance	Maxim Violated	Implied Meaning	SDG Values	Pragmatic Function
Eps 5 00:19:38	<i>Kang Bahar: "Sekarang mah memang belum sembuh, tapi nanti Mami sembuh."</i>	Quantity and Quality	Offering comfort and emotional support to his wife	T Encouraging care and emotional strength	Promotes compassion and family solidarity

The locus of Preman Pensiun lies in its portrayal of ordinary family struggles within the context of urban Indonesian society, where illness, hardship, and emotional burdens are common realities. Kang Bahar's utterance transcends literal meaning, serving not just as a statement of fact but as a pragmatic act of comfort, encouragement, and emotional support. The violation of the maxims of quantity and quality occurs simultaneously. From a Quantity perspective, Kang Bahar provides more than simply acknowledgment of the illness by projecting future healing, offering reassurance beyond immediate reality. From a Quality perspective, his statement stretches the truth since recovery is uncertain, but this "optimistic violation" serves a compassionate function rather than deceit. The pragmatic function is therefore not to mislead but to console, instill hope, and emotionally strengthen his spouse. This promotes values of compassion, family solidarity, and emotional endurance, which align with the spirit of Sustainable Development Goal 16 about peaceful and inclusive societies.

In Asian collectivist contexts, tolerance is not limited to "accepting differences" but also includes forbearance, patience, and relational harmony in times of difficulty. A study on Chinese elderly in the U.S. demonstrates how families embody solidarity through practical support. Asian cultures emphasize collectivism and family solidarity. Chinese older immigrants often turn first to their children. Families link older immigrants to healthcare by helping with assessment, encouragement, and transport. Family is the primary support in navigating healthcare and practical solidarity (Man Guo, 2020). Kang Bahar's choice to prioritize comfort over factual accuracy reflects an Asian ethic of tolerance through harmony preservation. Rather than emphasizing objective truth, his words cultivate emotional stability and togetherness.

Abu Bakar in Edi stated that tolerance is an attitude or form of human behavior that follows a rule, where a person can appreciate and respect the behavior of others (Edi et al., 2022). Indonesian media often translate policy ideals into everyday narratives such as ads, news frames, and social content, while public debates sometimes expose tensions around what "tolerance" should look like. Tolerance is essential for sustaining social harmony and preventing conflict. The study seeks to uncover how commercial media shape collective perceptions of tolerance and contribute to interfaith harmony in Indonesia (Senoprabowo et al., 2025). This mirrors Kang Bahar's micro-tolerance, caregiving speech that normalizes empathy and patience in the household, which is exactly the kind of everyday tolerance those ads dramatize. Public controversy around greetings and moderation policies illustrates how religious norms meet pluralist ideals. The MUI greetings debate highlighted tensions between religious purity and social tolerance in Indonesia's pluralistic society (Dharta et al., 2025). Such debates show why soft, harmony-first language, like Kang Bahar's utterance, is culturally legible. It privileges togetherness while people negotiate boundaries of belief and public expression.

### Implicature as a Vehicle for Tolerance in *Preman Pensiun*

The analysis of implicatures reflecting tolerance in *Preman Pensiun* demonstrates how conversational subtleties can powerfully model inclusive, empathetic, and peaceful behaviour. By intentionally violating Gricean maxims, the characters in the series convey values aligned with SDG 16, especially the aspect of tolerance in both personal and social interactions, such as:

1. Tolerance Through Non-Punitive Leadership. In *Datum 1*, Kang Mus gives Komar a symbolic verbal warning rather than physical punishment, despite Komar's violent behavior. The utterance, "*Kalau masih ngamuk-ngamuk gitu, saya cukur rambut kamu sampai botak!*", while violating maxims of relevance and quantity, illustrates restraint and a preference for correction over retaliation. This approach reflects tolerance, as Kang Mus allows his subordinate to change, fostering an environment where learning and reform are possible without fear or shame. It exemplifies how leadership infused with tolerance can maintain order while upholding dignity.
2. Tolerance in Managing Misunderstanding. Tolerance also emerges in interpersonal exchanges such as *Datum 3*, where a miscommunication between Kang Bahar and a fruit seller is resolved with patience and calm. Rather than reacting angrily to the seller's refusal, Kang Bahar responds with composed language. His tone and willingness to seek clarification exhibit a model of communication grounded in emotional regulation and open-mindedness—hallmarks of tolerant behaviour. The dialogue highlights the importance of interpreting intent charitably and resolving differences peacefully.
3. Choosing Ethical Action Over Privilege. In *Datum 4*, Kinanti's decision to decline an internship she suspects was granted due to her father's influence is a quiet yet firm act of tolerance and integrity. She recognizes the potential harm to other applicants and chooses not to take unfair advantage. This action reflects respect for others' rights and a commitment to meritocracy. Rather than blaming others, Kinanti handles the situation maturely, showing that tolerance also includes self-awareness and responsibility in ethically complex situations.
4. Tolerance in Personal and Family Relationships. The following data shows tolerance through acts of empathy, compassion, and emotional responsibility. In *Datum 6*, Kinanti expresses her support for Uyan's community library by donating books from different school years, violating the maxim of quantity with excessive detail. However, this reflects genuine care and solidarity, encouraging the audience to help others thoughtfully. In *Datum 12*, Kang Bahar urges Kang Mus to answer his wife's call, indirectly reminding him of his responsibilities. This subtle nudge teaches the audience to value emotional attentiveness and respect in marriage, especially when obligations might be overlooked. In *Datum 13*, Kang Bahar emphasizes the equal treatment of in-laws with repetitive, overly detailed expressions that violate the maxim of quantity. Yet, this rhetorical device reinforces the importance of recognizing extended family members as one's own, encouraging inclusion and care within family units. Similarly, *Datum 14* portrays Kang Bahar comforting his ill wife with hopeful words that violate both quality and quantity maxims. Rather than offering medical certainty, he prioritizes emotional reassurance, compassion and tolerance that promotes emotional resilience in the face of uncertainty.

The conversational implicatures in *Preman Pensiun* echo broader cultural norms in Asian societies where tolerance is practiced through restraint, patience, and relational harmony rather than confrontation (Huang, 2016). Characters like Kang Mus, Kang Bahar, and Kinanti embody the values of empathetic leadership, ethical restraint, and family solidarity, which resonate with the Asian collectivist ethos. These cultural logics explain why Kang Mus issues a verbal warning instead of violent punishment, why Kang Bahar patiently resolves miscommunication with a seller, and why Kinanti restrains herself from using privilege unfairly. They are acts of tolerance rooted in a preference for harmony and fairness, deeply resonant with Asian cultural traditions.

Indonesian media, including *Preman Pensiun*, reflects state and societal policies promoting tolerance as part of *Bhinneka Tunggal Ika* (Santoso & Winingsih, 2022). The series educates audiences to embody SDG 16 values containing peace, justice, and strong institutions by portraying tolerance in leadership, conflict resolution, and family life. Thus, *Preman Pensiun* does not simply entertain. It becomes a vehicle of social pedagogy, translating the ideals of Indonesian social policy on tolerance into relatable narratives of everyday life.

## Conclusions

This study concludes that implicatures in *Preman Pensiun* season 1 episodes 1–5 are deliberately used as a pragmatic strategy to embed social justice and tolerance values, aligning with the principles of Sustainable Development Goal 16 (peace, justice, and strong institutions). Across the 15 data examined, violations of Grice's maxims, most frequently Quantity (9 times), followed by Relevance (5), Manner (4), and Quality (3), function not as conversational flaws but as educational tools. These violations enrich dialogue with indirect meanings that call for fairness, non-violence, accountability, empathy, and respect in social and family contexts.

The findings demonstrate that implicature serves dual roles. The first, as a stylistic device in drama, and the second, as a medium of moral and social instruction. Social justice is conveyed through lessons on responsible leadership, rejection of privilege, non-violent conflict resolution, respect for dignity, and critique of economic injustice. Meanwhile, tolerance is reflected in non-punitive leadership, empathetic dialogue, ethical choices in personal dilemmas, and emotional support in family life. Together, these implicatures transform ordinary dialogue into subtle moral discourse that resonates with Indonesian cultural norms of indirectness while fostering inclusive and peaceful values.

These results support and extend previous research on implicature as a cultural and social meaning-making tool. Earlier studies, such as Hassani et al. (2019) and Boukhelef et al. (2023), emphasized maxim violations as pragmatic resources for humor or politeness, while this study reveals their broader socio-educational function in popular media. Likewise, Azmar et al. (2025) highlighted implicatures' role in reflecting shared cultural knowledge, and this study expands that claim by showing how implicatures are also used to promote justice and tolerance within everyday contexts. Furthermore, compared to this research's earlier findings in social justice, the analysis of tolerance demonstrates that maxim violations not only correct social wrongs but also build bridges of empathy and compassion in interpersonal relationships.

In sum, this research affirms that *Preman Pensiun* operates as more than entertainment. It functions as a cultural text of social education, where implicature is strategically mobilized to critique injustice, encourage ethical responsibility, and nurture societal tolerance. By embedding SDG-aligned values into local narratives, the series illustrates the transformative role of media in promoting peaceful, just, and inclusive communities. The implications of this study extend across Asian media studies, intercultural discourse, and Indonesian social policy. For Asian media scholarship, the findings reveal that indirect communication strategies, central to many Asian cultures, function in popular media not only as stylistic devices but also as vehicles of ethical and social instruction, highlighting the need to analyze pragmatic subtleties as moral pedagogy. For intercultural discourse, the results show that tolerance in Asian contexts is conveyed through non-confrontational dialogue, empathy, and symbolic correction, reflecting cultural norms of harmony and face-saving while offering alternative models for conflict resolution and intercultural understanding in global communication. Finally, for Indonesian social policy, the representation of tolerance in *Preman Pensiun* reflects the ideals of *Bhinneka Tunggal Ika*, demonstrating how entertainment media can serve as a partner in disseminating civic values. By embedding tolerance in family, leadership, and community narratives, media texts can help strengthen education for SDG 16, namely peaceful coexistence, respect for diversity, and restorative justice.

## Declaration of Conflicting Interest

There are no conflicts of interest concerning the publication of this paper.

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