

The Dynamics of Criticism and Praise among Kyai's Family Members in Pesantren Environment

Akhmad Sofyan^{1*}, Hairus Salikin², Ali Badrudin³, Muta'allim⁴

^{1, 2, & 3} Fakultas Ilmu Budaya, Universitas Jember, Jember, Indonesia

⁴ Fakultas Tarbiyah, Institut Agama Islam Togo Ambarsari, Bondowoso, Indonesia

* Corresponding author:

Email: sofyanakhmad544@gmail.com

Abstract.

Language behavior in everyday life often involves activities of criticizing and complimenting. This study aims to describe the forms, types, patterns of delivery, and language usage in the criticism and compliments that are accepted and rejected in the pesantren environment. The data for this study consists of sentences, and the sources of the data are the families of the Kiai in the pesantren community. This research is qualitative, using an anthropolinguistic approach and a communication ethnography method. The data collection method used is the *simak libat cakap* method. The researcher observed the utterances of criticism and compliments occurring among the members of the Kiai family at Pesantren Tapal Kuda, using recording and note-taking techniques. In addition, interviews were conducted with the Kiai, his family, administrators, teachers, and students to obtain more in-depth data. After the data was collected, the researcher transcribed the utterances into orthographic transcription. The data was then analyzed through reduction, classification, verification, and tabulation processes based on its type. The results of the study indicate that first, there is variation in the use of language adjusted to the context; criticism is often delivered with harsh words if intended to insult, while compliments always use polite language. Second, the forms, types, and patterns of delivering criticism and compliments among the Kiai family members include sarcasm, commands, reprimands, insults, accusations, praise, and motivation. The types of language used include *Enjek-Iye (E-I)* and *Engghi-Enten (E-E)*, with delivery patterns occurring both directly and indirectly. Third, criticism and compliments that are accepted are generally delivered indirectly and use polite language, while criticism and compliments that are rejected tend to use harsh language, either directly or indirectly. These findings provide new insights into how cultural and religious norms influence the delivery and reception of criticism and compliments in the pesantren environment. The implications of this study emphasize the importance of understanding the social and cultural context in managing interpersonal interactions in the pesantren, as well as providing recommendations for educators and pesantren leaders to be more effective in delivering criticism and compliments in accordance with the prevailing norms.

Keywords: Criticism and Compliments, Kiai Family at Pesantren Tapal Kuda, Pesantren Norms.

1. INTRODUCTION

A pesantren is an Islamic educational institution that serves as a residence for students (*santri*) who are studying religious knowledge. According to (Mansur et al., 2005), a pesantren has three main characteristics: the presence of a Kiai, a dormitory, and a mosque. Meanwhile, (Sofyan et al., 2022) state that a pesantren also functions as a place for *santri* to learn the art of reciting the Quran. Within the pesantren community, there are various terms used to describe specific individuals or groups, such as Kiai, Nyai, Gus, Ning, Lora, Bhindere, and Santri. This study focuses on the practices of criticism and praise among members of the Kiai's family in pesantren in the Tapal Kuda region, which includes the areas of Situbondo, Bondowoso, and Jember. In daily life, language practices such as criticism and praise in pesantren always emphasize the principles of politeness in language. Mislikhah (2014) asserts that social interactions in pesantren communities are based on pesantren norms, one of which is politeness in language.

Until now, there has been no research specifically discussing criticism and praise among members of the Kiai's family in the pesantren community. However, there are several studies that share similarities with this topic. A study by Hasanah, Sofyan, and Sariono (2017) revealed that the meaning of the word *pangalem* depends not only on the text but also on the context of the situation and culture. Another study by (Sofyan et al., 2018) showed that the Madurese community tends to use various patterns and models of criticism. Similar findings were also made by (Sofyan et al., 2020), who emphasized that the Madurese people use humor, metaphors, subtle insinuations, and lyrical patterns in their criticism, as these models are considered more acceptable within the local community. Another study by (Sofyan et al., 2020) also found that (1) the people of Situbondo frequently use code-switching, humor, and metaphors in their communication, and (2) the choice of language codes is influenced by factors such as social hierarchy in diglossic communities, identity politics, ethnic group dimensions, as well as psychological and cultural motives. Additionally, a study by (Muta'allim et al., 2020) showed that superlative adjectives in the Meaning of Madurese Kangean Dialect have various

functions, including giving motivation, praise, reprimands, insinuations, advice, commands, insults, and accusations.

(Sofyan et al., 2021) made several important findings in their study, namely: (1) the forms and models of criticism used include direct criticism, criticism using a third person, sound markers, and metaphorical language; (2) criticism is delivered within a familial context; and (3) the formulation of criticism forms can be accepted through the selection of diction, use of third persons, sound markers, and metaphorical language (figures of speech). A previous study by (Sofyan et al., 2020) concluded that: (1) criticism is delivered within the context of communication in the family domain, such as issues of debt, neighborly relationships, and body-related matters; (2) the forms and models of criticism used include metaphors, humor, advice, coarse language, subtle threats, songs, third persons, written letters, object references, animal references, praise, and grumbling (ngaronyam); and (3) the functions of criticism in socializing and neighborly relations include expressing concern by pointing out others' mistakes and shortcomings, strengthening camaraderie among friends and neighbors, and expressing frustration. The research conducted by (Sofyan et al., 2022) also found that there are four types of conversational implicatures: general, scaled, specific, and conventional implicatures.

Sociopragmatics is a combination of two branches of knowledge: sociolinguistics and pragmatics. Sociolinguistics studies the relationship between language and society, as well as the influence of society on language use (Garayev, Martynov, & Martynova, 2019) & (Yudistira et al., 2024). Sociolinguistics describes how individuals use language by classifying utterances according to their different functions (Ellul, 1978). Meanwhile, pragmatics is the study that explores the relationship between language and context, where context plays a role as the basis for determining the meaning of an utterance (Labov, 1972; Levinson, 1983; Rahardi, 2005; & Rohmadi, 2004).

In the context of pragmatics, an utterance differs from an utterance in linguistics. Pragmatism emphasizes that context always exists outside the text; in pragmatics, the text refers to the 'proposition of meaning', which is a unit of language that contains a specific meaning. Therefore, pragmatics requires a relationship between utterance and function within its context, which refers to the ability to accurately understand language (Bachman, 1990; Taguchi, 2009; Derakhshan & Shakki, 2021). Pragmatics also studies the use of language in communication related to meaning, function, and the context of utterances between speakers and their conversational partners (Levinson, 1983); (Rahardi, 2005); (Muta'allim et al., 2020); (Muta'allim et al., 2021). Thus, in pragmatics, the text does not necessarily have to be a complete sentence; it can also be a unit of utterance that contains a specific meaning within its context. Therefore, pragmatics is concerned with the ability to understand and convey the correct meaning behind an utterance, as well as understanding the communicative function of language use in accordance with the context of the conversation.

II. METHODS

This study employs a qualitative approach with a sociopragmatic perspective and an ethnographic communication method. To collect data, the researcher applies the *simak-libat-cakap* technique, which involves active participation in the communication process. Additionally, the researcher utilizes a reflective introspective method, given the researcher's direct involvement in the practice of criticism and praise within the pesantren environment, which has become a part of the researcher's daily culture and experience. Data is collected through note-taking, recording, and interviews to obtain further information from selected informants. These interviews aim to uncover information not revealed through the *simak-libat-cakap* method and to gain a deeper understanding of the utterances of criticism and praise within the pesantren context.

The informants selected for this study include the dhâlem family (the Kiai and his family), administrators, teachers, and santri. The researcher conducted fieldwork in several pesantren in the Tapal Kuda region, which includes the Situbondo, Bondowoso, and Jember districts. Observations of the communication strategies used by the informants were conducted discreetly and contextually. After the data was collected, the researcher conducted personal approaches through in-depth interviews to clarify previously obtained data and to explore further ethnographic information. All collected data was then transcribed orthographically and analyzed according to the objectives and issues addressed in this study.

The interview stage in this study used two techniques: structured and unstructured interviews. The interviews began with informal conversations (kind interview), conducted in specific situations based on the context. The unstructured (informal) interviews were carried out using the language commonly spoken by the informants, whether in Madurese or Indonesian. During the interviews, the researcher took note of important aspects of the conversation, both explicit and implicit (such as gestures or specific cultural symbols). All interviews were documented using a digital voice recording device. In addition, other ethnographic notes were obtained through participatory observation.

After the interviews were completed, the data from the interviews, including ethnographic notes (written, visual, and recorded materials), were collected and classified according to type, form, and function. After the classification process, the researcher analyzed the data by reviewing the field notes to find connections between the data. The final step involved writing down all the results of the analysis. The data that had been inventoried was then understood within its context, which includes the questions of what, who, where, and how. For example, the research object utterances in the pesantren environment (Situbondo, Bondowoso, and Jember) was not merely presented as utterances but was analyzed to understand the function and meaning of communication based on its context.

III. RESULT AND DISCUSSION

The results of this study reveal several key findings, namely: 1) variations in language use depending on the context; 2) forms, types, and patterns of delivering criticism and praise; and 3) acceptable and unacceptable forms of criticism and praise. Regarding variations in language use based on context, speakers provide criticism and praise to their conversational partners by considering intent and purpose, using harsh language when intending to insult, while in the context of praise, speakers always use polite language. Regarding the forms, types, and patterns of delivering criticism and praise among Kiai family members in the Tapal Kuda region, the study findings show: a) the forms of criticism and praise include sarcasm, orders, reprimands, insults, accusations, compliments, and motivation; b) the types of language used are *Engghi-Enten* (E-E) and *Engghi-Bhunten* (E-B); and c) the delivery patterns are carried out both directly and indirectly.

Furthermore, criticism and praise that are well-received are conveyed indirectly using polite language, while criticism and praise that are not acceptable are conveyed either directly or indirectly using harsh language. These findings provide new insights into the influence of cultural and religious norms on the way criticism and praise are delivered and received in pesantren environments. The implications of this study emphasize the importance of understanding the social and cultural context in managing interpersonal interactions in pesantren and offer recommendations for educators and pesantren leaders to deliver criticism and praise more effectively.

Variation in Language Use Based on Context

In variation in language use based on context, speakers adjust their way of speaking according to their communication intent and goals. When the goal of communication is to criticize or insult, speakers tend to use harsh words and delivery. This is done to emphasize a specific intention or purpose, such as giving a warning or making a sarcastic remark. On the other hand, in the context of giving praise or compliments, speakers always choose polite and respectful language to maintain closeness and show appreciation without causing discomfort or offense to the conversational partner.

Forms, Types, and Patterns of Delivering Criticism and Praise

In the context of the forms, types, and patterns of delivering criticism and praise among Kiai family members in the Tapal Kuda region, there are several distinctive characteristics. The forms of criticism and praise used include sarcasm, orders, reprimands, insults, accusations, compliments, and motivation, which are delivered according to the speaker's intent and purpose. Each of these forms is chosen based on the situation and context of communication, whether it is to provide guidance, give constructive criticism, or simply offer appreciation. The types of language used in communication among Kiai family members include *Engghi-Enten* (E-E) and *Engghi-Bhunten* (E-B) varieties, selected based on the closeness of the relationship between the speaker and the conversational partner. *Engghi-Enten* (E-E) variety is typically used in more familiar and

less formal situations, while *Engghi-Bhunten (E-B)* is more often used in communication that emphasizes politeness and respect, considering the existing social and cultural context. The patterns of delivering criticism and praise are carried out both directly and indirectly, depending on the level of familiarity, the goal of communication, and the sensitivity of the situation. Direct delivery is often used when the speaker wants to convey the message firmly, while indirect delivery is preferred to maintain feelings or avoid confrontation, particularly in more formal situations or when the relationship among family members needs to be handled with care.

Criticism and Praise that Can Be Accepted and Cannot Be Accepted

Criticism and praise that are accepted in pesantren environments are generally conveyed in polite and indirect language. In contrast, criticism and praise that are not accepted are often expressed, both directly and indirectly, using harsh language. This finding provides new insights into the influence of cultural and religious norms on the way criticism and praise are delivered and received within pesantren families. This study highlights the importance of understanding the social and cultural context in managing interpersonal interactions in pesantren, while also offering recommendations to educators and pesantren leaders to be more effective in delivering criticism and praise.

1. Kyai's Criticism and Praise toward Nyai

a. Kyai's Criticism to Nyai (KCtN)

Context: This event occurred when Nyai saw a santri committing a violation at the pesantren and decided to impose a punishment. Her action was overheard by Kyai, who then said the following.

Kyai: *Mi, niser jha' langsong okom. Belein kadek polana guleh sareng sampeyan neka kodhu ngayomi santre kadek sabellunna ngokom santre*

(Mi, feel sorry for the students, don't immediately impose punishment. It's better to advise them first. We, as educators, should protect and guide them with patience before taking any firm actions)

Nyai: *Engghi, Bi. InsyaAllah elakonana se detengnga*

(Yes, Bi. InshaAllah, it will be applied moving forward)

The statement is a constructive criticism from Kyai to Nyai. This is evident when Nyai gives a punishment to a student who broke the pesantren's rules, and the Kyai corrects her by saying, *Mi, niser jha' langsong okom. Belein kadek polana guleh sareng sampeyan neka kodhu ngayomi santre kadek sabellunna ngokom santre*. In response to this admonishment, Nyai positively replies, *Engghi, Bi. InsyaAllah elakonana se detengnga*, which shows her acceptance of the Kyai's advice. The Kyai's reprimand is not merely a criticism but an invitation to prioritize the protection and guidance of the students. This exchange is delivered in the E-E language register, which is appropriate for communication between the Kyai and his wife. Even though the E-E register is used, the criticism is delivered politely and gently, ensuring that no offense is caused. Therefore, this communication becomes more meaningful, strengthens their relationship, and adds peace between them.

b. Kyai's Praise toward Nyai (KPtN)

Context: This conversation took place on Tuesday night, right after Isya' prayer, during the routine recitation of *sholawat* and *Burdah*. After the recitation, Kyai gave a sermon to students. In this sermon, Kyai praised the behavior of Nyai Sepuh as a form of motivation for students, as conveyed in the following statement:

Kyai: *Bha'na tao ye. Nyai sepuh cek-ngucek nyabek buje ka sajhujju' Cobik rowa ghenjheranna se raje. Rowa se ngibe masok ka soarghe.*

(You need to know that Nyai Sepuh makes sambel by adding just a little bit of salt, and the reward for that is very great. Sometimes, simple actions like that are what lead someone to enter Paradise)

Nyai Sepuh seemed both happy and touched after hearing the sermon from the Kyai that was addressed to the students.

The statement above is a form of praise from the Kyai to Nyai, where the Kyai appreciates Nyai's behavior. Although directed at the students, the purpose of the statement is to provide motivation and set a good example. The Kyai delivers this praise in simple language, using the E-I register, so that it is easily understood by the students. The use of the E-I register is also appropriate because the Kyai is communicating with the students. Overall, the statement is delivered in a polite and respectful manner, containing deep admiration, which makes Nyai feel both happy and touched.

2. Nyai's Criticism and Praise toward Kyai

a. Nyai's Criticism toward Kyai (NCtK)

Context: The statement above is a form of praise from the Kyai to Nyai, where the Kyai appreciates Nyai's behavior. Although directed at the students, the purpose of the statement is to provide motivation and set a good example. The Kyai delivers this praise in simple language, using the E-I register, so that it is easily understood by the students. The use of the E-I register is also appropriate because the Kyai is communicating with the students. Overall, the statement is delivered in a polite and respectful manner, containing deep admiration, which makes Nyai feel both happy and touched.

Nyai: *Ba, dekremmah jeriye nak-kanak mak ghik tak mandi?*

(Ba, what's going on? Santri haven't taken a shower yet?)

Kyai: *Nak-kanak sapa?*

(Which student are you referring to?)

Nyai: *Nak-kanak sapa dekremmah?. Rowa wa nak-kanak Kangean se ler-meller*

(Why are you still asking which students? It's those naughty ones from Kangean)

Kyai: *Dhina, marena jeriye mandi*

(Let it be, they will shower eventually)

Nyai: *Abbegh... pas soro mandi Jeriye, Ba. Polana perak ka Aba se takok. Mon ka selaen tadek takokna jeriye nak-kanak Kangean*

(Wow... tell them to shower right away, Ba. Because they're only afraid of Aba. With others, they're not scared)

Upon hearing this, Kyai immediately approached the students from Kangean with a whip in hand.

The statement above is a sharp criticism from Nyai to Kyai, conveyed in the E-E language register with a tone that is less polite or refined. This impoliteness arises because Nyai feels frustrated, as the students have repeatedly annoyed her by breaking rules and refusing to heed her reprimands. Nyai expresses her impatience with her criticism directed at Kyai, as shown in the statement, *Ba, dekremmah jeriye nak-kanak mak ghik tak mandi?*. With a questioning tone, Nyai aims to voice her complaint, hoping that Kyai will take immediate action.

When Kyai responds calmly, *Nak-kanak sapa?*, Nyai answers with a raised voice and irritation, saying, *Nak-kanak sapa dekremmah? Rowa wa nak-kanak Kangean se ler-meller*. This second response demonstrates Nyai's rising frustration due to the students' behavior. However, Kyai remains calm and replies gently, *Dhina, marena jeriye mandi*. Hearing this, Nyai becomes more insistent, urging Kyai by saying, *Abbegh... pas soro mandi Jeriye, Ba. Polana perak ka Aba se takok. Mon ka selaen tadek takokna jeriye nak-kanak Kangean*. This exchange illustrates Nyai's firmness in urging Kyai to take action because the students only fear Kyai. Eventually, Kyai is provoked and goes to the students with a whip in hand. Nyai's harsh remarks are delivered in a less refined manner, making them hard for Kyai to accept. As a result, Kyai takes action in anger, addressing the students directly.

b. Nyai's Praise toward Kyai (NPtK)

Context: This conversation takes place in the morning when Nyai, Kyai, Ning, and Lora happen to be gathered in the living room. They are sitting casually and chatting. In the midst of the conversation, Nyai inserts a remark that praises Kyai, as seen in the following statement.

i: *Sabbhen Abana maskela bennyak undangan, ghik teptep abhento Umi edopor. Mon bede nasek se beu, ebecco epabherse pas ejemmor eghebey cangkarok.*

(Although Abah often received various invitations, he remained loyal in helping Umi in the kitchen. If the rice became stale, Abah would immediately clean it, wash it, and dry it to turn it into a snack).

The passage you provided describes how a wife (Nyai) praises her husband (Kyai) in front of their children, using respectful and gentle language. It emphasizes the kindness, humility, and positive values instilled in the family. The phrase "Sabbhen Abana maskela bennyak undangan, ghik teptep abhento Umi edopor. Mon bede nasek se beu, ebecco epabherse pas ejemmor eghebey cangkarok." is a respectful form of speech in their community, reflecting not only the love and admiration for Kyai but also the importance of setting a good example for the children. The purpose of the praise is twofold: first, to appreciate Kyai's caring and selfless nature, even in small acts like helping Umi in the kitchen; and second, to motivate and inspire the children to emulate their father's good qualities. Nyai uses a simple yet refined language, showing the family

values of politeness and kindness. This praise serves as a tool for reinforcing positive behavior and teaching the children about respect, care, and responsibility in a family context. The message also conveys how Kyai feels proud and happy seeing his wife motivate their children by demonstrating good behavior, making him a role model for the family. The passage highlights the importance of mutual respect, shared values, and setting a good example within the family.

3. Kyai's Criticism and Praise Towards His Sons and Daughters

a. Kyai's Criticism Towards Lora (KCtL)

Context: This speech took place in the morning as part of the inaugural lecture series in the Studium Generale event at STITTA. On this occasion, Prof. Masdar Hilmy, S.Ag., M.A., Ph.D. (Rector of Sunan Ampel State Islamic University Surabaya and Coordinator of Kopertais Region 4 Surabaya) was invited as the main speaker. The event was also attended by Kyai Salwa, a religious leader and former Regent of Bondowoso, who delivered the opening speech. In his speech, Kyai Salwa included a touching remark about his son, Lora Miftah, as reflected in the following statement.

Kyai Salwa: I ask for continued prayers from Prof. Masdar Hilmy, the lecturers, and all the students of STIT Togo Ambarsari, so that Lora Miftah will be even more enthusiastic in her pursuit of knowledge and soon complete her doctoral program. Afterward, I hope she can continue to the professorship level, so that there will be doctors and professors on the STITTA campus in the future. (I humbly ask for blessings from Prof. Masdar Hilmy, the faculty members, and all the students of STIT Togo Ambarsari, so that Lora Miftah will always be granted motivation in pursuing knowledge and will soon complete his doctoral program. May his path toward becoming a professor also be made easier, so that in the future, this STITTA campus will have doctors and professors who can contribute to the advancement of education).

This speech is a form of humorous criticism delivered by Kyai Salwa to his son, Lora Miftah. On this occasion, Kyai Salwa used Indonesian that was appropriate for the formal atmosphere of the Studium Generale event, meaning the language used was neutral not too refined, but also not harsh. Although the criticism was addressed in public, neither Lora Miftah nor the other participants felt offended; in fact, they found it entertaining. This was because Kyai Salwa presented the criticism in a humorous tone, interspersed with jokes, while maintaining polite and respectful language. Furthermore, this speech also served as motivation for Lora Miftah to be more enthusiastic in completing his studies.

b. Kyai's Praise toward Lora (KPtL)

Context: This speech took place in the evening, during a Sholawatan event attended by the congregation founded by Lora. On this occasion, the Kyai was invited as a speaker. In the midst of his sermon, the Kyai included advice filled with praise for his son, as reflected in the following statement.

Kyai: *Terrosaghi majlis jia cong, mon jieh paggun ning e jhelenah Nahdlatul Ulama'*

(Continue to run the congregation you have established, my child, as long as it remains aligned with Nahdlatul Ulama)

Lora: *Engghi, Bi. Samoge'eh guleh bisa negghuk amanah neka ejhelen se loros*

(Yes, Bi. I hope I can carry out this trust well and remain on the right path)

The speech above is a form of praise from the Kyai to Lora, even though it is conveyed in the form of advice. This can be seen in the statement *Terrosaghi majlis jia cong, mon jieh paggun ning e jhelenah Nahdlatul Ulama'*. This advice is not merely a command to continue the congregation that Lora has established, but also carries moral support. Kyai advises Lora to ensure that the congregation remains in line with the teachings of Nahdlatul Ulama'. While it may seem like a command and advice, this speech leans more toward praise delivered in a gentle and supportive manner. The speech uses the Madurese E-I language variety, as Kyai is speaking to his son, with a polite delivery that conveys pride and trust in Lora. Kyai's support for the continuation of the congregation further strengthens the meaning of praise. Lora responds positively, as if thanking Kyai for the motivation and trust given, as seen in his statement, *Engghi, Bi. Samoge'eh guleh bisa negghuk amanah neka ejhelen se loros*. This speech reflects praise that not only provides support but also motivates Lora to stay enthusiastic in carrying out the trust entrusted to him.

4. Nyai's Criticism and Praise toward Her Children

a. Nyai's Criticism toward Her Daughter (NCtHD)

Konteks: This statement occurs in the morning when Kyai sees one of his daughters being late for the dawn prayer. This sentence is delivered as a criticism to encourage his daughter to be more anticipative and disciplined in maintaining the prayer schedule.

Nyai: *Mun lambek embanah ben abhejeng tahajjud maskela lah seppo, sampek sokona bere, tape tetep istiqomah abhejeng tahajjud. Oregnga sabbher ben tawaduk.*

(Your grandmother used to perform the Tahajud prayer even in her old age, until her feet were swollen, but she remained steadfast in doing it. She was very patient and humble).

The statement represents an implicit form of criticism from Kyai to his daughter. This can be seen when Kyai reprimands his daughter for being late for the dawn prayer, but he does so indirectly by praising the perseverance of her grandmother in worship. By admiring her grandmother's dedication to prayer, Kyai conveys the criticism in a gentler, more meaningful manner. The language used is polite and respectful, which falls under the E-I (Ethical-Inductive) style. Although the message is delivered gently, the daughter feels subtly criticized and is deeply moved by the advice. However, she accepts the criticism with an open heart and acknowledges her mistake. As a result of this critique, her behavior changes positively; she becomes more enthusiastic and always prepares to perform the dawn prayer earlier.

b. Nyai's Praise toward Her Son (NPtHS)

Context: This statement occurs in the morning, around 09:00 AM at pesantren's sports field. At that time, the school bell rings, signaling the break period, and the students, who are also santri, are playing on the field. When Nyai happens to step out of the dhelem and walk through the pesantren's courtyard, she notices the clothing style of several students that seems inconsistent with the pesantren's dress code. Nyai then approaches them with the intention of giving a reprimand regarding their attire, which does not reflect the discipline and modesty expected within the pesantren environment.

Nyai: *Heh.. de' ennak bekna akompol kabbhi!*

(Come on, everyone gather here!)

All the students on the field gathered and stood facing Nyai.

Nyai: *Ariya calana model apa?*

(What kind of pants are these?)

Siswa: *Model pensil, Nyai*

(Pencil fit, Nyai)

Nyai: *Duh... Cong. Masa adduh santre ngangghui ngak riah?.*

(Oh dear, my child. How can a santri wear pants like that?)

After that, Nyai's sons, Fadol and Rofin, passed by her, and Nyai said, 'Fadol, Rofin, look! If you don't immediately improve the way you dress, you will set a bad example for your younger siblings.

Nyai: *Cobak abes Bhinderena. Cek sopanna model angghuna. Cobak wa tero bhinderena.*

(Look at Bhindhere. His outfit is very modest. Try to imitate the style and pattern of Bhindhere's clothing)

Hearing this, Bhindere, Fadol, and Rofin smiled

This statement represents a form of criticism from Nyai toward the santri, as seen in the expression "*Duh... Cong. Masa adduh santre ngangghui ngak riah?*", which questions the appropriateness of the santri's attire, deemed not in accordance with the pesantren's norms. When Bhindere Fadol and Bhindere Rofin pass by, Nyai adds, "*Cobak abes Bhinderena. Cek sopanna model angghuna. Cobak wa tero bhinderena.*" This expression shows Nyai's praise for Bhindere Fadol and Bhindere Rofin by appreciating their appearance. By appreciating her sons' way of dressing, Nyai emphasizes her criticism toward the santri and sets a good example. This statement uses the E-E language style, as it is addressed to both the santri and her sons. The pattern of praise is directly given to her sons in front of the santri, providing a positive role model for them. This also makes Bhindere feel proud for being able to serve as a good example in front of their peers.

5. Ning/Lora's Criticism and Praise toward Kyai

a. Lora's Criticism toward Kyai (LCtK)

Context: This statement takes place in the afternoon at Walid's (Kyai's) house. At that time, Iyung (Lora) visits to check on Walid and ensure his well-being. Upon arriving at the house, Iyung finds Walid sitting in the living room, smoking a cigarette. Realizing that Walid has just returned from the hospital due to symptoms partly caused by his smoking habit, Iyung gently reminds Walid to quit smoking for the sake of his health.

Iyung: *Assalamu'alaikum, Ba.*

Walid: *Wa'alaikum salam*

Iyung: *Mak ghik arokkok, Ba?*

(Why are you still smoking, Ba?)

Walid: *Yah, tak arapa*

(Ah, it's okay)

Iyung: *Abbeh.. degghik kambhu polek*

(Oh dear, you could get sick again)

Walid: *Doh... Panyakek rowa cakna pangeran*

(Well, illness is already determined by God)

Iyung: *Begh....enggih paham, tape Aba tak ngastete*

(Well, I understand, but Aba should be more cautious)

Walid: *Dhina lah*

(Just let it be)

Iyung: *Mangkana arokkok neka tak olle, Ba*

(Smoking is actually not good, Ba)

Walid: *Cakna sapa tak olle?*

(Who says smoking is not allowed?)

Iyung: *Neka bedé katerranganna di Ketap neka*

(There is a discussion about this in this book), said Iyung while showing the book that discusses the prohibition of smoking to Walid.

Walid: *Arowa bedé kea ketap se ajellasaghi rokkok*

(There is also a book that discusses the permissibility of smoking)

This dialogue illustrates a subtle form of criticism delivered by Iyung (Lora) to Walid (Kyai) regarding his smoking habit, using the E-I (Walid to Iyung) and E-E (Iyung to Walid) language registers, which reflect a close family relationship while maintaining a hierarchical distinction. The criticism begins with a gentle yet firm question from Iyung, "*Mak ghik arokkok, Ba?*" which implicitly questions Walid's smoking habit despite just returning from the hospital. Walid, who does not fully accept the criticism, responds by saying, "*Doh... Panyakek rowa cakna pangeran,*" as if to emphasize that his health is determined by God's will and cannot be changed. However, Iyung reinforces his criticism by directly stating, "*Mangkana arokkok neka tak olle, Ba,*" which serves as a direct reprimand for Walid to stop smoking. Walid, feeling resistant, asks, "*Cakna sapa tak olle?*" which shows his refusal to accept Iyung's advice. To further clarify his point, Iyung even references a book that discusses the prohibition of smoking, strengthening his perspective. Walid counters by pointing out that another book allows smoking: "*Arowa bedé kea ketap se ajellasaghi rokkok.*" Iyung's approach to delivering the criticism, which is polite and thoughtful, reflects his good intentions and care, even though the criticism is not well received by Walid. Walid, who feels offended, interprets the critique as an emphasis on a long-standing habit, even though Iyung only intended to suggest a change for the sake of improvement.

b. Bhindere's Criticism toward Kyai (BCtK)

Context: In the afternoon, precisely at 3:45 PM, Kyai was gathered with Nyai, Lora, and his sons and daughters in the living room for a casual conversation. After a while, Bhindere's attention was drawn to the neatly arranged books written by Kyai in the living room. With admiration, he expressed his feelings towards these works by saying:

Bhindere: *Saponapah pon ngaghungi karya, Ba?*

(How many works does Aba have?)

Kyai: *Bhuro 37. InsyaAllah parakla terbitta 2 bughu agghik*

(Only 37, God willing, two more books are almost ready for publication)

Bhindere: *Buh... cek bennyakna karya, Aba?*

(Wow, Aba has so many works, huh?)

Kyai: *Aba rowa termasuk sakonik. Malah orang malana atoson karya*

(Aba's works are still few. Many others have works that have reached hundreds)

Bhindere: *Ya kan Aba emok, ghik ngajer, undangan, ngajeri Kitap santre, Dosen, organisasi, pas ghik agebey buku polek*

(Yes, I understand. But Aba is busy, plus teaching, attending invitations, guiding students in studying the books, being a lecturer, involved in organizations, yet still finds time to write a few more works)

Kyai: *La jhed dhe'iyeh orang odik. Bekna lagghuk kodu lebbih tengghi deri Aba*

- (Yes, that's how life is. Later, you must be able to achieve more than Aba)
- Bhindere: *Ya Rofin tak kera bisa jek mara Aba*
(Well, Rofin could never be like Aba)
- Kyai: *Enjek, Rofin bisa. Abes la degghik malana degghik lebbi tengghi deri Aba*
(No. Rofin can. Just wait and see, Rofin will be even more successful than Aba)

This conversation reflects a form of praise that is respectful and humble between Bhindere and Kyai. In this exchange, Bhindere uses the E-E language register to speak to Kyai, showing a relationship filled with respect but not overly distant. On the other hand, Kyai responds using the E-I language register, which is more formal and polite, reflecting the warmth and closeness they share. Bhindere's praise starts with admiration for the many works produced by Kyai, recognizing his productivity: "*Buh... cek banyaknya karyana, Aba?*" Kyai responds humbly, downplaying his own achievements by stating that his works are still few compared to others: "*Aba rowa termasuk sakonik. Malah orang lain punya ratusan karya.*" Despite his modesty, Kyai still acknowledges the praise given by Bhindere. Then, Bhindere continues his praise, acknowledging how busy Kyai is with various activities but still manages to produce many works.

This recognition reflects Kyai's extraordinary ability and dedication. Kyai responds by showing that Bhindere also has the potential to be even more successful, even surpassing him: "*La jhed dhe'iyeh oreng odik. Bekna lagghuk kodu lebbih tinggi dari Aba.*" This response not only reflects Kyai's humility but also his hope and encouragement for Bhindere to continue striving and growing. When Bhindere expresses doubt about his ability to match Kyai's achievements, saying that he feels he won't be able to accomplish the same: "*Ya Rofin tak kera bisa jek mara Aba.*" However, even in his self-deprecation, Bhindere continues to praise Kyai, acknowledging his significant achievements. Therefore, this conversation takes place in a warm atmosphere, filled with mutual respect and encouragement. The criticisms or praises exchanged remain positive and motivating, creating a harmonious interaction between parent and child, highlighting values of humility and wisdom in their relationship.

6. Ning/Lora's Criticism and Praise toward Nyai

a. Lora's Criticism toward Nyai (LCtN)

Context: One day, Nyai was carrying out her duties at the office. Due to her busy schedule in serving the government, she didn't have time to go home and switch from her official car to her private car, even though she had intended to visit her child at the pesantren. As a result, she was forced to use the official car, which later sparked criticism from her child as follows:

- Nyai: *Assalamu'alaikum, Cong*
(Assalamu'alaikum, Dear)
- Lora: *Wa'alaikum salam. Umi beres?*
(Wa'alaikum salam. Is Umi doing well?)
- Nyai: *Alhamdulillah*
- Lora: *Aba beres, Umi?*
(Is Aba doing well, Umi?)
- Nyai: *Alhamdulillah beres, Aba ka loar kota*
(Alhamdulillah, Aba is doing well. He is out of town)
- Lora: *Oh engghi. Umi!*
(Oh, I see. Umi!)
- Bu Nyai: *Iye, apa?*
(Yes, What's up?)
- Lora: *Umi mak angghu mobil Dinas ka Pondhuk?*
(Why did Umi take the official car to the boarding house?)
- Bu Nyai: *Iye arapa?*
(Yes, why?)
- Lora: *Nika kan mobil dinas benne mobil dhibhik. Umi empon jhe' ngangghuy neka pole manabi entara ngirem guleh.*
(That is an official car, not a private car. Umi should not use this car anymore if she wants to visit me).
- Bu Nyai: *Oh iye, Cong. Umi ghellek tak sempat mole aghente mobil polana bektona mipet.*
(Oh, I see, dear. Earlier, Umi didn't have time to go home to switch cars because of the limited time).
- Lora: *Oh engghi, Umi. Saporana.*
(Oh, it's okay, Umi. Please forgive me).

Bu Nyai: *Iye, Njek tak pa-apa. Neka bhegus, Umi malah senneng epaengak. Calon pemimpin Jhujhur tor Amanah.*

(It's okay, dear. Actually, Umi is happy because you've reminded me. A future leader who is honest and trustworthy should be like that).

Lora: *Amin. Dhuaghi, Umi.*

(Amin. Please continue the prayer, Umi.)

Bu Nyai: *Amin.*

In the conversation between Lora and Nyai, it is clear that Lora wisely conveyed criticism regarding the use of the official car for personal matters. With great politeness, Lora reminded Nyai that the official car should not be used for personal purposes, such as when Nyai intended to visit Lora at the pesantren. Lora chose gentle words and framed the message as a reminder, not a reprimand, ensuring the criticism was communicated effectively without causing misunderstandings. Lora's expression, such as "*Umi jangan sampai pakai mobil ini lagi kalau mau jenguk saya*", reflects a courteous and respectful way of offering criticism to Nyai. This criticism was well-received by Nyai, who responded, "*Iye, Njek tak pa-apa. Neka bhegus, Umi malah seneng epaengak*". Nyai did not feel blamed or embarrassed; instead, she felt valued and appreciated for Lora's concern. This interaction created an atmosphere of mutual respect, further strengthened by Lora's apology and Nyai's blessings at the end of the conversation. The criticism was not only well-received but also deepened their family bond, instilling the important values of honesty and trustworthiness within the family.

b. Ning's Praise toward Nyai (NPtN)

Context: In the morning, in the kitchen, as Ning helped her mother (Nyai) prepare some dishes for Kyai's breakfast, the atmosphere felt warm and full of togetherness. In the midst of their activities, Ning slipped in the following words:

Ning: *Ummik jed cek gawatah. Masak sampek-sampek ngarabet anak Maduna, sela deri TK sampek Lulos MA. Jarang bede oreng ngarabet anak Maduna ngak Ummik.*

(Umi is truly amazing. She has taken care of Maduna's child, from kindergarten all the way to graduating from Madrasah Aliyah. It's rare to find someone who is willing to care for Maduna's child the way Umi does).

On that bright morning, in the warm kitchen, Ning, with great admiration, conveyed her praise to her mother (Nyai), who was busy preparing breakfast for Kyai. Ning's words, spoken in a casual, local dialect "*Ummik jed cek gawatah. Masak sampek-sampek ngarabet anak Maduna, sela deri TK sampek Lulos MA*" sounded like a sincere acknowledgment of all the sacrifices her mother had made in raising and educating Maduna's child. Although this phrase could be interpreted as a form of sarcasm, the reality was that Ning simply wanted to express her deep admiration for the dedication and care her mother had shown. The closing words, "*Jarang bede oreng ngarabet anak Maduna ngak Ummik*," further emphasized that Ning was genuinely praising her mother's selflessness. The intimate atmosphere in the kitchen, with only the two of them present, created a space where Ning could speak with warmth and appreciation. In this way, Ning conveyed her gratitude for all the efforts and love her mother had given, without any intention of criticism. The quietness of the moment made Nyai feel proud and appreciated, strengthening the emotional bond between mother and child, one filled with respect and love.

7. Ning/Lora's Criticism and Praise toward Their Siblings

a. Lora's Criticism toward His Older Sister (LCtHOS)

Context: In the afternoon, at 1:00 PM WIB, at the Islamic boarding school, a commemoration ceremony for the founder and caretaker of the pesantren was taking place. The Kyai and Lora were busy welcoming guests, while the Ning were busy preparing cakes for the attendees. Amid the hustle and bustle, suddenly one of Ning's children cried loudly and became upset, throwing all the items around him, including the cakes that had been prepared. Witnessing this incident, Lora, Ning's younger sibling, immediately responded:

Lora: *Huh anak'en Mbak munlah kadung nangis. Tak ning bede benda apa eadekna, pasti diontaghi. Paleng polana Mbak sabbhen ghik kenekna dek'iyyeh, dheddhina toron ka anak'en*

(Oh... Your child, whenever he cries, he will throw everything in front of him. Maybe it's because you were like that when you were little, so that trait was passed down to your child)

Ning: *Jhed dek'iyyeh mon nak-kanak. Be'en sabbhen dek'iyyeh kiya*

(That's how it is, they're just kids. You were like that too when you were little)

The dialogue you've shared indeed reflects a tense interaction between Lora and Ning, where their differing approaches to criticism cause friction. Lora's direct and somewhat harsh remark, "*Paleng polana Mbak sabbhen ghik kenekna dek'iyyeh, dheddhina toron ka anak'en,*" carries an underlying tone of sarcasm rather than constructive advice. Lora not only criticizes Ning's child but also draws a comparison between the child's behavior and Ning's own childhood, which could be perceived as belittling or even accusatory. This indirect approach through teasing rather than genuine advice might have made Ning feel offended.

Ning's response, "*Jhed dek'iyyeh mon nak-kanak. Be'en sabbhen dek'iyyeh kiya,*" reveals her rejection of Lora's criticism, especially the comparison between her child and herself when she was young. Ning finds the comparison unfair, as she feels it overlooks the differences between her own childhood and the present circumstances of her child. She also expresses her discomfort with the tone of Lora's remark, which she perceives as disrespectful. The tension in the conversation arises from a difference in how criticism is received. Lora might see her comparison as a normal, almost playful way of pointing out a behavior, while Ning sees it as an unfair and overly personal judgment. This difference in perception reflects a deeper disagreement about how to address issues, with Lora's style of criticism feeling insensitive and dismissive to Ning.

b. Ning Zam's Praise (Older Sister) toward Ning (Younger Sister) (NZPtN)

Context: In the evening at Ning Zam's house, Ning Zam, Ning Iing, and Ning Titin gathered together. This dialogue emerged because Ning Iing felt hopeless after being asked by her mother, Nyai, to follow a diet that she had not succeeded in despite her hard efforts. Realizing her younger sister's feelings, Ning Zam, the older sister, along with Ning Titin, the other younger sister, provided support and encouragement to Ning Iing. This is clearly reflected in the conversation that took place that night.

Ning Iing: *Duh.. Ummik dekremmah ye?. Engkok tak koat*

(Duh... Umi, bagaimana ini? Saya merasa tidak mampu)

Ning Zam: *Je-kaje, Lek. Jhed de'iyyeh mon pertama*

(Try to make it happen, Dek. It's always like that in the beginning)

Ning Iing: *Engkok tak koat bak Cam*

(I feel like I can't do it, Bak Cam)

Ning Titin: *Huh bekna cek raddhinna mon akon lambek rowa. Ayo ra papadena lambek*

(Oh... You're as beautiful as you were before. Come on, be like you used to be)

This statement is a form of praise given in the form of an imperative sentence by Ning Titin to Ning Iing, as seen in the expression, "*Huh bekna cek raddhinna mon akon lambek rowa. Ayo ra papadena lambek.*" Although not directly a command, the phrase praises Ning Iing's appearance in the past while encouraging her to strive to regain a slimmer figure. In this context, the praise carries an underlying tone of encouragement for Ning Iing to become more motivated in her diet efforts, without coming across as mocking or ridiculing. The use of an informal, familiar tone in the language (E-I style) indicates a close relationship between them, allowing Ning Iing to feel motivated without being offended.

IV. CONCLUSION

This research aims to describe the forms, types, and patterns of delivering criticism and praise that can be accepted and those that cannot. The findings of the study show that: 1) there is variation in language use based on its context; 2) the forms, types, and patterns of delivering criticism and praise; 3) the types of criticism and praise that are accepted and those that are not accepted. In terms of language variation based on context, speakers criticize and praise their interlocutors based on their intentions and goals, using harsh words and delivery when the aim is to offend. Meanwhile, in the context of praise, speakers always use polite language. Furthermore, in the context of forms, types, and patterns of delivering criticism and praise among Kyai family members in the Tapal Kuda region, the research findings highlight several points as follows: a) Criticism and praise among Kyai family members take the form of insinuations, commands, reprimands, insults, accusations, compliments, and motivation; b) The language types used are Engghi-Enten (E-E) and Engghi-Bhunten (E-B); c) The delivery patterns are carried out both directly and indirectly.

Additionally, accepted criticism and praise are conveyed indirectly using polite language, while criticism and praise that are not accepted are delivered either directly or indirectly with harsh language. This finding offers new insights into how cultural and religious norms influence the way criticism and praise are conveyed and received in the pesantren environment. The implications of this research highlight the importance of understanding the social and cultural context in managing interpersonal interactions in pesantren settings and offer recommendations for educators and pesantren leaders to be more effective in delivering criticism and praise.

On the other hand, praise serves as a powerful motivator for family members and santri. Praise given sincerely can boost their enthusiasm and dedication to fulfilling religious and social duties. Praise also helps strengthen the bond of togetherness and solidarity among Kyai family members, which is crucial for maintaining unity within the family and the pesantren community. Additionally, praise fosters the creation of a positive culture within the pesantren. Recognition of someone's achievements and good deeds builds a more harmonious environment and supports both individual and collective development. Thus, criticism and praise within the pesantren, especially among Kyai family members, serve as essential mechanisms for maintaining a balance between self-improvement and recognition of individual efforts and contributions. Constructive criticism and sincere praise create an atmosphere conducive to growth and development, both individually and collectively. These two aspects play a crucial role in supporting spiritual, educational, and social development in the pesantren.

To deepen the understanding of criticism and praise within the pesantren environment, particularly in the relationships between Kyai family members, the following recommendations for future research can be proposed: First, Comparative Study of Criticism and Praise in Other Pesantren. This study aims to understand the differences and similarities in how criticism and praise are delivered and received in various pesantren. This research can be conducted using a qualitative method, involving in-depth interviews and observations at several pesantren with different characteristics.

Third, The Role of Gender in Criticism and Praise within Kyai Families. This research explores how gender roles influence the way criticism and praise are delivered and received within Kyai families. A qualitative methodology involving interviews and case studies with Kyai family members from various generations can be used. This research is beneficial for understanding the gender dynamics in interpersonal communication in the pesantren environment and identifying potential biases or inequalities that need to be addressed. Fourth, The Influence of Local Culture on Criticism and Praise. This research aims to investigate how the local culture surrounding the pesantren influences the way criticism and praise are delivered and received. An ethnographic research approach with participatory observation and interviews with pesantren community members and local society can be employed. The benefit of this research is to offer insights into the interaction between local culture and pesantren practices, and how local culture can either enrich or hinder effective communication. Fifth, Educational Interventions to Improve the Quality of Criticism and Praise. This study aims to develop and test educational interventions designed to enhance the skills of giving criticism and praise effectively. Action research methodology can be used with the development of training modules and an evaluation of their effectiveness in several pesantren. The benefit of this research is to provide tools and strategies that educators and pesantren leaders can use to improve the quality of communication and interpersonal relationships within the pesantren. By conducting these follow-up studies, it is hoped that a deeper and more comprehensive understanding of the role of criticism and praise within the pesantren environment can be achieved. This will not only enrich academic literature but also make a tangible contribution to improving the quality of education and life in pesantren.

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