

The Use of *Rarangkén Ngalogat* at Miftahul Huda Islamic Boarding School in Tasikmalaya: Charles Sanders Peirce's Semiotic Study

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Abstract

This study aims to identify the meaning of symbols used in the learning activities of students at Salafi Islamic boarding schools and to understand the application known as *Rarangkén ngalogat*. *Rarangkén ngalogat* is a symbol used exclusively by Islamic boarding schools in West Java. This research uses an analytical description method with an interactive analysis model. The approach used was qualitative descriptive. Data collection methods used were interviews, observations, and surveys. This study aimed to uncover the semiosis of *rarangken ngalogat* using Peirce's semiosis theory and its use at the Miftahul Huda Islamic boarding school in Tasikmalaya. The theoretical framework of this study is based on Charles Sanders Peirce's semiotic theory, which proposes a trichotomy (representamen, object, and interpretant). The results show that the semiosis of *rarangkén ngalogat* at the Miftahul Huda Islamic boarding school leads to the sciences of *balaghah*, *mantiq*, *nahw*, and the addition of the word *ngalogat*. *Rarangkén ngalogat* is practiced during learning activities such as *sorogan*, *bandongan*, *balagan*, and *pasaran* in accordance with the *ibtidā'i*, *thānawiy*, and *ma'had 'āliy* levels. The *Rarangken ngalogat* is rarely used at the elementary level, and translations are sometimes written in *Pegon* script in classical texts. At the *thānawiy* level, the *rarangken ngalogat* becomes more visible and is frequently used, emphasizing its role in improving comprehension. This contrast with the *Ma'had 'āliy* level, where it is rarely used, underscores its importance. The use of *rarangken ngalogat* is very beneficial for students because it facilitates their understanding when reading the text.

Keywords: Semiotics, Charles Sanders Peirce, *Rarangkén Ngalogat*

INTRODUCTION

Ernest Cassirer argues that humans live in a symbolic universe. Languages, myths, arts, and religions are part of this universe. All of these are symbolic intertwining of human experiences. Then, in his book entitled *An Essay on Man and Introduction to a Philosophy of Human Culture*, Ernest Cassirer states that humans never know the world directly except through symbolic intermediaries. Humans think, feel, behave, and act using symbolic intermediaries (Rochman, 2003). Dillistone also expresses a similar opinion, stating that humans cannot exist without symbols (Dillistone, 2002). For these reasons, Ernest referred to humans as *animal symbolicum* (Fakundus, 2015).

In addition, humans are also called *homo semioticus*. The expression "humans are *homo semioticus*" means that all humans have the ability to recognize symbols (signs). When humans are born, they are introduced to signs. These signs are reconstructed based on each individual's understanding (Sulastri & Ronidin, 2014).

All man-made symbolic messages encourage others to create their own meaning. These messages are bound to the meaning contained within them. If the same code is used frequently, then the same sign system will also be used more frequently, bringing us closer to the “meaning” intended by the sender of the sign (Sari, 2012).

A relevant approach to studying symbols is semiotics. Semiotics is a science that studies signs as its object of study (Taufiq, 2016). The three main elements of a sign are: (1) the sign, (2) the sign's reference, and (3) the sign's user. A sign is something physical that can be perceived by the senses, refers to something outside the sign itself, and depends on recognition by its users to ultimately be called a sign (Sari, 2012).

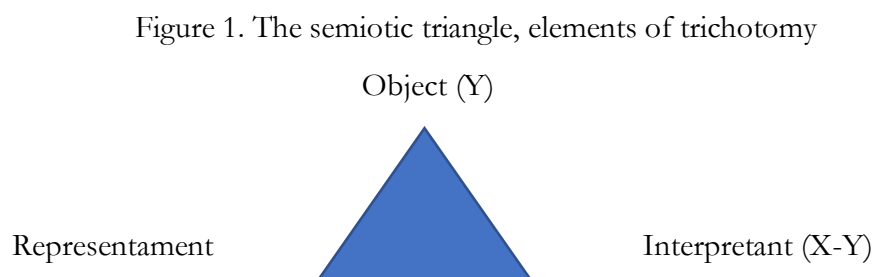
One approach to semiotics is Charles Sanders Peirce's model of semiotics. His theory is based on logic and philosophy (Taufiq, 2016). According to the principles of semiotics, signs serve as representatives to explain something. Therefore, the meaning of a sign can be personal, social, or context-dependent (Vera, 2014, p. 9).

Peirce's semiotics is famous for its concept of the triadic ‘tripartite’ and its trichotomy. The triad includes: *firstness*, *secondness*, and *thirdness* (Gusmail, 2018). Alex Sobur states that these three categories of signs become representamen (R) with the quality of *firstness*, *object* (O) with the quality of *secondness*, and *interpretant* (I) with the quality of *thirdness* (Nurrachman, 2017).

From this triad arises a trichotomy of signs. The first trichotomy, based on *ground* (*representament*), produces *qualisign*, *sinsign*, and *lesign*; the second trichotomy, based on *object*, produces icon, index, and symbol; the third trichotomy, based on *interpretant*, produces *rheme* ‘term’, *dicent* ‘proposition’, and argument (Christomy, 2010; Sobur, 2013).

A well-known term from Peirce's model of semiotics is semiosis. Semiosis is a term coined by Peirce that is used to denote various sign processes (according to Pietro dalam Christomy, 2010: 129), namely the correlation between representamen, object, and interpretant (Hoed, 2014).

According to Peirce, after a sign is interpreted, the process of semiosis takes place. In the process of semiosis, the interpretant changes into a new representamen with a new object continuously and endlessly (Hoed, 2014). More specifically, Pierce uses a semiotic triangle containing triadic or trichotomous elements, as shown in Figure 1:




The two factors that trigger semiosis are the individual and the social environment. Semiosis is influenced by the social environment because individuals exchange representation systems with other members of their social group based on agreements between them (Hoed, 2014).

The activity of *ngalogat* is a characteristic of Islamic boarding schools. In *ngalogat* activities, Islamic boarding school students use certain symbols known as *rarangkéén ngalogat*. *Rarangkéén ngalogat* is applied to Arabic sentences in Kitab Kuning (classical Islamic texts). One of the *Salafi* Islamic boarding schools that uses *rarangkéén ngalogat* is the Miftahul Huda Islamic boarding school in Tasikmalaya. The uniqueness that led the researchers to choose this location is the use of *Rarangkéén ngalogat*, which is only used in the West Java region, such as Tasikmalaya, Garut, Sukabumi, Bandung, and surrounding areas. Additionally, its influence is so strong that every student and community member in the pesantren area uses these symbols to study Kitab Kuning (the classical Islamic texts).

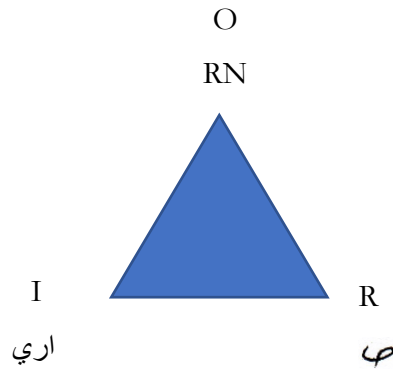
The Miftahul Huda Islamic boarding school is located in Pasirpanjang RT/RW 005/002, Kalimanggis, Manonjaya, Tasikmalaya. This boarding school was established in 1967 by KH. Khoer Affandi, who was a member of the Salafi boarding school. Since its establishment, the boarding school has continued to use the *ngalogat* method because it is a modern method. This method was originally introduced by the founder of the boarding school, KH Khoer Affandi, using the Sundanese language due to the large number of students coming from West Java. *Rarangkéén ngalogat* at the Miftahul Huda Tasikmalaya Islamic Boarding School comes in various forms, each with its own function. Learning using *Rarangkéén ngalogat* takes place in the activities of *sorogan*, *pasaran*, *bandongan*, and *balagan*. *Rarangkéén ngalogat* is adapted to the level of the students, which are divided into three levels, namely the *ibtida'* level, the *thanawiyah* level, and the *ma'had 'aly* level.

This is not the first study related to the activity of *ngalogat*. Based on previous research conducted by a number of researchers, including research conducted by Rosaria Mita Amalia and Chaeru Nugraha entitled “Revitalization of Sundanese *Ngalogat*: Literacy in Education,” which focused on the function of *ngalogat* in Arabic sentences, the symbolic function of *ngalogat* in sentences, and the meaning of the *ngalogat* symbol in the Sundanese language. Rosaria's research is similar to this study in that it also discusses *ngalogat* in the Sundanese language. The differences lie in the semiotic theory used, which does not use Charles Sanders Peirce's theory, the naming of *ngalogat* in West Java and East Java, and *Rarangkéén ngalogat*, which is only done in West Java.

Research conducted at the Miftahul Huda Islamic boarding school in Manonjaya, Tasikmalaya, aimed to identify the meaning and function of symbols based on Charles Sanders Peirce's theory of semiotics. One of the data found in the book *Bidayatul Mujtabid* by Abu al-Walid bin Ahmad bin Muhammad bin Rasyid bin Ahmad Andalusy (Al-Qurtubi, 2009) is the symbol  that is

interpreted as *mubtada'* (the beginning of an Arabic sentence) according to *naḥwu* science, *musnad ilaihi* according to *balaghah* science, and the addition of the word 'ari' in *ngalogat*, which when described with a trichotomy triangle is as follows.

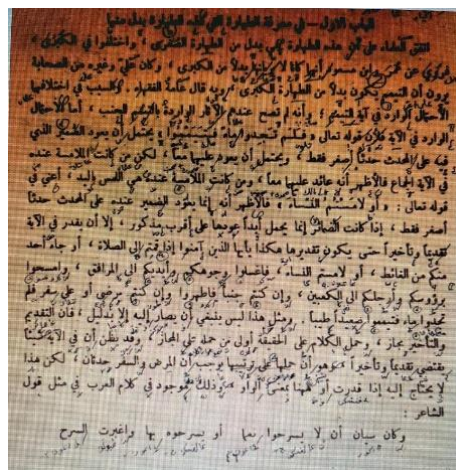
Figure 2. Trichotomy Triangle



Based on Pierce's trichotomy triangle above, ٤ indicates *mubtada'* in *jumlah ismiyyah* and the addition of the word 'ari' in *ngalogat*, and the *i'rab* signs *rafa'* and *nashab*.

METHOD

This study uses a qualitative descriptive method, which is an in-depth analysis of data in the form of written and spoken words from informants or observations of events (Neuman, 2014: 167). The data found is in the form of the symbol *rarangken ngalogat*, which is used in books at Salafi Islamic boarding schools. The data collection methods used were interviews, observation, and questionnaires. After the data was collected, it was presented, reduced, and conclusions were drawn. The informants for this Research were teaching staff/ustaz and students at various levels. One analysis of the book *Bidayatul Mujtahid* by Imam Qadi Abu al-Walid bin Ahmad bin Muhammad bin Ahmad bin Rasyid bin Ahmad Andalusiy is as follows.



Based on the image above, one of the *ngalogat* symbols φ marks the beginning of a discussion of an Arabic sentence in a classical text. From the perspective of grammar, logic, and *ngalogat*, this symbol represents *mubtada'* and *mubtada' muakbar*, *musnad ilayh*, *al-maudu'*, and *ari*.

FINDINGS AND DISCUSSIONS

Makna Simbol *Rarangken Ngalogat*

After conducting field observations, it was found that the *rarangkén ngalogat* used by the majority of people in the Miftahul Huda Islamic boarding school in Tasikmalaya is the symbols of φ , π , \mathbb{I} , \mathcal{J} , \mathcal{I} , and \mathcal{E} . The following is the explanation:

1. The symbol φ

This symbol originates from the customs and conventions of Islamic boarding schools, where it is used to mark the beginning of a new topic, *isim ma'rifah*, various types of *mubtada'* and *i'rab rafa'* in *nahwu*, the marker *musnad ilayhi* in *balaghah*, the marker *mandu'* in *mantiq*, and the marker for the addition of the word “*ari*” in *ngalogat*. The following is the analysis:

Representasemen	φ
Object	<i>Rarangkén ngalogat</i>
Interpretant	(1) the symbol originates from the customs and conventions of Islamic boarding schools (2) the beginning of a new topic (3) <i>isim ma'rifah</i> (4) various types of <i>mubtada'</i> (5) <i>i'rab rafa'</i> (6) <i>musnad ilaihi</i> (7) <i>mandu'</i> (8) <i>ari</i>

2. The symbol π

The symbol originates from the conventions and practices of Islamic boarding schools, used as a marker for the presence of a *mubtada'* before or after the symbol, a pair of *mubtada'*, various types of *khobar mufrad*, and *i'rab rafa'* when marking *khobar mubtada* or *khobar inna wa akhwatuba* and *i'rab naṣab* when marking *khobar kaana wa akhwatuba* in the science of *nahwu*, a marker of *musnad* in the science of *balaghah*, a marker of *mahmul* in the science of *mantiq*, and a marker of the addition of the inserted word “*eta*” in *ngalogat*. The following is the analysis:

<i>Representamen</i>	ﷲ
<i>Object</i>	<i>Rarangkén ngalogat</i>
<i>Interpretant</i>	(1) The symbol originates from the customs and conventions of Islamic boarding schools (2) the presence of <i>mubtada'</i> before or after the symbol (3) the pair <i>mubtada'</i> (4) various types of <i>khobar mufrad</i> (5) <i>i'rab rafa</i> when marking <i>khobar mubtada</i> or <i>khobar inna wa akhwatuba</i> (6) <i>i'rab naṣab</i> when marking <i>khobar kaana wa akhwatuba</i> in the science of <i>naḥwu</i> (7) <i>musnad</i> (8) <i>mahmul</i> (9) <i>eta</i>

3. The symbol ﷲ

This symbol originates from the customs and conventions of Islamic boarding schools, used as a marker for various types of *khobar jumlah* or *sibhu al-jumklah*, and *i'rab rafa* when marking *khobar mubtada* or *khobar inna wa akhwatuba* and *i'rab naṣab* when marking *khobar kaana wa akhwatuba* in the science of *naḥwu*, the marker *musnad* in the science of *balagh*, the marker *mahmul* in the science of *mantiq*, and the marker for the addition of the inserted word “*eta tetep*” in *ngalogat*. The following is the analysis:

<i>Representamen</i>	ﷲ
<i>Object</i>	<i>Rarangkén ngalogat</i>
<i>Interpretant</i>	(1) The symbol originates from the customs and conventions of Islamic boarding schools (2) various types of <i>khobar jumlah</i> or <i>sibhu al-jumlah</i> (3) <i>i'rab rafa</i> when marking <i>khobar mubtada</i> or <i>khobar inna wa akhwatuba</i> (4) <i>i'rab naṣab</i> when marking <i>khobar kaana wa akhwatuba</i> (5) <i>musnad</i> (6) <i>mahmul</i> (7) <i>eta tetep</i>

4. The symbol ﺗﻮﺻﻒ

The symbol comes from the abbreviation of the word *سَوْفُو* “*sopo*” in Javanese, used as a marker for *f'āil ḥabir*, living, and *'aqil* as well as *i'rab rafa* in *naḥwu*, a marker for *musnad ilaibi*

in *balagah*, a marker for *mauḍu'* in *mantiq*, and a marker for the addition of the word “*saba*” in *ngalogat*. The following is the analysis:

Representamen	س/
Object	Rarangkén ngalogat
Interpretant	(1) The symbol comes from the abbreviation of the word سَوْفُو “ <i>sopo</i> ” in Javanese (2) <i>f'ail zahir</i> (3) <i>f'ail</i> that is alive (4) <i>f'ail aqil</i> (5) <i>musnad ilaibi</i> (6) <i>mauḍu'</i> (7) <i>saba</i>

5. The symbol س/

This symbol comes from the abbreviation of the word أَوْفُو “*opo*” in Javanese, used as a marker for *f'ail zahir*, lifeless, and *ghair 'aqil* in *naḥwu*, a marker for *musnad ilaibi* in *balagah*, a marker for *mauḍu'* in *mantiq*, and a marker for the addition of the word “*naon*” in *ngalogat*. The following is an analysis:

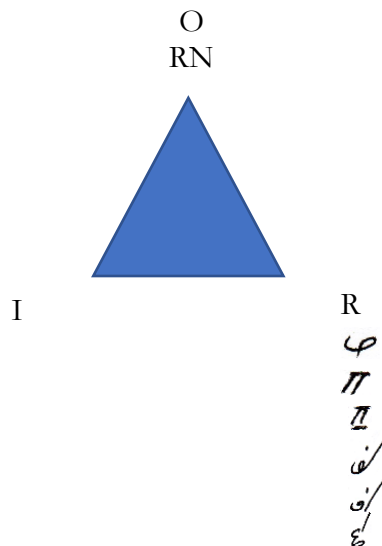
Representamen	س/
Object	Rarangkén ngalogat
Interpretant	(1) The symbol comes from the abbreviation of the word أَوْفُو “ <i>opo</i> ” in Javanese (2) <i>f'ail zahir</i> (3) <i>f'ail</i> that is lifeless (4) <i>f'ail ghair aqil</i> (5) <i>musnad ilaibi</i> (6) <i>mauḍu'</i> (7) <i>naon</i>

6. The symbol ع/

The symbol comes from the word عِغْ “*ing*” in Javanese, used as a marker for *maj'ulun bib zahir*, *aqil* and *ghair 'aqil*, as well as *i'rab naṣab* in *naḥwu*, and a marker for the addition of the inserted word “*ka*” for *maj'ulun bib 'aqil* and the word “*kana*” for *maj'ulun bib ghair 'aqil* in *ngalogat*. The following is the analysis:

<i>Representamen</i>	ع/
<i>Object</i>	<i>Rarangkén ngalogat</i>
<i>Interpretant</i>	(1) The symbol comes from the word ع/ "ing" in Javanese (2) <i>maj'ulun bib zabir</i> (3) <i>maj'ulun bib aqil</i> and <i>ghair aqil</i> (4) addition of the word "ka" for <i>maj'ulun bib 'aqil</i> (5) addition of the word "kana" for <i>maj'ulun bib ghair 'aqil</i>

When placed in Pierce's trichotomy triangle, the six symbols found are marked as (R), *rarangken ngalogat* or RN as (O), and (I) which is the second interpretation (continued). The relationship between O and R is as follows.

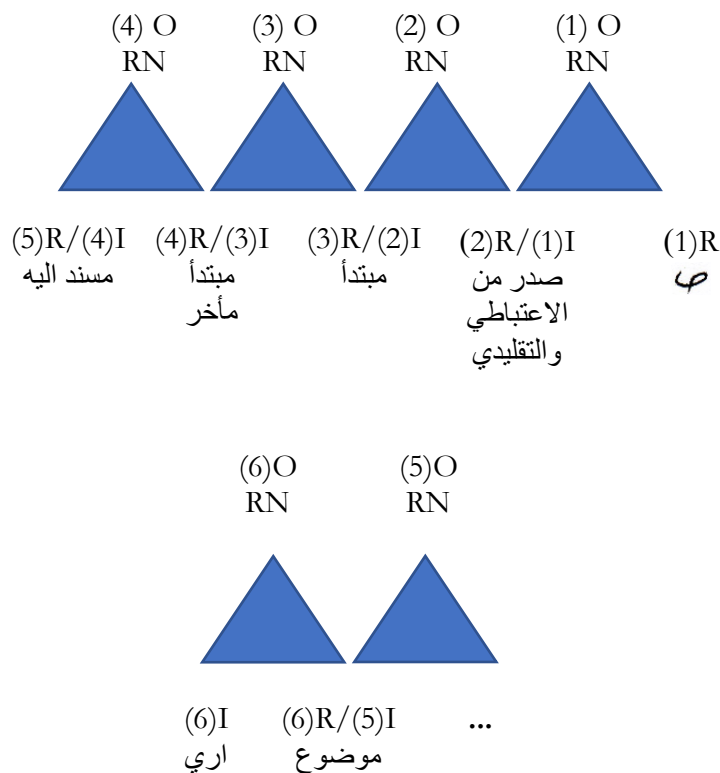


According to the Sundanese-Indonesian dictionary, ngalogat has the following meanings:

1. The word "ari" (meaning "while")
2. The word "eta" (meaning "news")
3. The word "eta tetep" (meaning "to be") is composed of the two words "eta" and "tetep." The word "tetep" in Indonesian means "still."
4. The word "saha" (meaning "who") in Sundanese is often confused with "what" in Indonesian, so clarifying this helps build confidence in your vocabulary skills.
5. The word 'naon' (meaning 'what') in Sundanese is used similarly to Indonesian, but context determines its precise meaning. For example, in a question, 'Naon anu anjeun pikahoyong?' translates to 'What do you want?'. Including such examples clarifies usage.
6. The word "ka" (meaning "to") in Indonesian means "to."

7. The word "kana" (meaning "adjunct") in Sundanese indicates an accompanying word, which is useful for understanding sentence structure and making your language use more precise.

Based on the data description above, one of the symbols studied is the symbol in position R (1), while its object is (RN). This symbol refers to the previous agreement. R (1) to R (2) becomes *mubtada'* I (2). R (2) to R (3) becomes *mubtada' mu'akbar*. R (3) to R (4) becomes *musnad ilaih* I (4). R (4) to R (5) becomes *mahmul* I (5). R (5) to R (6) as an additional marker for the word *ari* in *ngalogat* I (6). Meanwhile, O (2) to O (6) is RN, which is described as follows.



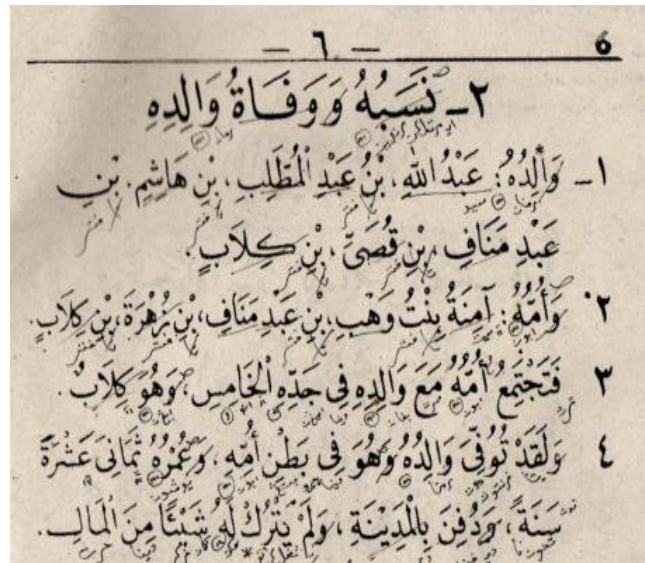
The Use of Rarangken Ngalogat

The use of *rarangken ngalogat*, which is characteristic of Salafi (traditional) Islamic boarding schools, has rules that are mainly practiced at the Miftahul Huda Tasikmalaya Islamic boarding school. This method is often used in every teaching system, such as *sorogan*, *bandongan*, *balagan*, and *pasarani*. Each student is divided into three levels, namely *ibtida'i*, *thānawiy*, and *ma'had 'aly*, with three classes at each level. This can be explained as follows:

1. *Ibtida'i* (basic) level

At the *Ibtida'i* level, *rarangken ngalogat* is rarely used. This is because only small size of Kitab Kuning (classical Islamic texts) books are used.

Figure 3. Summary of Kitab Kuning (classical Islamic texts)

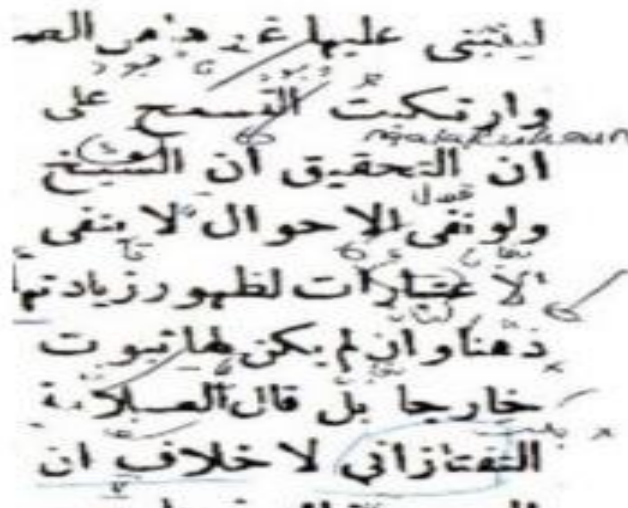


At this level, students learn *rarangken ngalogat* in the second grade, such as the addition of the words *ngalogat* 'ka' and 'saha', which are written in Pegon letters. In terms of writing, students write these symbols above Arabic sentences and translate them underneath.

2. *Thānawiy* level (intermediate)

The *Thānawiy* level is for students who are in intermediate school. At this level, students have already known a lot about *rarangken ngalogat* because it is widely used in classical Islamic texts.

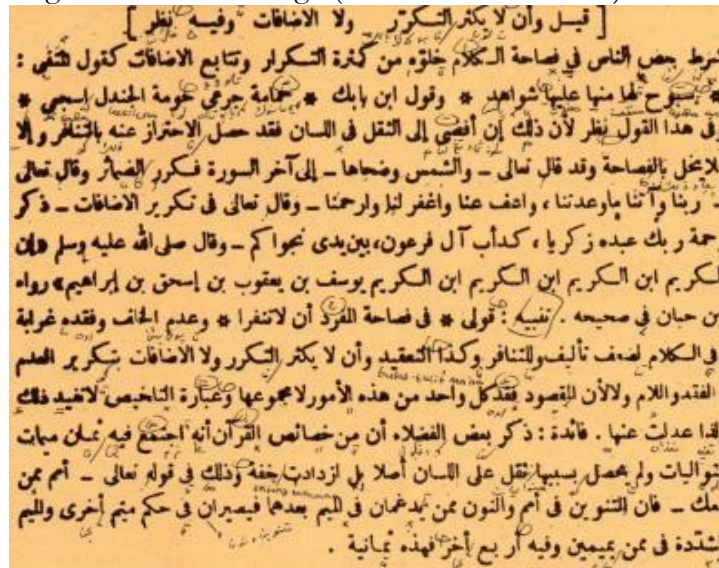
Figure 4. Kitab Kuning 1(classical Islamic text 1)



3. *Ma'had 'Aly*

At the final level, students rarely use *rarangken ngalogat* because they are considered skilled, so this writing is not needed in translating Kitab Kuning (classical Islamic texts).

Figure 5. Kitab Kuning 1(classical Islamic text 1)



CONCLUSION

The study concluded that the semiosis of *rarangkén ngalogat* at the Miftahul Huda Islamic boarding school in Tasikmalaya involves the origins of symbols, including *nahwu* science, *balaghah* science, *mantiq* science, and the insertion of words in *ngalogat*. Symbols commonly used in this environment include [insert symbols], which are employed in various activities such as sorogan, bandongan, balagan, and pasaran. The use of *rarangkén ngalogat* varies by student level: at the *ibtida'* (basic) level, it is rarely used, and Pegon letters are preferred due to limited understanding of the symbols; at the *thānawiyah* (intermediate) level, symbols are introduced with clear writing but are not intended for traditional texts; and at the *Ma'had Aly* (advanced) level, the use of symbols diminishes as students comprehend the meanings of the classical texts. The practice of *rarangkén ngalogat* helps students better understand classical texts and is unique to Islamic boarding schools in West Java, warranting further research into alternative *ngalogat* methods outside the region.

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