

Islamic Mysticism of Nyandek Oghem in Grujughan Larangan Pamekasan: A Semiotical Perspective

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Abstract

Every tradition has a sign system with the peculiarities of its culture so that it can produce meaning, interpretation, and understanding, even myths that are unavoidable. Even with the Nyandek Oghem tradition in Grujughan Larangan Pamekasan. On the one hand, this tradition is a tradition to commemorate the birth of the Prophet Muhammad SAW with the ritual of reading the book of Nurun Nubuwwah which contains a story of Nabi Muhammad. But, Nyandek Oghem, on the other hand, is following its name, namely nyandek which means “to take” and oghem which is tatengger or means a “sign” used to give a code as a consideration in deciding a people case, good or bad, so that tradition can be interpreted the same as istikhara in Islam. The description of this tradition at the same time becomes a starting point for the uniqueness of why this phenomenon is interesting to raise in this research. Through Roland Barthes' semiotical approach, this research focuses to reveal the meaning of denotation, connotation, and myth in the symbols used in this tradition. While using a participant observation method, in-depth interviews, and literature studies to look deeper into the meaning and sign system, this research also tries to find the transformation and restructuring of signs, as well as reflections on cultural awareness and moral values that are still firmly attached in Madura.

Keywords: Islam, Mysticism, Nyendek Oghem, Semiotic, Roland Barthes

Introduction

In the early period of Islam, the mystical aspect was closely related to the eschatological concept, even though it became one of the epistemologies of Islam, namely *'Irfan*. Mysticism is then associated with Sufism because they both refer to the interior dimensions of Islam, as a way of understanding and grappling for esotericism in Islam. If Sufism is present as acculturation with Persian culture, while 'mysticism' comes from Greek which can be understood as knowledge of truth not only through reason (reason) but by heart (read: Intuition).¹ In the realm of mysticism, neither metaphysical nor mystical propositions can state empirical facts. The proposition cannot describe the reality of the world at all because it is too far beyond the limits of human experience. Meanwhile, mysticism refers to religious actions that shift to myths over the appreciation of mystical things. Thus, mysticism in its appreciation forms myth into its way of interpreting life that is not touched by human experience.²

As for the notion of mysticism in the History of Mysticism, Steven Payne underlines that mysticism is understood as a form of consciousness that includes an encounter and union with a supreme entity, as well as the reality of the highest entity is understood. On

¹ Mohammad Saeedimehr, “Islamic Mysticism and Interreligious Dialogue”, Poligrafi, vol. 25, no. 99, 2020, <https://doi.org/10.35469/poligrafi.2020.237>, 61-62.

² Muhammad Sabri, *Mengurai Kesenyapan Bahasa Mistik dari Filsafat Analitik ke Epistimologi Hudhuri*, (Depok: Kencana, 2017), 242

the other hand³, Peter Moore emphasized that all modern forms of mysticism must consider the four "dimensions" of mysticism, namely experiential, theoretical, practical and social dimensions that appear through various forms and symbols. These dimensions are manifested in the form of certain communities and traditions. This linkage forms a variety of traditions with different forms and symbolisms because the diverse historicities give birth to traditions with the complexity of society's reality. Each tradition has a long history of struggle through the acculturation of local culture with the Islamic da'wah method pioneered by Wali Songo. One of the traditions that still exists is the *Nyandhek oghem* tradition.

The *Nyandhek oghem* tradition is a tradition that emerged in Grujughan Larangan Village, Pamekasan. As a tradition, *Nyandhek oghem* is closely related to Islamic tradition because, in its implementation, the messages conveyed contain the story of the Prophet and are full of spiritual values. As for the terms, *Nyandhek* means ngala '(take) and *oghem* means *tatengnger* (sign). So *Nyandhek Oghemcan* is interpreted the same as *istikhara* in Islam or is a step to give a signal as a consideration in deciding a case, good or bad. The tradition is understood as an activity where someone opens a book and translates it with a good purpose for a purpose, seeking medical or other. *Nyandhek oghem* is also used as a sign of whether the will is good or not.⁴

The implementation of this tradition when viewed from the perspective of Roland Barthes' sign system becomes a new myth. The myth appears not as another meaning of fairy tales or meaningless concepts, but as a speaker system that struggles in a tradition that has various meanings. In semiology, myth is a message contained in the speech system and is not limited to oral speech but also other symbols that represent a message. Therefore, meaning does not only exist in a single meaning process (primary system) but also there is a development of meaning patterns in line with the development of the speech system (secondary system).⁵ Besides that, Myths do not only explain primordial things in the past but also give meaning to the current human reality. Thus, the mythical position of primitive humans in ancient times was necessary to understand whether it comes from a primary system or a secondary one. This kind of meaning is related to the human ability to carry out mystical appreciation in everyday life.⁶ Therefore, the significant problem of this research is based on how the *Nyandhek oghem* tradition takes place with a complex sign system and how is a sign understood to have good and bad values as a *tatengnger* (cue)?

However, the study of *Nyandhek oghem* is often associated with the *Macapat* tradition, because these two traditions overlap. *Macapat* can be part of and *Nyandhek oghem* because the tradition of *Nyandhek oghem* itself was born as a development of the *Macapat* tradition but with a different emphasis. *Nyandek* is more about taking cues to something after the *Macapat* tradition takes place. Therefore, several studies have examined the *Macapat* tradition, including Moh. Hafid Effeny with the title Religious Values in Local Wisdom of the Madura *Macapat* Song. This article examines the religious value of Madurese local wisdom in the *Macapat* song. The method in this study uses a qualitative approach with a descriptive type with results showing that the religious value in the local wisdom of the Madura *Macapat* song contains a relationship between

³ Saeed Zarrabizadeh, "Mendefinisikan Mistisisme: Sebuah Tinjauan atas Beberapa Definisi Utama", *Journal for Philosophy & Mysicism*, vol. 1, no. 1, (Agustus-November, 2011)

⁴ Interviewed Ex-Member *Macapat*, Suhari in Polagan Galis Pamekasan (28 September 2022)

⁵ Roland Barthes, *Mythologies*, (New York: The Noonday Press, 1991), 151.

⁶ Mariasusai Dhavanomy, *Phenomenologi of Religion*, (Rome: Gregorian University Press, 1973), 139

humans and God the creator of nature, namely Allah commands humans to carry out His good commands and stay away from His prohibitions.⁷

There is also an article from Ayu Raudatul Jannah with the title Implications of Tembhâng *Macapat* Madhurâ in Guidance and Counseling. This study uses a qualitative descriptive method with the results showing that the same as Guidance and Counseling which is a medium to help students to increase their productivity, tembhâng *Macapat* Madhurâ is a method used by Madurese elders to convey messages or advice to shape the personality of the Madurese community.⁸

Some of the literature studies above examine the interpretation and meaning and implications for other disciplines. Therefore, this study has a relatively different significance because it does not emphasize and analyze from the point of view of interpretation and social implications, but uses semiotic analysis to get the dynamics of signs and meanings in the *Nyandhek oghem* tradition in forming myths (read: speech systems) so that a tradition can inspire the understanding and meaning (sign ideology).

Methods

This research uses semiotic analysis based on Roland Barthes' thoughts on connotation, metalanguage and myth. Barthes uses the *significant-signifié* theory in building a theory of metalanguage and connotation. Signifiant in Barthes's term is expression [E] while signifié is content [C]. In forming a sign Barthes says that there must be a certain [R] relation between E and C. As for [E] as a marking expression for [C], the signifier is determined by the user of the sign. That way [E] can develop and form new signs according to various sign users. Barthes calls it a symptom of metalanguage, namely making various [E] on the same [C]. Thus, Barthes interprets denotation as the initial meaning of each sign which is generally understood or known as the primary system, while the development of marking is called the secondary system. The process of metalanguage and connotation is determined by the direction of motion in the secondary system, when it moves towards [E] there will be a metalanguage phenomenon, while when it moves towards [C] there will be a connotation phenomenon in Barthes' sense.⁹

Barthes criticizes society by saying that all things that are considered natural in culture are the result of a connotation process.¹⁰ The pressing point of Barthes' thinking is the theory of connotations and myths. In the Barthes sense, myth is defined through its most basic etymology, which is one type of speech. Thus, to be classified as a language myth requires special conditions. This thinking leads to the conclusion that myth is no longer understood as an object, concept or idea, but as a form of signification. The myth itself is not determined by the object of a message, but by how the message itself is expressed. Therefore, everything can no longer be separated from myth as long as it is presented in the form of discourse.¹¹

Through the above theories and methods, this research analyzes the sign struggle system in the *Nyandhek oghem* tradition by examining the development of significant meaning and the role of interpretation in forming an understanding and meaning in the concept of denotation, connotation to its development in myth.

⁷ Moh Hafid Effendy, "Nilai Religius pada Kearifan Lokal Tembang Macapat Madura", *Khazanah Theologia*, vol.3, no. 1 (2021), DOI: 10.15575/kt.v3i1.10959, 1.

⁸ Ayu Raudatul Jannah, "Implikasi Tembhâng Macapat Madhurâ Dalam Bimbingan Dan Konseling", *Edu Consilium: Jurnal BK Pendidikan Islam*, Vol. 3, No. 1, 2022, DOI: 10.19105/ec.v1i1.1808, 1.

⁹ Benny H. Hoed, *Semiotik dan Dinamika Sosial Budaya*, (Jakarta: Komunitas Bambu, 2011), 45.

¹⁰ If the connotation remains, it will become a myth, while when myth becomes established in a society it will become an ideology. Benny H. Hoed, *Semiotik dan Dinamika Sosial Budaya*, (Jakarta: Komunitas Bambu, 2011), 18.

¹¹ Roland Barthes, *Mythologies*, (New York: The Noonday Press, 1991), 107-108.

Results

History of Nyandhek Oghem

The history of the emergence of the *Nyandhek oghem* tradition is the same as the history of the birth of the *macapat* tradition because both took place simultaneously. If *macapat* is singing (*tembhâng*), then *Nyandhek oghem* is (*tatengnger*) cue taking. According to some experts, its appearance (tradition) itself appeared during the Majapahit era, in line with the emergence of kidung, or even as a kidung with a new form. This is because this tradition was brought by Walisongo. Almost all of these *Tembhângs* were made by Walisongo as part of the da'wah method to spread Islam.¹²

According to Suhari, the term *macapat* itself comes from the word '*moco papat*' which means to 'read the four (read: word)', namely *Ingsun Ama Miti Amuji* (I learned to praise) namely Allah SWT.¹³ These four are the purpose of the tradition because almost all of *syair* or *tembhâng* contains praise towards Allah and Rasulullah, therefore they have a deep meaning and are very closely related to human life.

Macapat, including *nyandhek Oghem*, is an autonomous literature, that is, a literary work that does not refer to other literary works. It is a local literature whose localization is Sundanese, Javanese, Madurese, Balinese and Lombok. The source is ancient Javanese literature using the Kawi language. However, even though the *Tembhâng Macapat* originated from Java, Madurese ancestors adopted it and made it a cultural treasure of Madura which contains a noble and high moral message.¹⁴

The book read in the implementation of *nyandhek oghem* is the book *Nurun Nubawwah* (*Nurbhuwat Aghung*). *Nurun Nubuwwah* itself in human understanding is aimed at building character in humans and teaching good behaviours so that humans can interact well, both with others and with God. *Nurun Nubuwwah* develops value through the teachings of the Prophet Muhammad's story so that values will improve human morals in control consciousness, and emotions in everyday life because it is about the story of the Prophet Muhammad from birth to the time when the Prophet married Siti Khadijah.¹⁵

History of Nyandhek oghem in Grujughan Larangan Pamekasan

This research was conducted in Grujughan village, Larangan sub-district, Pamekasan district. Precisely on September 5-30, 2022. According to our first resource person, Mahrum as the developer (*se maca*)¹⁶, this *nyandek oghem* tradition has been going on for generations and is indeed preserved by the residents of this Grujughan village. The *Macapat* community is chaired by Mahrum, with 5 members, namely Sitti Aimmah, Mujiono, Baijuri, Sahrawi and Samsul. This *macapat* member is a permanent member because no one from the younger generation is interested. Understanding, according to him, *Nyandhek* means *ngala'* (take) and *oghem* means *tatengnger* (sign). So in conclusion, *nyandek oghem* can be interpreted the same as *istikhara* in Islam or is a step to give a signal as a consideration in deciding a case, good or bad. He also defines it as an activity where someone opens a book and translates it with a good purpose for a purpose, seeking medical or other.¹⁷

¹² Fadhilla Ainuraziza Ramadhanti, Lutfiah Ayundasari, " Penggunaan Tembang Macapat dalam penyebaran Islam di Jawa", *Jurnal Integrasi dan Harmoni Inovatif Ilmu-Ilmu Sosial*, Vol.1, no. 7, 2021, DOI: 10.17977/um063v1i72021p866-872, 867.

¹³ Interviewed Ex-Member Macapat, Suhari in Polagan Galis Pamekasan (28 September 2022)

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Interviewed Mahrum, Leader of Macapat Community in Larangan Luar, (06 September 2022)

¹⁷ Ibid.

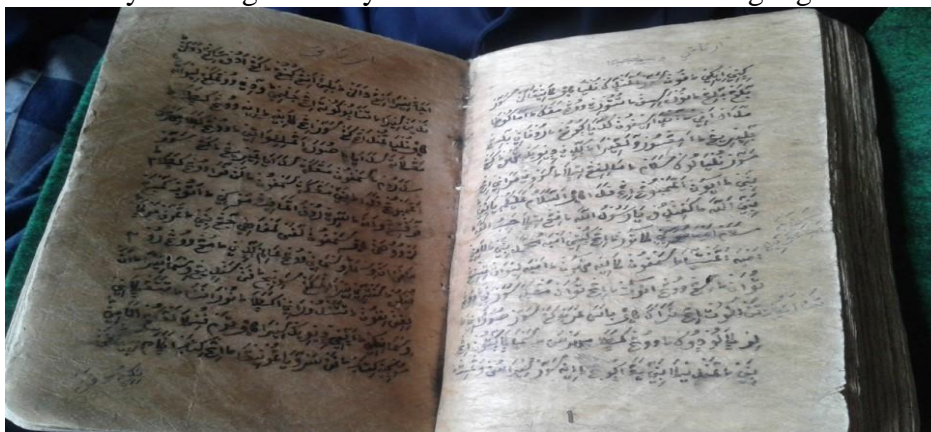
Prosession of Nyandhek Oghem

This procession begins with the reading of *macapat* first, then the *nyandhek oghem* procession. The process is as follows:

1. Before starting, there is a determination of the sitting position. The position that gets to read sits in the front and the one who translates is behind it or can also sit in rows side by side.



2. Before entering *nyandek oghem*, preceded by *macapat*. *Macapat* is an activity of reading books such as *Nurbhuwat Aghung*, *Pandhaba*, *Atmorogo*, *Atmoroso*, and *Serang* (the content is the same as *Nurbhuwat Aghung*, only this attack tells the main points). From some of the books above, the difference lies in the stories in them. While in *nyandek oghem* only in the book of *Nurbhuwat Agung*.



3. The next procession in *Nyandhek oghem* is to put money into a predetermined book, by reading *sholawat* 3 times. The meaning of reading this *solawat* is that the expected wishes become good wishes. However, some are tasked with interpreting what is called *panegghes*, with the aim that those who hear can understand the contents.

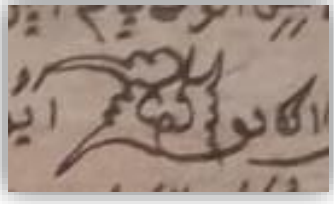
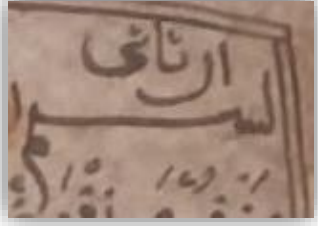


4. The reading of this book is for anyone, but for certain people who are good at the Javanese language and can play songs (*tembhâng*).


No.	The Name of <i>Tembhâng</i>	The Character of <i>Tembhâng</i>
1.	<i>Artateh</i>	Advice, Warning
1.	<i>Maskumambang</i>	Difficult, Sad, Touched, Concerned
2.	<i>Pucung</i>	Casual, reckless
3.	<i>Mijil</i>	Touched, fly away
4.	<i>Kinanthi (selangit)</i>	Happy, Love
5.	<i>Durma</i>	Excited, Hard
6.	<i>Semarandana/Asmarandana</i>	Sad, Miss, Apprehensive
7.	<i>Pangkur</i>	Passionate, Brave, Mighty
8.	<i>Sinom</i>	Happy, Authoritative

However, in *nyandek oghem*, only *Nurbhuwat Agung* is used because of the life story of the Prophet Muhammad saw. In addition, there is money given by those who want to *nyandhek*. Money in the implementation of *nyandhek oghem* is only a sign of gratitude or alms to people who read and interpret, essentially to the members of the community. The nominal given is not determined, or sincerely. In this *macapat* - which also carries out *nyandhek oghem* - consists of two roles/positions. There is a position as a book reader (*se maca*) and a giver of meaning (*panegges*). However, there is a change of position or turn, both reading and giving meaning. However, for the giver of meaning only a few are, because not all members can give meaning (*negghesi*).

Nyandhek oghem (which in this case is included in *macapat*) is held at night, as our second informant, Suhari, said, this is because to concentrate more and be more solemn in the process. Meanwhile, the process itself begins by placing money in the book, directly by the person (who wants to be *sandhek*) at random, which means money as a bookmark for the book's pages. After that, it is given to the reader to read the page that has been marked with money, if the copying is a man, the right side of the sheet is read, while if it is a woman, the left side of the page is read because men as identical leaders are always present on the right.¹⁸

No.	Simbol	Deskripsi
1.		<i>Tembhâng</i> Mark
2.		The Name of <i>tembhâng</i>

¹⁸ Interviewed Ex-Member Macapat, Suhari in Polagan Galis Pamekasan (28 September 2022)

3.		It means stop sign in each <i>tembhâng</i>
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5. After that, se maca (reader) will read it with a song (*tembhâng*) according to the reading in the book (each reading has its song) written in Javanese. Only after that, the use of *neggessi* (translator) will read the meaning contained in the Madurese language. Good or not, can be understood from the events and characters in question or the story in the book. This is a sign of the intentions or good and bad intentions for *se nyandhek*, but the intentions or intentions do not need to be told, it is enough that the person can estimate the truth or conformity with his intentions, and the person does not have to come to the place, meaning that he can be represented.

Example of Nyandhek Oghem

The person who asked for or took (*Nyandhek Oghem*) was named Imroatin (23 years old). Students who have *pangarep* (intentions) to continue their education to Masters. In the process of taking *oghem* (*Nyandhek Oghem*), Imroatin gives the book that has been placed money to the reader. After being opened, then opened and read through the *Senom tembhâng* according to the provisions in the book, this song has a meaning or contains the meaning of happiness and authority. The contents of the reading are as follows:

*“Ujari putri ing nolo, saujari pola tengkae mufakat ing kitab ingwang, lah iku Nabi kakasih, putri takun ing ki Thalib, anatur Thalib din luput, putri nulyo angucap, saujari tuan iki, yakni luput ingsun werru kabhi ikun ”*¹⁹

Meaning: "In her knowledge, Siti Khadijah thought, all the behaviour that had been mentioned was by the previously read book (the Bible), that the Prophet Muhammad was the lover of Allah, then Khadijah asked Abu Talib, he (Abu Talib) said with the wrong statement, Khadijah said again "Everything you say is wrong. Even so, I know that you are speaking wrong."

Panegghasan (meaning), before the Prophet became Siti Khadijah's husband, Khadijah already knew in the previous book, namely the Bible. Something related to the behaviour of the Prophet, was then asked his uncle, namely Abu Talib. Then Abu Talib's statement about the Prophet stated that the Prophet's behaviour was not right. However, Khadijah showed everything as if she did not know something. Previously he had known about the Prophet written in the Bible, but he wanted to prove and it was true that the Prophet Muhammad was the lover of Allah.

According to *Panegges*, when it is correlated with the intentions of the *Panyandeg*. Then it has a good sign. If it is likened to someone who is seeking knowledge he will not show that he knows, meaning he just does not want to show his arrogance that he knows something (science). Against the *panyandeg*, it is recommended to continue his intention because it is a good sign.

Thus The *penegges* said, "*manabi sampeyan aneyat alanjutteh asakolah se ampon bhegus niatteh, lanjutaghi, pataerros ghaneka bhegus langkong-langkong sesoai sareng tantengger se acaretaagi ponapa Nabi ampon daddhi Kakashi gusthe Allah, ampon kaserrat neng kitab se langkong kasebbut.*"²⁰

¹⁹ Interviewed Mahrum in Larangan Galis Pamekasan (28 September 2022)

²⁰ Ibid.

It means "if you intend to continue the school that has good intentions, (then) continue, continue, it is good or good as it is by the cues that tell how the Prophet has become the Beloved of Allah, which has been written in the previous books."²¹

Discussion

In Barthes Semiology, the term signifier (E) (significant) becomes an expression and the signifier (C) (signifie) becomes content. Between expression and content, there must be a certain relation to form a sign. Each sign always gets an initial meaning known as denotation which is the primary system. Then the development of the primary system towards expression or content is called the secondary system.²²

Denotasi (Makna Primer)	Signifier(E) <i>(Signifier)</i>	Signified C) <i>(Signified)</i>	
	Tanda (Sign) I PENANDA (Form)	II PETANDA RII	(Concept)
Konotasi (Makna Sekunder)	III TANDA <i>(Signification)</i>		

Connotative semiotics requires one to understand three terms related to one another, namely the signifier, the signified, and the sign. The relationship between the signifier and the signified relates to objects that fall into different categories. Here the position of the signifier is to reveal the signified. On the other hand, there is a correlation between the two which is nothing but a sign. Signifiers are formal, acoustic images that are spiritual in nature or material aspects of signs such as sound, letters, shapes, images, and motion. In other words, signifiers are aspects that can be captured by the five senses. While the signified (signified) is the concept behind the signs, mental or conceptual aspects indicated by material aspects, or it can be said that an aspect of the concept, mental, or meaning behind the signifier. The term sign is a correlation between the image and the concept, as well as a concrete entity. The explanation shows that the unity and difference of the three terms; signifier (signifier), signified (signified), and sign (sign) have a correlation that allows performing connotative semiotic operations.

Furthermore, this principle makes a sign able to produce a denotative meaning, which is explicit, direct, and definite. In this case, the meaning of denotation is the meaning of what appears, as well as the meaning of the first-level reading. Roland Barthes developed two levels of reading in a semiotic system that allows to the production of multilevel meanings, denotative meanings (as explained above) and connotative meanings or mythical meanings. The meaning of connotation is the reading of the second level order which is implicit and hidden. The connotative meaning is also called the meaning of myth because myth is a second-order semiological system, what is a sign at the first level becomes just a signifier in the second-level reading system. To avoid confusion in the use of terms in the second-level reading system, the term form is used as a marker, concept as a sign and signification as a sign.²³

Nyandhek oghem is a form of mystical appreciation carried out by the people of Grujughan Larangan Village, Pamekasan. When viewed from the perspective of Roland Barthes' sign system, the *Nyandhek oghem* tradition is a myth. According to Barthes, myth has a different meaning than the traditional sense. Myth in Barthes' point of view

²¹ Ibid.

²² Naniana N. Benu, "Roland Barthes: Semiotika", dalam Mutiara Kebijakan Para Filsuf Zaman Yunani Sampai Post Modern, ed. I Nengah Sudipa, (Bali: Swasta Nulus, 2021), 56.

²³ Jarot Nanang Santoso dan Indal Abror, "Membaca Kisah Nabi Daud Menggunakan Semiotika Roland Barthes", Refleksi, vol. 19, no. 1, Juli 2019, 132.

rationalizes everything and makes it a natural phenomenon.²⁴ As one of the speaker systems, myth categorization refers to the position as something that is expressed. In Nyandhek Oghem's practice, the meaning process is carried out by way of verbal expression through the translation of Javanese into Madurese.²⁵ After that, the *Nyandhek oghem* tradition took place with meaning through a sign system to obtain a sign that was understood to have good and bad values as a harvester.

In the *Nyandhek oghem* tradition, there are two important elements as an inseparable unit, namely *Macapat* as the process of reading the story with Tembang and the practice of *Nyandhek oghem* as drawing the implicit meaning in the text of the book *Nurun Nubuwwah* or *Nubuwat Aghung*. Thus, the analysis of the *Nyandhek oghem* tradition is carried out in textual and practical aspects. Where the *Macapat* textual analysis will affect the meaning taken in the practice of Nyandhek Oghem. The myth as a dual system consisting of a linguistic system and a semiological system develops in the second stage of significance in the form of connotation. At this stage, the connotation will impact culture by becoming a myth. Meanwhile, if it develops in naturalization, an ideology will be formed.²⁶

The process of analyzing denotation, connotation and myth contained in the *Nyandhek oghem* tradition is as follows:

In the first stage, there is a procession that involves the process of placing money for the *panyandhek* by reading sholawat three times and placing the money randomly without looking at the pages of the *Nurun Nubuwwah* book. After that, it is given to the reader and affirmer to share the content and interpretation. In the second process, the reader reads the part of the page where the money is placed with the man on the right page and the woman on the left page, according to the signs and prefixes in the book. In this procession the marking process can be described as follows:

<p>1. Signifier (E) (<i>Signifier</i>)</p> <p>Putting Money in the Book By reading Sholawat 3 times</p>	<p>2. Signified (C) (<i>Signified</i>)</p> <p>Reading books from Javanese and translated in B. Madura. Recitation, (if male on the right and female on the left) with Tembang</p>
<p>3. (Sign) I Signifier (Form)</p> <p>Interpreter of the stories and narrations in the books in the <i>Nurun Nubuwwah</i> book</p>	<p>II Signified (<i>Concept</i>)</p> <p>If the narrative is good. Then be a good sign for <i>penyandeg</i></p>
<p>III Sign (<i>Signification</i>)</p> <p><i>Panenger</i> (isyarat) good and can continue</p>	

In the scheme above, it can be understood that the first sign relation occurs in the primary system, namely from placing money as a marker and reading books from the Javanese-Maduran language as a sign. At this stage there is a denotation system where the meaning is only understood at the general and direct level. Then at the second level,

²⁴ Naniana N. Benu, *Mutiara Kebijaksanaan Para Filsuf Zaman Yunani sampai Post Modern*, (Denpasar: Swasta Nulus: 2021), 57.

²⁵ Roland Barthes, *Mythologies*, (New York: The Noonday Press, 1991), 153

²⁶ Benny H. Hoed, *Semiotik dan Dinamika Sosial Budaya*, (Jakarta: Komunitas Bambu, 2011), 18.

the marking process at the first level becomes an inference to the meaning at the second level, where there is an implicit meaning and new meanings are given as well as the involvement of culture and ideology or certain social formations. The ideological and cultural values that appear when there is a reading process that positions the right and left on the page of the book based on a certain gender, involve the social construction of a society that places men as leaders and on the right side, while women are the opposite. In the second marker process which takes inference at the first level, the process of transforming Javanese to the Madurese language involves elements of language culture and the social construction of the translator and interpreter so that it cannot be separated from the socio-cultural values of the panegges.

At the second signification level, myth plays its significance. As explained by Barthes, the coding of social meanings and values is constructed into something that is considered natural. The game of signs at the second level of marking can be understood in detail through the following table.

Teks	Denotation	Connotation	Myth
<p>“Ujari putri ing nolo, saujari pola tengkae mufakat ing kitab ingwang, lah iku Nabi kakasih, putri takun ing ki Thalib, anatur Thalib din luput, putri nulyo angucap, saujari tuan iki, yakni luput insun werru kabhi ikun ”</p>	<p>In her knowledge, Siti Khadijah thought, all the behavior that had been mentioned was in accordance with the previously read book (the Bible), that Prophet Muhammad was the lover of Allah, then Khadijah asked Abu Talib, he (Abu Talib) said with a wrong statement, Khadijah said again “Everything you say is wrong. Even so, I know that you spoke wrong</p>	<p><i>Panegghasan</i> (Maknanya), before the Prophet became Siti Khadijah's husband, Khadijah already knew in the previous book, namely the Bible. Something related to the behavior of the Prophet, which was then asked to his uncle, namely Abu Talib. Then Abu Talib's statement about the Prophet stated that the Prophet's behavior was not right. However, Khadijah showed everything as if she did not know something. In fact, previously he had known about the Prophet written in the Bible, but he wanted to prove it and it was true that Prophet Muhammad was the lover of Allah.</p>	<p>Expectations or intentions are positive and are recommended to be actualized.</p>

Based on the table above, it can be seen that the meaning of denotation as a form of initial meaning for each sign that is generally understood or known as the primary system is translated into a language that can be absorbed by many people. In this way, Indonesian as a unified language becomes a denotative language because it can be

understood in general.²⁷ Thus, in the meaning of denotation above, it can be seen that at this first stage the meaning does not occur so deeply. This refers to the first meaning which has a neutral meaning and can be understood by everyone.

Furthermore, in the second stage, there will be a connotation stage or the development of marking called the secondary system. Connotation has a deeper meaning because it is present in a way given by a phanegges or interpretant by connecting the signifiers with broader aspects of culture.²⁸ Just as denotation is what a sign depicts on an object, the connotation is a description made by a phanegges based on cultural values and ideology. The quote from the story in the table above will illustrate how Abu Talib blamed the Prophet's behavior on Khadijah. Although Khadijah in that position knew the signs of the Prophet's apostleship from the Bible, Khadijah preferred to remain silent and prove that what she knew was true that Prophet Muhammad was indeed the lover of Allah. Phanegges here assumes that someone who is seeking knowledge will not show that he knows, meaning he just does not want to show his arrogance that he knows something (science).

The interpretation in this connotation forms a myth based on the values contained in the story. In this case, Phanegges captures positive values in the form of Khadijah's humility by choosing not to show her arrogance that she knows something about the signs of the Prophet Muhammad's apostleship. So Phanegges concludes that hope or intent is positive and is recommended to be actualized. In this analysis, sequential analysis is used because the inference is based on pseudo-logic or anskertal logic derived from ancestors, not objective reasoning.²⁹

Conclusion

In the Nyandhek oghem tradition, there are two important elements as an inseparable unit, namely Macapat as the process of reading the story with Tembang and the practice of Nyandhek oghem as drawing the implicit meaning in the text of the book *Nurun Nubuwah* or *Nubuwat Aghung*. The traditional procession takes place in two marking processes, namely denotation and connotation through Roland Barthes' analysis. Nyandhek oghem takes place with a complex sign system because at the denotation level, nyandeg oghem is understood as putting money on the book to find out the story contained in it, which then becomes inference in the second marking process where the reading results become a sign or *tatengnger* (sign) for the *pendhdel*. who has intentions (at this level an ideology becomes a conception towards the second level)? It is at this second level that the marking process develops and is understood as a myth and how a sign is understood to have good and bad values as a harvester so that the Nyndhek Oghem tradition is called a myth because the development of meaning is tied to culture and social values which are naturalized into something natural.

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²⁷ In the context of the local Madurese community, the denotation used uses the Madurese language as everyday language in order to facilitate public understanding as a form of denotation in the primary system.

²⁸ Naniana N. Benu, *Mutiara Kebijakan Para Filsuf Zaman Yunani sampai Post Modern*, (Denpasar: Swasta Nulus: 2021), 56.

²⁹ Roland Barthes, *Petualangan Semiologi*, (Yogyakarta: Pustaka Pelajar, 2007), 373.

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