

The Classic Method of Learning the Islamic Religion Jamaah Rifa'iyah (Study of Tarajumah Teaching through Culture in Kalipucang Wetan Batang)

Imam Farid

MPAI UIN K.H. Abdurrahman Wahid Pekalongan

Email: imamfarid389@yahoo.co.id

Abstract

This study aims to determine the classical method of teaching Islamic Religion, teaching the kitab tarajumah through culture, and the benefits of the classic method of teaching the kitab tarajumah through the Jama'ah Rifa'iyah culture in Kalipucang Wetan. The informants in this study used a purposive sampling technique. This study uses a qualitative method with a case study approach. Research data collection was carried out through observation, interviews, and documentation. The classical method of learning the Islamic religion of jama'ah rifa'iyah uses the kitab tarajumah with the sorogan and bandongan methods with five stages; 1) know hijaiyah letters, 2) ngaji irengan, 3) ngaji abangan, 4) ngaji lafal makno, and 5) ngaji al-Qur'an. Teaching kitab tarajumah through culture in the form of poetry or nadzam, and the form of ati-rempelo batik motifs. The benefit of the classical method of teaching the kitab tarajumah through culture is the adab of the students towards the al-Qur'an.

Keywords: learning method, Jama'ah Rifa'iyah, tarajumah, culture

A. Introduction

Education is an intentional and structured effort carried out by educators to change human behavior, both within the individual sphere and within the group scope through the process of teaching and training (Sugihartono et al, 2007). Education is an important aspect in nation building, the character of a nation is built through education. With quality education, a nation can achieve a good future. To be able to organize quality education, there are many factors that must be considered in the implementation of the educational process.

Rifa'iyah Community are congregations or people who follow the opinions and thoughts of KH. Ahmad Rifa'i. Rifa'iyah as an Islamic community organization which was founded on December 25, 1991 based on the results of the First National Gathering at the Al-Ishlah Junjang Islamic Boarding School conducted by the ulema' and *rifa'iyah scholars* with the result of declaring Rifa'iyah-Tarajumah.

KH. Ahmad Rifa'i is the son of KH. Muhammad Marhum, his grandfather was a commander of the *Kendall landeraad* named RKH. Abu Sujak. KH. Ahmad Rifa'i was born in 1786 AD, regarding the date of birth there are those who argue that he was born on 9 Muharram 1200 H or coinciding with 12 November 1785 as

the balance of the beginning of the Hijriyah and Miladiyah years in the kitab Risalah Samsul Hilal Juz Tsani.

The *Kitab Tarajumah* is a book that contains the opinions and thoughts of KH. Ahmad Rifa'i handwritten directly by KH. Ahmad Rifa'i. *Kitab Tarajumah* cover various scientific disciplines, such as Ushul Fiqih, Fiqih and Tasawuf. The mention or naming of *tarajumah* comes from Arabic, namely *tarjamah* which means translation. This can be understood from the contents of the *kitab tarajumah* which is written using *Arabic script pegon* in Javanese (partially in Malay), in the form of *nadzam* (poetry) and prose.

The form of writing in the book of *tarajumah*, although it is written entirely in *Pegon Arabic* and using the Javanese language, for the verses of the al-Qur'an, Hadith and quotations of scholars' opinions are written using Arabic and printed in red, so this is often where the book of *tarajumah* comes from called the kitab abang-ireng. As in the case of verses from the Qur'an, Hadith and quotations of scholars' opinions, the title of the *kitab Tarajumah* is also written using Arabic in general, such as Ri'ayatul Himmah, Abyanal Hawaij, Tahsiniyah and so on.

The Jama'ah Rifa'iyah practiced the teachings of KH. Ahmad Rifa'i through teaching in the *kitab tarajumah*. The methods and media in learning the *kitab tarajumah* have their own characteristics and are different from teaching in other Islamic religious books, and are still maintained today. Because of this, this article discusses the Classical Method of Learning Islam in Jamaah Rifa'iyah (Study of Teaching the Book of Tarajumah Through Culture in Kalipucang Wetan Batang).

Based on the introduction above, the formulation of the problem in this paper is as follows:

1. What is the classical method of learning the Islamic Religion of the Jama'ah Rifa'iyah in Kalipucang Wetan?
2. How is the teaching of the *kitab tarajumah* through culture in Kalipucang Wetan?
3. What are the benefits of the classical method of teaching the *kitab tarajumah* through culture in Kalipucang Wetan?

Based on the formulation of the problem as above, the objectives achieved in this paper are as follows:

1. To find out the classic method of learning the Islamic Religion of the Jama'ah Rifa'iyah in Kalipucang Wetan
2. To find out the teaching of the *kitab tarajumah* through culture in Kalipucang Wetan
3. To find out the benefits of the classical method of teaching the *kitab tarajumah* through culture in Kalipucang Wetan

The research method in this paper uses qualitative research methods using a case study approach. Qualitative research is a research paradigm to describe events, people's behavior or a situation in a certain place in detail and depth in the form of a narrative based on field cases that occur in the community, in this case related to the classical method of learning Islam in the Jamaah Rifa'iyah Islamic Religion in Kalipucang Wetan.

Data collection tools using observation techniques or direct observation are related to the teaching of the *kitab tarajumah* in Kalipucang Wetan. In addition to

observation, data collection techniques were also carried out by in-depth interviews with several informants including Mrs. Miftahutin who is a teacher at an elementary school based on the Rifa'iyah organization and Mrs. Nur Ilmiah, a teacher at Madrasah Aliyah Negeri Batang.

The data obtained from observation and in-depth interviews were arranged systematically and then analyzed using descriptive analysis techniques, namely by describing and interpreting objects as they are. The preparation of research data was carried out systematically, starting from interview transcripts, coding aspects, variables and indicators (coding), extracting transcript results based on coding, categorization by grouping interview results based on data extraction results to make it easier to see trends, analysis or meaning of results of processing research data and drawing conclusions.

Theoretical reviews of this research are:

1. Sorogan

Sorogan comes from the word sorog which means to thrust, or show. Sorogan means individual study where a santri faces a kiai, so that there is interaction to get to know each other between the two. The sorogan method is a learning system in which the students come forward one by one to read the contents of the book before a teacher or kiai, then the kiai listens and points out their mistakes (A. Fatah Yasin: 2008).

Abdullah Aly (2011), explains that the sorogan method is individual study of the book, a student reads, explains and memorizes the previous lesson in turn in front of the kiai. Then the kiai corrects errors from the reading, explanation or memorization that is done.

2. Bandongan

The bandongan method is a yellow book learning method in Salaf Islamic boarding schools. The distinctive feature of this method is that the kiai reads the yellow book, then translates and gives an explanation. While the students listened and then wrote down the translation in the yellow book along with the explanation.

Literature reviews of this research are:

1. Learning methods

The learning method of Sugiyono and Hariyanto (2011; 19), the learning method can be interpreted as a plan, implementation of procedures and learning steps that are arranged regularly to carry out the learning process up to the assessment method to be used. From this understanding the learning method can be understood as the teacher's effort to organize the learning process, learning steps, and stages in learning.

2. Rifa'iyah community

Rifa'iyah is an Islamic social organization in Indonesia. Rifa'iyah Community are congregations or people who follow the opinions and thoughts of KH. Ahmad Rifa'i. Rifa'iyah as an Islamic community organization which was founded on December 25, 1991 based on the results of the First National Gathering at the Al-Ishlah Junjang Islamic Boarding School conducted by the ulema' and *rifa'iyah scholars* with the result of declaring Rifa'iyah-Tarajumah.

3. Kitab Tarajumah

The *kitab Tarajumah* is a book that contains the opinions and thoughts of KH. Ahmad Rifa'i handwritten directly by KH. Ahmad Rifa'i. *kitab Tarajumah* cover various scientific disciplines, such as Ushul Fiqih, Fiqih and Sufism. The mention or naming of *tarajumah* comes from Arabic, namely *tarjamah* which means translation. This can be understood from the contents of the *kitab tarajumah* which is written using *Arabic script pegon* in Javanese (partially in Malay), in the form of *nadzam* (poetry) and prose.

According to Ahmad Syadzirin Amin (1997), the number of *kitab tarajumah* written by KH. Ahmad Rifa'i both when he was in Kalisalak and when he was in exile (Ambon), both the lost and the preserved books totaled 53. Moelyadi Martosoedarmo said the number of books written by KH. Ahmad Rifa'i has at least 50 books. In line with Ahmad Syadzirin Amin, Kuntowijoyo (1999) mentions the number of books written by KH. Ahmad Rifa'i numbered 53 books.

According to Misbachul (2017), the book by KH. Ahmad Rifa'i, which contains the tarekat chants, can be found in four places, namely the National Library of the Republic of Indonesia, the Leiden University Library, Razaqun (the congregation of Rifa'iyah Pekalongan) and KH. Amin Ridlo (rifa'iyah figure Krasak Wonosobo). Apart from being stored in these four places, the books by KH. Ahmad Rifa'i can also be stored a lot in society. In this regard, the distribution of books by KH. Ahmad Rifa'i followed the spread of his students. The cities where his students were spread were Cirebon, Indramayu, Karawang, Purworejo, Wonosobo, Kebumen, Kendal, Semarang, Purwodadi, Batang, Pekalongan, Pemalang, Tegal, Brebes, Malang and Banyuwangi (*Group of Activities of Syeh Ahmad Rifa'i's successor*, 1993).

The relevant research of this research are first, the research conducted by Muhammad Jaeni entitled *Seni Budaya Rifa'iyah: dari Syi'ar Agama hingga Simbol Perlawanan (Menggali Nilai-nilai Seni Budaya dalam Kitab Tarajumah dan Kehidupan Masuarakat Rifa'iyah)*. The results of this study stated that the art and culture practiced by the Rifa'iyah community such as Javanese poetry in the tarajumah book, qashidahan and Islamic boarding school gamelan (flying), Arabic pegon calligraphy, Javanese forms of clothing and housing, and Rifa'iyah batik art not merely works of art, but there are Islamic religious values and values of resistance to Dutch colonial rule and its entire government, both the Dutch East Indies government and the natives who supported or worked within the colonial government system.

Second, research conducted by General B. Karyanto entitled *Pergeseran Tradisi Berfiqh Jam'iyah Rifa'iyah*. The results of this study showed a shift in the tradition of fiqh jam'iyah rifa'iyah in several ways, such as in the pillars of Islam one, tajdidun nikah, congregational and Friday prayers, qada prayers in the month of Ramadan, and fidyah prayer and fasting. The shift was due to two factors, namely internal factors and external factors. Internal factors are caused by the young people of rifa'iyah wanting changes in the implementation of fiqh traditions, while external factors are due to association and adaptation with the community outside them.

Third, research conducted by Nila Asna Fadhila and Rabith Jihan Amaruli entitled *Organisasi Rifa'iyah dan Eksistensinya di Kabupaten Wonosobo, 1965-*

2015: *Pengajian, Pesantren, dan Sekolah*. The result of this research is that the rifa'iyah organization started as a cultural movement, rifa'iyah still maintains its existence as a da'wah movement through tarajumah recitations, as well as carrying out adaptation movements with the three main movements of the rifa'iyah organization, including recitation, Islamic boarding schools and schools.

B. Discussion

1. The Classical Method of Learning the Islamic Religion of the Jama'ah Rifa'iyah

Islamic religious learning within the congregation of Rifa'iyah today is carried out both formally and non-formally. Formally, Islamic religious learning is carried out in the form of formal educational institutions such as at the elementary school level and others. Apart from being in the form of formal education, learning the Islamic religion of Rifa'iyah congregations is also in the form of Taman Pendidikan al-Qur'an (TPQ).

Meanwhile, non-formal learning of the Islamic religion of the Jama'ah Rifa'iyah is carried out by means of teaching carried out by the religious leaders of the Jama'ah Rifa'iyah. These figures taught Islam by using the *kitab tarajumah* by KH. Ahmad Rifa'i. As in general, the teaching of Islam in the archipelago is carried out using two classical methods, namely the sorogan and pasar methods.

The stages of teaching the Islamic religion of the rifa'iyah congregation using the *kitab tarajumah* are divided into five stages, starting from getting to know the hijaiyah letters, ngaji irengan, ngaji abangan, ngaji lafal makno and ngaji al-Qur'an. The explanation is as follows:

a. Recognize hijaiyah letters

Getting to know hijaiyah letters is the most basic stage of teaching the Islamic religion of the Jama'ah rifa'iyah, teaching hijiyah letters nowadays is generally carried out at TPQ with pre-kindergarten children. At this stage children learn from knowing hijaiyah letters, knowing harokat, to assembling hijaiyah letters to form a word.

The method used in recognizing hijaiyah letters is the same as the method used in TPQ in general, namely by using the Iqra' book. Starting from volumes one to six, to gharib. This is one form of progress made by the Rifa'iyah congregation in accordance with the times.

b. Ngaji *irengan*

After getting to know the hijaiyah letters, the next stage in teaching the Islamic religion of the Jama'ah Rifa'iyah is the ngaji irengan. As previously explained, the writing in the *kitab tarajumah* uses the Arabic pegon script, in Javanese, in the form of poetry (nadzam) and prose. The poetry (nadzam) and prose in the *kitab tarajumah* are written using the Pegon Arabic script and use the Javanese language and are printed in black ink. This nadzam is a translation of Arabic books, translated into Javanese in the form of

poetry or nadzam. While the verses of the Koran, Hadith and qaul scholars are printed using red ink.

At this stage, the students learn to write, read and memorize the contents of the *kitab tarajumah* which is printed in black ink, while those which are printed in red will be skipped. The age of the students who recite the irengan study starts from the age of about six to seven years or coincides with the age of entering elementary school.

The tarajumah books taught in this stage include Ri'ayatul Himmah, Abyanal Hawaij, and Tahsiniyah. In teaching this stage, it takes a long time, due to the large amount of content from the *kitab tarajumah* being studied. The average time required for the ireng recitation can reach five to six years. This is because the students do not only listen to the kyai's explanation through poetry, but are required to write the poetry of the *kitab tarajumah*, read it with poetry or prayer, and memorize it.

Not all titles of *kitab tarajumah* are taught at this stage, there are several books that are not taught, such as books about pilgrimage and books about marriage. Especially for the book on marriage, it is taught when the santri is ready and already has a potential life partner. While waiting for the time of marriage, each candidate recites intensively with a kiai related to the chapter on marriage. Especially for the wife, apart from studying the chapter on marriage with bu Nyai, she is also required to learn how to make batik until she finishes a batik.

c. Ngaji *abangan*

After completing the ngaji irengan, the next stage in teaching the Islamic religion of the jama'ah rifa'iyah is the ngaji abangan stage. Ngaji abangan is a stage of learning the *kitab tarajumah* which is printed using red ink. Where the contents of the *kitab tarajumah* printed in red ink are verses of the al-Qur'an, Hadith, and qaul from previous scholars written in Arabic.

The time needed to complete the ngaji abangan stage is relatively shorter when compared to the ngaji irengan, this is because in the *kitab tarajumah*, pieces of verses from the al-Qur'an, Hadith, and qaul from previous scholars printed in red are much smaller than the contents of the original book. printed in black ink. In general, the ngaji abangan is completed in less than two years. Starting at the age of seventh grade in junior high school, and graduate at the age of eighth grade in junior high school.

The learning method used in the ngaji abangan stage is the same as the method used in the ngaji irengan stage, namely by writing, reading with verses or verses and memorizing it. At this stage it only reaches the memorization of the al-Qur'an, Hadith, and qaul from previous scholars written in Arabic, not yet at the stage of deciphering them.

d. Ngaji *lafal makno*

Ngaji lafal makno is the next stage of ngaji abangan. At the stage of ngaji abangan, the students write, read in poetry and memorize the contents of the *kitab tarajumah* which is printed in red ink which is a fragment of the al-Qur'an, Hadith and qaul from previous scholars written in Arabic. However, at the stage of ngaji lafal makno, the contents of the *kitab tarajumah* printed in red are given a translation and explanation by the teacher or kyai. While the activities carried out by the students recorded the translations and explanations to be understood and memorized.

The stages of ngaji lafal makno are generally carried out by jama'ah rifa'iyah with an average age range from the eighth to the ninth grade of junior high school. the time needed to complete the ngaji lafal mako is slightly more than that of ngaji abangan, which is more than two years.

e. Ngaji al-Qur'an

After getting to know the hijaiyah letters and assembling them into words, ngaji irengan, ngaji abangan and ngaji lafal makno, the next step is ngaji al-Qur'an. The method used in the stage ngaji al-Qur'an is the sorogan method as in general, in which students read the al-Qur'an in front of a teacher or kyai, then the teacher or kyai will correct any readings that are not correct.

The age of the children at the stage of ngaji al-Qur'an ranges from the tenth grade of senior high school. From here it is often used as criticism by people outside the Jama'ah Rifa'iyah because of the age delay when learning the al-Qur'an. However, in practice the stages of reciting the Qur'an by the rifa'iyah congregation are somewhat faster in completing the Al-Qur'an, this can be achieved because previously they already know and can assemble hijaiyah letters as in the stages of knowing hijaiyah letters and reciting irengan.

At the stage of ngaji abangan, the students are used to reading and memorizing verses from the Qur'an and Hadith. Even at the stage of ngaji lafal makno, it has reached the point of interpreting and understanding (interpretation) the verses of the Qur'an and hadith (takwil). So that the time needed by the rifa'iyah congregation students to complete the Qur'an at this stage is relatively shorter than learning the Qur'an in general.

2. Teaching the Book of Tarajumah Through Culture

a. Teaching in the form of poetry or nadzam

As previously explained, the tarajumah book is written using the Arabic pegon script in Javanese and is in the form of poetry or nadzam. So that the learning is done by reading it with poetry, the teacher or kiai reads the contents of the tarajumah book with poetry, while the students record it in the form of pegon Arabic script to then read it and memorize it.

Not only teaching the tarajumah book with poetry, poetry is also done when the women of the Rifa'iyah congregation make batik.

To pass the time while making batik, Rifa'iyah women also recite poems or chants in the tarajumah book. Learning for girls, either abangan recitation or irengan recitation, can also be done while making batik. Female students come to the place where the women are making batik. Usually, the women's batik-making place is closed behind the house, so their activities are not known apart from the rifa'iyah congregation.

The students of jamaah rifa'iyah read the tarajumah book to be able to correct errors and truths, this method is the same as the sorogan method used in salaf Islamic boarding schools in general, the difference is that in salaf Islamic boarding schools the sorogan method uses books in bare Arabic language, students read and interpret Gudul's book is to be corrected by an ustadz or kiai. Meanwhile, the tarajumah book is already in Javanese, so the students of the Rifa'iyah congregation only read the tarajumah book in Javanese with poetry.

b. Teaching in the form of batik

Jama'ah Rifa'iyah has a distinctive batik pattern, which is based on the teachings of KH. Ahmad Rifa'i listed in the book of *tarajumah* chapter of Sufism. The typical batik pattern of the Rifa'iyah congregation is known as Rifa'iyah batik. One example of a typical Rifa'iyah batik motif is the *ati-rempelo* (heart-liver) motif.

Picture 1. An example of rifa'iyah batik *ati-rempelo* motif (Mrs. Miftahutin)



Picture 2. Chicken heart)



Primary Motive
(Aquamila Bulan Prizilla and Agus Sachari, 2017)

Picture 3. Chicken liver



Primary Motive
(Aquamila Bulan Prizilla and Agus Sachari, 2017)

The ati-rempelo motif as above, focuses on the image of a chicken with wings as a symbol of the heart and the image of an upside down chicken that reflects the liver of a chicken. The special feature or sign that it is the example above is rifa'iyah batik because a chicken is depicted separately between the chicken's head and the chicken's body. It is based on Sufism teachings from KH. Ahmad Rifa'i who forbids simulating the creation of Allah SWT., so that although the image of a bird as a living creature is not alive because of the separation between the head and the body.

The ati rempelo motif contains a very deep meaning, the ati motif describes eight qualities that must be present in one's heart or self, namely zuhud, qana'ah, sabar, tawakkal, mujahadah, ridha, syukur and ikhlas. Meanwhile, the chicken rempelo motif contains eight characteristics that must be removed from within a person. The eight characteristics are hubbud dunya, tamak, itba' al-hawa, 'ujub, riya', takabur, hasut, and sum'ah.

3. Benefits of the Classical Method of Teaching the *kitab Tarajumah* Through Culture

One of the benefits of teaching the *kitab tarajumah* using the classical method is the adab of the students towards the Qur'an. With gradual learning starting from knowing hijaiyah letters, ngaji ireng, ngaji abangan, ngaji lafal makno, ngaji al-Qur'an, the students are provided with morals and knowledge at the stage of ngaji ireng. So that when ngaji al-Qur'an, the students have already formed the character of each individual so that they have noble manners, starting from the manners of reading the al-Qur'an to the adab towards the manuscripts of the al-Qur'an.

In addition to adab towards the al-Qur'an, the benefit of teaching the *kitab tarajumah* using the classical method is that when ngaji al-Qur'an, the time needed by the students to complete the al-Qur'an is

relatively faster. This is because the students are used to reading and memorizing verses of the al-Qur'an in the ngaji abangan stage.

The benefit of teaching the *kitab tarajumah* through culture in the form of poetry is that it is easier to understand. In addition to being easier to understand, teaching using poetry media is also more memorized, this is because in several chapters, the recitation of the tarajumah book is not only recorded, it is also required to memorize it. While the benefit of teaching the tarajumah book through culture in the form of batik motifs is to ground the teachings of KH. Ahmad Rifa'i deals with Sufism in everyday life.

The teaching of the tarajumah book through culture in the form of poetry and batik motifs apart from being a medium for preaching the Islamic religion was also a form of resistance against the Dutch colonial government. Not only a form of resistance to the Dutch colonial government, the teachings of KH. Ahmad Rifa'i also fought against the indigenous people who worked for the Dutch colonial government, including the princes who worked for the colonial government.

In general, Islamic religious learning conducted by the Rifa'iyah congregation uses the sorogan and bandongan methods, but in practice there are differences from the sorogan and bandongan methods in the archipelago in general. This difference is none other than because the book that is taught as a reference is the tarajumah book, where the book is written using the Arabic pegon script and uses the Javanese language (some use Malay) and in the form of poetry (nadzam) and prose. Like a fragment of the contents of the *kitab tarajumah* below:

<p>أَعِمْ يَيْنَ وَسْ كَدْتَعَنْ شَرَعْ فَرْتَيْلَا وَمَا كُنَّا مُعَدِّينَ حَتَّى نَبْعَثَ رَسُولًا</p>	<p>تَنْ تَنْمُوا وَوْعَ اِيْكَوْ سِيْكَسَيَّ ظَهْرِيْ اَلَا اِيْكَيْ لَهْ قُرْآنُ فَعَنْدِيْكَيْ اَللّٰهُ تَعَالٰي</p>
<p>"Tan tinemu wong iku siksane dhahire ala"</p>	<p>"anging yen wis syara' pertelo"</p>
<p>"ikilah Qur'an pangandikane Allah Ta'ala"</p>	<p>"Wa ma kunna ma'adzibiina hatta nab'atsa Rasulan"</p>

In general, ngaji sorogan is done by a santri reading a book in Arabic in front of the teacher or kiai, then interpreting and giving an explanation, if there is a mistake then the teacher or kiai corrects and corrects it. While studying the sorogan performed by the rifa'iyah congregation by reading the *kitab tarajumah* in Javanese with poetry in front of the teacher or kiai, then the teacher or kiai gives corrections if there are mistakes in reading.

The difference between the two lies in the language of the book between the two, generally reciting sorogan at the Salaf Islamic boarding schools which are taught in bald Arabic. Whereas the jama'ah rifa'iyah of the *kitab tarajumah* which is taught at the time of reciting sorogan uses the Javanese language, such as during the stages of ngaji ireng. The sorogan method for ngaji abangan is almost the same as reciting sorogan in general, because both use Arabic, the difference is in interpreting and explaining.

Reciting the sorogan and interpreting the *kitab tarajumah* is carried out at the stage of ngaji lafal makno. In addition, in the sorogan recitation, the *kitab tarajumah* is read using poetry or nadzam.

The recitation of the bandongan jamaah rifa'iyah in the *kitab tarajumah* is done by the teacher or kyai reading the contents of the tarajumah book with poetry or chants, for then the students write it down. In ancient times, all students were required to write *kitab tarajumah* in their own handwriting. However, along with the development of the times, and the availability of machine-printed tarajumah books, the santri tended to record explanations and additions from the teacher or kyai.

C. Conclusion

The classical method used in the learning of Islam by the jama'ah rifa'iyah in Kalisalak Wetan through five stages of learning. The five stages are knowing hijaiyah letters, ngaji irengan, ngaji abangan, ngaji lafal makno and ngaji al-Qur'an. Teaching the book of tarajumah through cultural art in the jama'ah rifa'iyah consists of teaching the book of tarajumah with poetry and teaching the book of tarajumah through rifa'iyah batik with the special characteristic of the ati rempelo motif pattern.

A special feature of the ati rempelo motif is a picture of a chicken separated between the chicken's head and the chicken's body, which is a teaching of KH. Ahmad Rifa'i in matters of Sufism which cannot be equated with the living creation of Allah SWT. While the meaning of the chicken heart motif is the eight qualities that a person's heart or soul must have, namely zuhud, qana'ah, sabar, tawakkal, mujahadah, ridha, syukur and ikhlas. Meanwhile, the motif of rempelo chicken contains the meaning of eight qualities that should be removed from within a person. The eight attributes are hubbud dunya, tamak, itba' al-hawa, 'ujub, riya', takabur, hasut, and sum'ah.

The benefit of the classical Islamic teaching method of the Jama'ah Rifa'iyah is that the manners of the santri are embedded before directly studying the holy book of the Qur'an. The time needed is also relatively faster because they are used to reading, interpreting and memorizing previous verses of the Koran at the stage of reciting abangan and reciting the meaning of pronunciation. While the benefits of teaching the tarajumah book through culture in the form of poetry and batik motifs are that it makes it easier for students to understand and grounds the teachings of Sufism in everyday life.

There are differences in the sorogan and bandongan methods between the Rifa'iyah congregation and the salaf Islamic boarding schools in general. The difference is more to the language in the tarajumah book which uses Javanese using poetry, while sorogan generally uses books that are in bald Arabic. Because the tarajumah book uses the Javanese language, the difference in the bandongan method is that the students of the Rifa'iyah congregation write directly the tarajumah book by hand. Especially for the Koran ireng, the students did not write down the explanation but in the form of an explanation in the Javanese language in the form of poetry or nadzam.

REFERENCES

- Amir mahmud dan Zaini Tami AR. 2019. Transformasi Pesantren (Studi Terhadap Dialektika Kurikulum dan Kelembagaan Pondok Pesantren Rifa'iyah Pati). *EL-BANAT: Jurnal Pemikiran dan Pendidikan Islam*. Vol. 9. No. 2. Hal. 156-177.
- Aquamila Bulan Prizilla dan Agus Sachari. 2017. The Visual Ornaments of the Rifa'iyah Pelo Ati Batik as a Mode of Islamic Proselytism. *Ijasos-International E-Journal of Advances in Social Sciences*. Vol. III. No. 9. Hal. 1104-1112.
- Atamimi, Abdul Basit. 2020. Mengkaji Pemikiran Tasawuf Kiai Ahmad Rifa'i Kalisalak dalam Kitab Tarajumah. *An-Nufus*. Vol. 2. No. 1. Hal. 1-38
- Jaeni, Muhammad. 2017. Seni Budaya Rifa'iyah: dari Syi'ar Agama Hingga Simbol Perlawanan (Menggali Nilai-nilai Seni Budaya dalam Kitab Tarajumah dan Kehidupan Masyarakat Rifa'iyah). *Sabda: Jurnal kajian Kebudayaan*. Vol. 10. No. 2. Hal. 1-26.
- Kaprabowo, Andi. 2019. Beyond Studies Tarekat Rifa'iyah Kalisalak: Doktrin, Jalan Dakwah, dan Perlawanan Sosial. *Jurnal Pemberdayaan Masyarakat: Media Pemikiran dan Dakwah Pembangunan*. Vol. 3. No. 2. Hal. 377-396.
- Karyanto, Umum B. 2010. Pergeseran Tradisi Berfiqh Jam'iyah Rifa'iyah. *Jurnal Penelitian*. Vol. 7. No. 1. Hal.
- Khamdi, Muhammad. 2009. Gerakan Dakwah Rifa'iyah. *Jurnal Dakwah*. Vol. X. No. 2. Hal. 143-163.
- Mochammad Mu'izzuddin, Juhji dan Hasbullah. 2019. Implementasi Metode Sorogan dan Bandungan dalam Meningkatkan Kemampuan Membaca Kitab Kuning. *Geneologi PAI: Jurnal Pendidikan Agama Islam*. Vol. 6. No. 1. Hal. 43-51.
- Nila Asna Fadhila dan Rabith Jihan Amaruli. 2020. Organisasi Rifa'iyah dan Eksistensinya di Kabupaten Wonosobo, 1965-2015: Pengajian, Pesantren, dan Sekolah. *Historiografi*. Vol. 1. No. 1. Hal. 89-99.
- Nur Laili Noviani, dkk. 2021. Naskah-naskah Karya KH. Ahmad Rifa'i Kalisalak di Kabupaten Wonosobo. *Jumantara: Jurnal Manuskrip Nusantara*. Vol. 12. No. 2. Hal. 227-241.