

**PHILOSOPHICAL OF SYAIKHONA KHOLIL'S MOSQUE IN  
DEVELOPING CHARACTER MADURESE LOCAL WISDOM**

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***Abstract***

*The aim of this research is to explain the philosophical meaning of Syaikhona Kholil's mosque in building the character and ethics of local Madurese wisdom using semiotic studies. This research focuses on the philosophical meaning of Syaikhona Kholil's mosque in building character and ethics of Madurese local wisdom uses using semiotic studies using qualitative research methods, which are used to analyze meaning using systematic linguistic research. The data sources in this research were obtained from the results of a field survey and through interviews with the grave guard or caretaker of the Syaikhona Kholil Bangkalan mosque. Furthermore, the results of various interviews and surveys will then be analyzed using semiotic studies. From the results of this analysis, the philosophical meaning that appears and is contained in the mosque of Syaikhona Kholil Bangkalan can be classified. Then we can map the meaning contained in the mosque of Syaikhona Kholil. From the results of this analysis and mapping, religious tourism in Madura, especially Bangkalan, will be more widely introduced.*

**Keywords:** Religious Tourism, Sheikhona Kholil's Mosque, Semiotics

## **1. INTRODUCTION**

Indonesia has many historical heritage sites and has a diversity of different nations ranging from ethnic traditions, languages, religions and cultures. Apart from that, there are several historical relics that become the identity of certain areas. The tourism sector is the most popular sector and is rapidly developed. Indonesia is famous for various types of tourism objects such as religious tourisms, natural tourisms, cultural tourisms based on its geographical location. There are several clusters such as local tourism, regional tourism and national tourism which are promoted internationally. One of them is religious tourism in the form of the mosque of Syaikhona Kholil in Bangkalan, Madura. Usually, local tourism is visited by many tourists, such as religious tourism, natural tourism and historical heritage sites from both local and international tourists.

Religious tourism such as the mosque of Syaikhona Kholil is one of the places where religious tourism can be developed and has the potential to increase the creative economy in the Madura region. The unique values of Syaikhona Kholil's mosque need to be explored further to be introduced to the international world, this is one of steps to increase tourist interest and the prestige of religious tourism at Syaikhona Kholil's mosque in the international world. One step that can be taken is to understand the semiotics or meaning and philosophy of the mosque, which can then be explored further and then presented and introduced to the international world.

Besides that, the mosque of Syaikhona Kholil is also something that can build the character and ethics of Madurese local wisdom. Through stories, his famous name as ulama, then made the Madurese people uphold the values and culture of the ulama,

especially the establishments of many Islamic boarding schools in Madura, especially in Bangkalan. Therefore, this research has a high value of urgency because there is a need for further understanding of the philosophical meaning contained in the mosque of Syaikhona Kholil because not everyone understands the philosophical meaning of his character because they only hear from the story. This research is also very important to be carried out to introduce philosophical meaning which will ultimately be able to build the character and ethics of Madurese local wisdom.

## **2. LITERATURE REVIEW**

First previous research related to this research is Religious Tourism Management at the Mosque of Sheikh Muhammad Kholil Bangkalan through a Da'wah Perspective done by Bukhori (2021) The research focus of this research is how to manage religious tourism at the grave of Sheikh Muhammad Kholil Bangkalan and the supporting and inhibiting factors in the management of religious tourism at the grave of Sheikh Muhammad Kholil Bangkalan. The results of the research show that the management of religious tourism at the grave of Sheikh Muhammad Kholil Bangkalan is managed directly by the heirs by implementing the function. The management function is to plan, organize, mobilize and supervise the program of religious activities at the mosque of Sheikh Muhammad Kholil. Planning is carried out by creating long-term and short-term programs which are then organized by students selected by the foundation to manage the grave of Sheikh Muhammad Kholil with a division of work supported by providing motivation, guidance and direction.

Supporting and inhibiting factors in the management of religious tourism at the grave of Sheikh Muhammad Kholil Bangkalan are supporting factors in managing the mosque of Sheikh Muhammad Kholil are having a charming and magnificent mosque building and an Islamic environmental atmosphere so that it becomes a special attraction for visitors to make a pilgrimage to the grave of Sheikh Muhammad Kholil Bangkalan and inhibiting factors in the management of Sheikh Muhammad Kholil's grave are the many violations of the rules when visiting Sheikh Muhammad Kholil's grave with the mixing of male and female pilgrims and the presence of visitors who still throw rubbish in the wrong place.

Second previous research is research done by Yanuarti et al. (2022) entitled Image of the Religious Tourism Destination of the Mosque of Syaikhona Muhammad Kholil as a Tourist Destination in Bangkalan, Madura. This research focuses on the process of identifying what attracts tourists when making a pilgrimage to the Mosque of Syaikhona Muhammad Kholil. The results of this research show that the indicators of the destination image are fulfilled, such as the environment around the mosque feels comfortable, the atmosphere at the tourist spot is very beautiful, on certain days there are several large events held, the availability of various existing facilities, access to tourist sites is very easy to reach because of the location. This tourist attraction is located near the city center of Bangkalan, this graveyard tour is usually used as a place to find peace. With the attractive image of existing tourist attractions, the Mosque of Syaikhona Muhammad Kholil has become one of the tourist destinations in Bangkalan.

The third research that is used as a reference for researchers as a literature review is a journal article written by Hosin (2019) entitled Tourism Development of the Mosque of Syaikhona Muhammad Kholil in Bangkalan 2005-2018. This research focuses on the development of tourism at the Mosque of Syaikhona Muhammad Kholil in 2005-2018 and the influence of pilgrims on the development of the community around the religious tourism at the Mosque of Syaikhona Muhammad Kholil. The results of this research show that the pilgrimage tour to the grave of Syaikhona Muhammad Kholil after the mosque was completed in 2008 and easy access for visitors from the island of Java in 2009 made the mosque of Syaikhona Muhammad Kholil widely known to the public outside the island and abroad. and there was a land problem that occurred in 2015. This resulted in a significant increase in visitors in 2018.

### 3. RESEARCH METHODS

This research conducted in Bangkalan region, Madura, precisely at the Mosque of Syaikhona Muhammad Kholil. The object of this research is one of the religious tourism areas in Madura. The design of this research is qualitative descriptive research. The approach that will be applied in carrying out Charles Sanders Peirce's semiotic analysis regarding the Triangle of Meaning which consists of representamen, object and interpretant. This approach is comprehensive, namely taking the basic particles of signs and combining them back into unity. The results of this approach will be used as a basis for finding the characteristics and meaning of each symbol in the architecture of the religious tourism building at the Syaikhona Kholil's mosque located in Mertejasah, Bangkalan. The data source in this research is the results of the researcher's interviews with the guards and caretakers of the Syaikhona Kholil's mosque. Besides, other sources were obtained from various secondary data providers.

Data has been collected from primary and secondary data sources which are the main objects in this research. The limit of the data used in this research is the Syaikhona Kholil's mosque. There are several steps to collect data carried out in this research Firstly is looking for primary data sources by interviewing the guard or caretaker of the Syaikhona Kholil's mosque religious tourism. Secondly, is identifying the meaning philosophical tourism Syaikhona Kholil's mosque in the context of character development and ethics of madurese local wisdom using a semiotic approach.

After the data in the photo form of Syaikhona Kholil's mosque will be analyzed through the following stages: (1) The data that has been collected is in the form of a photo of the Syaikhona Kholil's mosque which will then be analyzed using a semiotic approach to find the meaning and philosophy contained in Syaikhona Kholil's mosque (2) Connects the meaning, signs with how interpretants understand the value of the philosophy of the mosque (Bellucci, 2017). Then it will be connected to preserving the character building values and ethics of local wisdom of the Madurese people.

### 4. RESULTS AND DISCUSSION

#### 4.1. Research Results

The results of this research are the philosophical meaning of Syaikhona Kholil's mosque after being analyzed using Charles Sanders Pierce's Triangle of Meaning starting

from signs, objects and interpretants. It was found that there was a relationship between the interpretant and the meaning and signs that were analyzed, so the meaning that emerged from the grave of Syaikhona Kholil showed a symbol which then with this symbol would give rise to efforts to preserve local values and wisdom. The symbol of Syaikhona Kholil itself for the Madurese people is a message in a social context which aims to develop local wisdom and ethics of Madurese people.

#### **4.2. Discussion**

The grave of Syaikhona Kholil Bangkalan holds significant philosophical meaning in shaping the character and ethics of Madurese local wisdom. The presence of Syaikhona Kholil's mosque plays a vital role for the Martajasah community. According to Mr. Wawan, the arrival of mosque pilgrims generally brings various purposes. This kind of tradition also applies to the grave of Sunan Hasan Munadi. The pilgrims who come to the mosque are usually people from their own village, such as young men or women who are students, especially when they are about to take school exams, so they first visit the mosque so that their exams can go smoothly. Then there are entrepreneurs (entrepreneurs) who usually come to keep their business running smoothly, there are also those who come to retreat or avoid crowds with the aim of calming their minds and reducing the burdens of life. (Wawan, interview. Martajasah)

The existence of the Syaikhona Kholil's mosque gave rise to many perceptions of traditional culture in the Martajasah Village community, and was also very influential outside Martajasah Village so that many people made pilgrimages to the mosque. In the life of the Martajasah community, there are many things that are considered sacred related to the grave or figure of Syaikhona Kholil. This view occurs in things that are considered sacred or in Javanese sayings that are not good, if they are violated, it will have fatal consequences for the person who violates them, so that people tend to adhere to beliefs that have been passed down from generation to generation, such as not being allowed to say taboo words at Syaikhona's grave. Kholil or guarding one's words because what one says while at the mosque can come true, it is prohibited to hold entertainment or artistic performances around the mosque, and so on. (Irwan interview)

Religion is an element of culture which has 3 (three) forms and patterns of culture, namely cultural systems, social systems and physical culture. This can be illustrated that the activities of the Martajasah community by visiting the grave and mosque of Syaikhona Kholil for pilgrimage are a form of social system while the community procedures in religious ceremonies such as *haul*, *tahlilan*, which consist of pilgrimage activities, scattering flowers, reading holy verses The Quran and traditions.

*Selamatan* is a series of cultural systems, while the mosque of Sunan Syaikhona Kholil is a form of physical culture. From the other side, the existence of the Syaikhona Kholil's mosque has a socio-economic impact on the people of Martajasah Village. This nature affects the socio-economic life of the community. In the socio-economic field, it can be seen from the perspective of the livelihood of the population which is referred to as a human endeavor that has economic value carried out by humans on an ongoing basis with the aim of obtaining a steady income. Livelihoods are permanent and can be used as a side business to supplement daily living needs. By having income, a person can maintain his survival.



**Figure 1. The Situation of Syaikhona Kholil's mosque**

In the socio-economic life of the community, it can be seen by the presence of sellers around the Syaikhona Kholil's mosque who are still incidental or at any time at certain moments or still incidental or at any time, such as during the fasting month (Ramadan) and certain days, namely Friday or during the month of *Ruwah*, many traders come from inside and outside of Martajasah Village. Usually, traders sell or peddle their wares along the road to the Syaikhona Kholil's mosque. Traders sell various types of merchandise because there are many visitors or pilgrims from children to the elderly, so traders use it to sell food, toys, flowers, incense, decorations or trinkets, paintings, religious books. and others that are often needed by visitors. According to Mr. Karyono, a trader from Sendang, made quite a profit from selling his merchandise in the form of books which were displayed on the side of the road along the route to the mosque. Apart from that, according to Mrs. Murtadho Khasabu, a trader from Martajasah Village feels very lucky and makes quite a profit from selling snacks, even though he doesn't sell every day because on normal days the Syaikhona Kholil's mosque doesn't have many visitors.

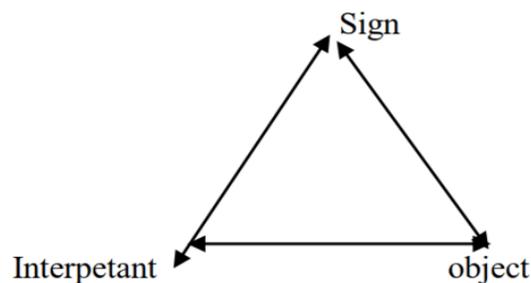
A philosophical meaning of Syaikhona Kholil's mosque, as understood by the people of Mertajasah village, reveals several key aspects that warrant attention. One of which is the analysis of Charles Sanders Peirce's Triangle of Meaning, which consists of Sign, Object, and Interpretant. Down below is the analysis of Triangle of Meaning in the connection of Syaikhona Kholil's mosques in developing characters of madurese local wisdom.

#### A. Object and Sign (Syaikhona Kholil's mosque and Its Meaning)

According to Peirce, the relationship between the object of a sign and the sign that represents it is one of determination: the object determines the sign. Peirce's notion of determination is by no means clear and it is open to interpretation, but for our purposes, it is perhaps best understood as the placing of constraints or conditions on successful signification by the object, rather than the object causing or generating the sign. The idea is that the object imposes certain parameters that a sign must fall within if it is to represent that object.

However, only certain characteristics of an object are relevant to this process of determination. To see this in terms of an example, consider again the case of Syaikhona Kholil's mosque. The mosque become the sign which relates to the object that Madurese people believe. The Object of the Mosque represents the symbol of ulama who has effects to the society. Madurese people believe in the power of *ulama/kiai* which should be followed because according to Islamic terminology, *ulama* are the successor of the prophet sent by God and they should be followed. From that perspective, then Madurese people uphold the tradition of ulama until now. It makes their characteristics as Madurese people formed based on those believes about *ulama* especially Syaikhona Kholil. Beside that Syaikhona Kholil symbolize religious person who had close to God.

According to Ahmad & Humaidi (2021), Syaikhona Kholil is a pious person and Madurese People believe that he is the greatest teacher among teachers. He is a great kiai who contributed to the development of Islam in Indonesia. Syaikhona Kholil has an Islamic boarding school which produces thousands of students who is also a great scholar in Indonesia. That's why Syaikhona Kholil's mosque is the Object that has Sign as pious person for Madurese people.



**Figure 2. Pierce Triangle of Meaning**

The relationship between Object and Sign is clearly explained from the relationship between Madurese people and the meaning of Syaikhona Kholil's mosque for them. The Islamic religion and the world of Islamic education made him a very good scholar respected and remembered for all time. Syaikhona Kholil is a special person. He is trusted as a guardian of God is a human being who is close to God. Syaikhona Kholil has various privileges that are supernatural or that cannot be accepted by human logic in general. Javanese people saw Syaikhona Kholil as having more powerful ability in his inner processing, so that he is able to penetrate boundaries which is not known by the general public (Ali & Haidar, 2013).

There were some stories told that Syaikhona Kholil often shows his abilities or His supernatural powers cannot be comprehended by human reason. The specialty of these saints referred to as *karomah*. *Karomah* is a gift from God in the form of external events ordinary beyond human reasoning in general (Marli, 2016). Based on the facts its clear how Madurese people saw Syaikhona Kholil's as figure and its meaning for Madurese people related to Syaikhona Kholil. The Object (Syaikhona Kholil) has strong relationship with its meaning according to Madurese tradition of religious belief.



**Figure 3. The Situation of Syaikhona Kholil's mosque complex/area**

**B. Sign and Interpretant (Syaikhona Kholil's mosque and Madurese People)**

Sign play an important role for the interpretation of Syaikhona Kholil's mosque. As we know that through sign, we can determine several things related to perspectives. In this case it is about the relationship between sign of Syaikhona Kholil's mosque with the interpretant whose interpret the sign or Madurese people. Although there are many features of the interpretant that bear further comment, here we shall mention just two. First, although we have characterized the interpretant as the understanding we reach of some sign/object relation, it is perhaps more properly thought of as the translation or development of the original sign.

The sign and interpretant (Madurese People) are related to the social background of Madurese people itself which is generally have an agricultural background. Approximately ninety percent of the population lives scattered in villages, hamlets, villages and groups farmer housing. Villages in the direction of the grouping of yards is a geographical unit whose counterpart is less common in Madurese. Villages in that sense are only found along beaches, at important road junction centers, and in the regions, what preceded it was the king's land. Usually such villages, with the exception of villages in land owned by the king, they are not areas agriculture. The livelihood of the villagers is in essence consisting of agriculture, trade and fisheries (Jonge, 1989)

In addition, religion gives meaning to individual life and group, also gives hope about the continuity of afterlife. Religion can be a means for humans to elevate themselves from worldly life full of suffering, and achieving independence spiritual. Religion reinforces group norms and moral sanctions for individual actions, and becomes the basis for common goals and values that form the basis of social balance (Dadang, 2000). Religion for Madurese are Muslims. This religion has penetrated and colored the pattern their social life, and religion is considered a sacred thing that must be defended, and anyone who insults religion must die. Religious life is deeply rooted in Madurese customs. Throughout the year full of Islamic blessings. *Kenduri*, blessings for commemorating family members who have passed away, is held on this day Thursday afternoon or evening. There are monthly parties or celebrations many other ceremonies throughout the year. Through religious ceremonies and in such a semi-religious way

society becomes integrated. Some kiai and their students play an important role in Madurese people and culture.

Based on religious observance, Madurese recognize the division of *oreng kenek* (little people). The latter, namely *oreng ponduk* and *bengsa santre*, are those who embrace Islam and consistently carry out Islamic teachings. There are also those in Madura who are generally known as kiai outside the context of the Islamic religion, which is the term kiai for people who are considered to have supernatural powers or magical powers. Apart from these social layers, there is another layer that stands out today, namely the *santreh* group. Madurese people call it *bengsa santreh*. Bengsa santreh members are those who pursue and implement Islamic teachings in a pure and consistent manner. That is why, in general, Madurese people are very fanatical about their religion, namely Islam. Because of this, Halim (1999) said that what is called the abangan group in Java, in Madura, is not found because until now the santreh sect dominates Madurese society. Therefore, public trust in this kiai (Syaikhona Kholil) is very high. This ultimately became an interrelated relationship between the grave of Syaikhona Kholil (Sign) and the Madurese Community (Interpretant).



**Figure 4. Visitor asked about Syaikhona Kholil's mosque from the Mosque's Caretaker**

It is not an exaggeration to say that the Madurese people are predominantly Muslim. What is already known by the wider community is that Madurese people are very obedient to kiai, they will obey what is ordered by a kiai who they believe is a person who has "more value" compared to ordinary people. This tradition is often referred to as *bhupa'*, *bhebu'*, *guruh*, *ratoh* as the philosophical basis of their daily life. Beside from parents (*bhupa'-bhebu'*) who are the main role models, followed by kiai (teacher) figures, then formal leaders (*ratoh*). Therefore, the role of kiai for Madurese society is very important. His capacity as a religionist and the integrity of his personality makes people respect and follow them. They become religious elites, and therefore become leaders of society, guides to the truth, places of inquiry and protectors of society. Those local wisdom developed as a habit.

In a cultural context, Madurese society is a social order that adheres closely to its customs and customs inherited from their ancestors (Bouvier, 2002). In the 7 elements of culture, including: language, knowledge system, social organization, living equipment and technology system, livelihood system, religious and artistic systems (Koentjaraningrat, 2015). In this case the Madurese people uphold these 7 cultural elements whether they realize it or not.



**Figure 5. The Location of Syaikhona Kholil's mosque**

The local wisdom of Madurese coastal community has been passed down from generation to generation. Local wisdom covers all aspects of life, such as religion, science, technology, economics, language, communication, social organizations, and art, which can be in the form of traditions or life mottos. These aspects then become part of the way of life that will be faced. This is in accordance with Permana's opinion which states that, "Thanks to local wisdom, humans can survive and even develop sustainably" (Permana, 2010).

Thus, the main task and obligation of a kiai is ideally to be the moral guardian of every Madurese. This has led to the emergence of the interpretation that Madurese people are more afraid (respectful) of kiai than of the police or other people. For the Madurese people, the majority of whom are Islamic students, serving kiai or teachers is the main thing. Especially if the kiai or teacher has died like Syaikhona Kholil. Madurese people will still visit it as a form of respect to get closer to the deceased saint. Even though they have been dead for tens or even hundreds of years, Madurese people believe that the teacher/kiai's character will always be there, just like when he was still alive. Therefore, more and more people visit Syaikhona Kholil's grave, especially on weekends from various parts of Indonesia.

The idea is that the interpretant provides a translation of the sign, allowing us a more complex understanding of the sign's object. That what Madurese people mean by following the way of ulama by preserve the tradition. Indeed, Liszka (1996) and Savan

(1988) both emphasize the need to treat interpretants as translations, with Savan even suggesting Peirce should have called it the translantant (Savan, 1988).

Second, just as with the sign/object relation, Peirce believes the sign/interpretant relation to be one of determination: the sign determines an interpretant. Further, this determination is not determination in any causal sense, rather, the sign determines an interpretant by using certain features of the way the sign signifies its object to generate and shape our understanding. So, the way that smoke generates or determines an interpretant sign of its object, fire, is by focusing our attention upon the physical connection between smoke and fire.

According to Peirce, any instance of signification contains a sign-vehicle, an object and interpretant. Moreover, the object determines the sign by placing constraints which any sign must meet if it is to signify the object. Consequently, the sign signifies its object only in virtue of some of its features. Additionally, the sign determines an interpretant by focusing our understanding on certain features of the signifying relation between sign and object. This enables us to understand the object of the sign more fully.

Although this is a general picture of Peirce's ideas about sign structure, and certain features are more or less present, or given greater or lesser emphasis at various points in Peirce's development of his theory of signs, this triadic structure and the relation between the elements is present in all of Peirce's accounts. In what follows, we shall see three of Peirce's attempts at giving a full account of signs and signification, the corresponding sign typologies, look at the transitions between these accounts, and examine some of the issues that arise from them.



**Figure 6. The Gate of Syaikhona Kholil's mosque**

C. Sign, Object, Interpretant (SOI), and Philosophical Meaning of Syaikhona Kholil's mosque

The only properties to be found in S, O and I are in the functional role; there is no distinct essential or substantive property, for at any given instant what was an S can become an O or an I, and the same can be said of O and I (De Tienne, 1992). Based on the perspective above its clear that Sign, Object, and Interpretant is a circular thing that

cannot be separated one to each other. From the explanation above, it can be said that the circular cycle between Sign, Object, Interpretant according to Peirce is one unity that cannot be separate one to each other. The same meaning also happens to the interpretation of Syaikhona Kholil's mosque which is between Sign which represent by the symbol of mosque that Madurese people believe. Object is something related to the Sign. The sign is attached to the Object like Syaikhona Kholil's mosque has a strong relation with Madurese tradition of kiai functioned as an object. The interpretant is the one who interpret the Sign from Object to find the philosophical meaning of Syaikhona Kholil's mosque. Peirce also said that the necessary conditions by which signs can tell us something truthful about the objects they represent. So, there is a certain condition which signs can tell the interpretant about the object they represent. For example, the sign of kiai/ulama/teacher for Madurese people can represented by Syaikhona Kholil's mosque.

Peirce also argued that it should be understood generally as the study of "the necessary conditions of the transmissions of meaning by signs from mind to mind" (CP 1.444); It shows the similar meaning of the interpretation of Syaikhona Kholil's mosque to develop the local wisdom of Madurese people because there are some transmissions from mind to mind unconsciously. It is also happened to how Madurese people understand about the figure of Syaikhona Kholil though his existence was disappeared long time ago. or, as the study of "the formal conditions of the force of symbols, or of their power of appealing to mind ... "

Indeed, one of the most remarkable characteristics of Peirce's theory of signs is its dynamical nature. The complex (S–O–I) is the focal factor of a dynamical process (Hausman, 1993). As a truly process thinker, it was quite natural that Peirce conceived semiosis as basically a process in which triads are systematically linked to one another so as to form a web. Sign processes are inter-relatedly extended within the spatiotemporal dimension, so that something physical has to instantiate or realize them. This means that signs cannot act unless they are spatiotemporally realized (Deacon, 1999).

Peirce defined meaning as the consequence of triadic inter-relations of S–O–I as a whole (EP 2:429), as well through differential correlates among the sign, the object (MS 11, EP 2:274), and the interpretant (EP 2:496, EP 2:499; CP 4:536) (Bergman, 2000). This notion of meaning is derived from his definition of the sign as a medium for the communication of a form or a habit embodied in the object to the interpretant, so as to determine the interpreter's behavior through inter-related inter-action with the sign (Hulswit, 2001). Peirce spoke of the sign as a 'conveyer', as a 'medium' (MS 793), as 'embodying meaning'.

'If the meaning of a concept of an object is to consist in the conditionals relating operations on the object to perceived effects, these conditionals will in fact be habits' (Flower & Murphey, 1977). It is also happened to Madurese people that has a conditional which the object receives effects then it will become habit. It is clear that Madurese people tend to have habits to follow ulama/kiai because those ulama/kiai has some effects to their life such as gave blessed to certain family after they visited Syaikhona Kholil's mosque, some people also visit the mosque to look for cure through the *Karomah* of the mosque itself. Then it became habit done by Madurese people from generation to generation.

Peirce also said that the formal conditions under which signs can be communicated, developed, understood, and accepted. From those process then there is a conclusion that Syaikhona Kholil's mosque has Philosophical meaning for the developing of Madurese

local Wisdom. The philosophical meaning of a certain object from sign to interpretant can be exist because of circular tradition which preserve the meaning of certain symbol which is the mosque. It also categorizes as Semiotic analytic which is a semiotic system that analyzes the mark. Peirce states semiotic has object sign and analyze into ideas, objects, and meanings. The idea can be said as a symbol, while the burden of meaning is contained in the symbol that refers to a specific object.



Figure 7. Syaikhona Kholil's mosque

## 5. CONCLUSION

The conclusion of this research is that the mosque of Syaikhona Kholil is a symbol that has a philosophy that is understood by the Madurese people in Bangkalan as a sacred mosque which is believed to have an influence and be useful for building local Madurese character and ethics as a religious society and upholding the traditions inherited by the scholars passed through the Mosque of Syaikhona Kholil. It is also hoped that this research will be able to become a bridge for researchers who are interested in studying Madurese religious tourism, especially those discussing local wisdom. Researchers also hope that future research in the field of local wisdom studies, especially in Madura, will focus on preserving local wisdom based on Madurese culture.

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