

Structure of the Sundanese Language in the Pegon Script

Linguistic Study of the *Pupujian* Manuscript of *Nadhomul Mawalidi wal Mi'raj*

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ABSTRACT

The Pegon script is part of the richness of the Sundanese language. The state of the Sundanese spelling in the Pegon script is an arbitrary writing system. This study aims to obtain a spelling structure in the form of the Pegon script used to write Sundanese. The source of the data used is a text of praise entitled "*Nadhomul Mawalidi wal Mi'raj*". The research method used is descriptive analysis with data collection techniques, documentation and literature study. Based on the results of the study, it was found that the Pegon script contained in the manuscript had certain rules such as writing consonant characters, vocalizations, punctuation, consonant clusters, and vowel sequences. There are 31 consonant characters in this script: 25 characters can be middle spliced (80%) and 6 characters cannot be middle spliced (20%). Pegon's vocalizations have 8 types: 7 vowel markers and 1 *sukun* sign as a vowel remover. The punctuation found is the number 2 *Hija'iyah* to indicate full reduplication. Consonant groups in the script are written with vocalizations inserted. The vowel clusters obtained are 15 types and are made up of 5 letters.

Keywords: Manuscript, Pegon, script, spelling, word

1. INTRODUCTION

Language and script are a unit closely related to human culture. The script is a graphic symbol the usage of which is bound by the writing system (orthographic) as a language interpretation (Maulana, 2020). The script serves as a substitute for speech and becomes a documentation of ideas that can be stored for a relatively long time. In the culture of a nation, each language has its script system, both rooted in its own culture and the result of the adaptation of other nations' culture.

One of the characters that grew and developed in the Sundanese is the Pegon script. This script is the result of the modification of the Arabic script (*Hija'iyah*) into various regional characters in the Nusantara (Fikri, 2014). It is widely used by some ethnic groups that predominantly convert to Islam. In Sundanese, this character began to be used in the 17th century (Hadi et al., 2019). This script is spread in Sundanese society as an introductory script in religious learning both didactic and abstracted in the form of literary works.

Based on historical relics, the ancient manuscripts in the Sundanese are most widely written in Pegon script (Ruhaliah, 2012). Most of the manuscript is a literary work of *wawacan* genre (poetry metrum story) as in *Wawacan Amir Hamzah*, *Wawacan Umarmaya*, and *Wawacan Ogin Amarsakti*. In addition, there are also *pupujian* (religious rhyming poetry) such as in *Pupujian Anak Adam*, *Nadom Tauhid*, *Nadom Tajwid*, and so on.

Pegon script is still preserved by some people, especially those in traditional environments such as *pondok pesantren* 'Islamic boarding schools' or *pengajian* 'religious gatherings'. Pegon script is used to write the meaning of *kitab kuning* 'yellow book' from Arabic into Sundanese or other regional languages. As for the general public, this script is less known because it is more familiar with the use of Alphabet script as the official script in Indonesia.

The Pegon script has its spelling structure. Spelling is the rule of converting speech into writing (Destiani & Saddhono, 2018). In layman's view, the spelling system found in the Pegon script is considered arbitrary. This is because the way a single word is written can use different

ways. For example, in the script of *Pupujian Gusti Urang Saréréa* 'Our Prophet's History', the word *kacatur* 'told' has three variants: (1) كَچَآتور, (2) كَچَآتور, and (3) كَچَآتور. The *alif* letter as a *huruf saksi* (additional letter) that is interchangeable in use becomes one of the indicators of inconsistencies in the writing system of Pegon script.

Based on the case, it is necessary to hold research on the structure of Sundanese spelling written in Pegon script. The Pegon script is one of the regional scripts in West Java and it is starting to be forgotten by the community. The script needs to be revitalized in accordance with the times. The way to do this is to study Pegon scripts, both from a linguistic and literary point of view. This study process can be developed into further research and produce the Pegon script that is in accordance with the current Sundanese spelling but does not eliminate the characteristics of the script. One of the successes in preserving scripts in West Java is the Standard Sundanese script as a modification of the Old Sundanese script and implemented in Sundanese learning.

The manuscript was chosen as the source of research data titled *Nadhomul Mawalidi wal Mi'raj* 'History of Birth and Mi'raj of the Prophet Muhammad PBUH'. This manuscript was chosen because some of the contents of the text were used as teaching materials for praise in Sundanese language learning in class VIII SMP. People mostly read the text of praise from the results of transliteration with various variants of the lyrics. Therefore, it is necessary to be reintroduced to the public to read the text of praise based on the original manuscript. At the same time, it can increase literacy in regional scripts and deepen religious knowledge. Previous research related to the Pegon script was carried out by Rosyadi et al. in a publication entitled *Pelestarian dan Usaha Pengembangan Aksara Daerah Sunda* 'Preservation and Efforts to Develop Sundanese Scripts' (1997) which contains the forms of the Pegon script found in ancient manuscripts. This research is an application of this research with a study that specifically refers to linguistics, especially phonology.

2. METHOD

The research was conducted using a qualitative approach with a descriptive method of analysis. This method is used to describe the findings around the Pegon script in the text of the manuscript. The findings were analyzed based on general grammar theory and guided by *Palanggeran Éjahan Basa Sunda Édisi Révisi II* 'Sundanese Spelling Guidebook Revised Edition II' (2017). In addition, the transliteration process is based on the literature of *Pelestarian dan Usaha Pengembangan Aksara Daerah Sunda* (1997) and the *Pedoman Ringkas: Transliterasi, Edisi, dan Terjemahan: Sunda Kuna, Buda, Cacaran, dan Pegon*

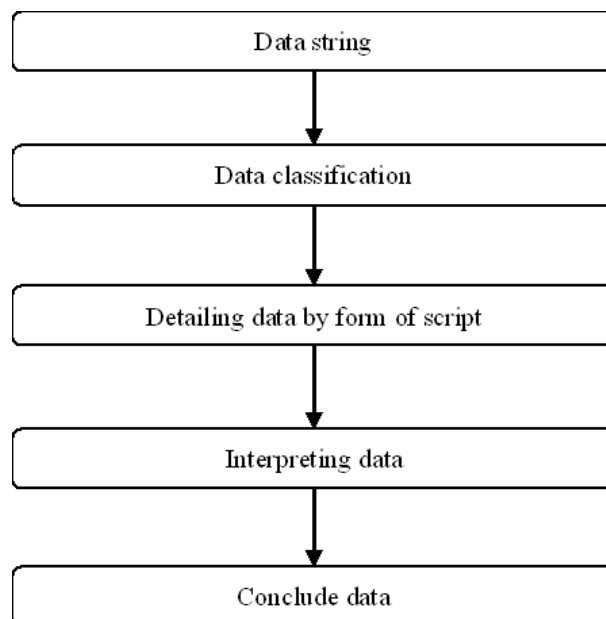


Figure 1 Data Analysis Techniques.

'Quick Guide: Transliteration, Edition, and Translation: Sunda Kuna, Buda, Cacaran, and Pegon' (2012).

The data source used in this study is the *Nadhomul Mawalidi wal Mi'raj* manuscript published by Toko Cairo Tasikmalaya. From the entire text of the manuscript, the data became a sample of the study titled *Nadhomul Mawalidi* 'Prophet's History' because of its complex spelling structure. The research instrument used is a data card to facilitate the classification of data.

Data collection techniques are done through documentation. The documentation process is done by scanning the physical manuscript into digital images. In addition, library study techniques are used to examine the content of manuscripts based on existing spelling theories (see Figure 1).

3. FINDINGS AND DISCUSSION

The Pegon grammar in *Nadhomul Mawalidi wal Mi'raj's* manuscript is classified into five forms: (1) consonant script, (2) vocalization, (3) punctuation; (4) consonant cluster, and (5) vowel sequence.

3.1. Consonant Character

Consonant or *wianjana* is a speech sound whose articulation process gets a hindrance from the state of the vocal cords and the movement of articulated members in the mouth, nose, and throat (Sudaryat, 2016). The consonant characters found in *Nadhomul Mawalidi* text number 7709 with 31 characters. Of the 31 characters found, there are 25 characters whose writing methods can be arranged in the middle and the other 6 characters cannot be written in the middle as shown in Table 1.

Table 1. Pegon characters across all four positions

No.	Character Name	How to Write				Sound	Examples in Manuscript	Read
		Isolated	Initial	Medial	Final			
1	<i>ba'</i>	ب	بـ	بـ	بـ	b	بَغْسَنَا	<i>bangsana</i> 'his people'
2	<i>ta'</i>	ت	تـ	تـ	تـ	t	كُتِي	<i>Gusti</i> 'Lord'
3	<i>tsa'</i>	ث	ثـ	ثـ	ثـ	ts (θ)	عُثْمَانُ	<i>Utsman</i> 'Uthman'
4	<i>jim</i>	ج	جـ	جـ	جـ	j (dʒ)	جَنَاقَ	<i>jenengan</i> 'name'
5	<i>ha'</i>	ح	حـ	حـ	حـ	h (h)	رَحْمَنُ	<i>Rohman</i> 'Most Generous'
6	<i>kho'</i>	خ	خـ	خـ	خـ	kh (k)	أَخِيرُ	<i>akhir (ahir)</i> 'end'
7	<i>ca</i>	چ	چـ	چـ	چـ	c	اِچْرِيُوسَنَا	<i>cari[y]osna</i> 'the story'
8	<i>sa'</i>	س	سـ	سـ	سـ	s	فِسَاَنَ	<i>pisan</i> 'very'
9	<i>sya'</i>	ش	شـ	شـ	شـ	sy (ʃ)	شَيْطَانُ	<i>syaitan (sétan)</i> 'satan'
10	<i>sha</i>	ص	صـ	صـ	صـ	sh (sʰ)	مَصِيرُ	<i>Meshir (Mesir)</i> 'Egypt'
11	<i>dha</i>	ض	ضـ	ضـ	ضـ	dh (dʰ)	كَارِضَانُ	<i>karidhoan (karidoan)</i> 'sincerity'
12	<i>tha</i>	ط	طـ	طـ	طـ	th (tʰ)	بَطِيرُ	<i>bathin (batin)</i> 'inner, immortality'
13	<i>'ain</i>	ع	عـ	عـ	عـ	'a (ʔ)	يَعَهُ	<i>nya'ah (nyaah)</i> 'love'
14	<i>nga</i>	غ	غـ	غـ	غـ	ng (ŋ)	عَدَّهْسَنُ	<i>ngadeuheus-an</i> 'facing'
15	<i>fa'</i>	ف	فـ	فـ	فـ	f/p	نَمِيقِي	<i>nampi</i> 'accept'
16	<i>qof</i>	ق	قـ	قـ	قـ	q	قُرْآنُ	<i>Qur'an</i> 'Koran'
17	<i>kaf</i>	ك	كـ	كـ	كـ	k	كَسَبَتِ	<i>kasebat</i> 'called'
18	<i>ga</i>	گ	گـ	گـ	گـ	g	تَغَايَلُ	<i>tanggal</i> 'date'
19	<i>lam</i>	ل	لـ	لـ	لـ	l	وَتَغَايَلُ	<i>ditinggal</i> 'abandoned'
20	<i>mim</i>	م	مـ	مـ	مـ	m	مَنْهَنَا	<i>manahna</i> 'his heart'
21	<i>nun</i>	ن	نـ	نـ	نـ	n	نَنْدِيَانُ	<i>nandéan</i> 'holding'
22	<i>ha</i>	هـ	هـ	هـ	هـ	h	كَانِيَهَانَ	<i>kaanéhan</i> 'weirdness'
23	<i>hamzah</i>	ء	ءـ	ءـ	ءـ	(Not denoted)	سَوَّرَ	<i>saur</i> 'said'
24	<i>ya'</i>	ي	يـ	يـ	يـ	y	سَعْدِيَهْ	<i>Sa'diyah</i> 'place name'
25	<i>nya</i>	ي	يـ	يـ	يـ	ny (ñ)	يَفْتَانُ	<i>nyipatan</i> 'wearing eyeliner'

Of the entire characters in the table above, there are four modified characters from the original Arabic script. This is useful to symbolize the sound of speech in Indonesian local language that is not accommodated in existing Arabic script (Noordyanto, 2016). The characters are *ca* (چ), *nga* (غ), *ga* (گ), and *nya* (ي). The characters not used in this manuscript are *zho'* (ظ) and

ghoin (غ) because there is no vocabulary that uses the script.

In the middle, there are also 6 characters whose writing cannot be numbered in the middle. If the script is in the middle of a word, the writing is separated from the letters afterward, as shown in Table 2.

Table 2. Pegon characters can only linked in final

No.	Character Name	How to Write				Sound	Examples in Manuscript	Read
		Isolated	Initial	Medial	Final			
1	<i>alif</i>	ا	ا	-	ا	(Not denoted)	إِسْتَرَى	<i>ist[e]ri</i> 'female'
2	<i>dal</i>	د	د	-	د	d	سَادِرِيكْ	<i>sadérék</i> 'brother'
3	<i>dzal</i>	ذ	ذ	-	ذ	dz (ð)	أَذَنْ	<i>adzan</i> (<i>adan</i>) 'azan'
4	<i>ro'</i>	ر	ر	-	ر	r	رَسْرَاسَانْ	<i>rasrasan</i> 'feeling'
5	<i>za'</i>	ز	ز	-	ز	z	زَمَانْ	<i>zaman (jaman)</i> 'epoch'
6	<i>wawu</i>	و	و	-	و	w	وَقْتَوُسْ	<i>waqtos (waktos)</i> 'time'

How to write Pegon consonants has the following rules:

- a. The letters *ya'* *sukun* (يْ) as the vowels /i/ and /é/ are simply written mules without using two dots. The script is called *alif maqsuroh* (ئ). example:

نَبِيْ	<i>Nabi</i> 'prophet'	پَرِيْ	<i>nyeri</i> 'sick'
گِدِيْ	<i>gedé</i> 'big'	دِفَرَكِيْ	<i>diparaké</i> 'widely used'

- b. There are two letters used to represent the sound of the speech /h/. The letter *ha* (ح) is used following Arabic spelling, while the letter *ha* (ه) is used to write the words /h/ in Sundanese. example:

دِيكَلَهْ	<i>ditikah</i> 'married'	صَالِيْحْ	<i>soléh (shalih)</i> 'pious'
هَرِيْتا	<i>harita</i> 'at that time'	دَوُّهْ	<i>dawuh</i> 'commandment'

- c. The letter *hamzah* (ء) cannot be written independently. The letter is written by superimposing on the letter *alif maqsuroh* (ئ). example:

عَاشِيْهْ	<i>Aisyah</i> (<i>Aisah</i>) 'Aisha'	دِسْأُوْرْ	<i>disaur</i> 'called'
نَآئِيْكَنَا	<i>naékna</i> 'rising'	جِيْئِيْنَانْ	<i>jijieunan</i> 'artificial'

This is different from the writing of the *hamzah* letter in *jawi* (Arabic-Malay) script that can be written independently both in front of and in the middle of the word. For example:

ءوْغْ	<i>ong</i> 'ong'	بوءِيْهْ	<i>buih</i> 'foam'
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- d. The self-form of vocals is written using vocalizations that are juxtaposed with the letter *alif* (ا) at the beginning of the word, *hamzah* (ء) in the middle and end of the word, or the letter *ain* (ع) in the middle of the word specifically for the vowel sequences /aa/ and /ii/. example:

أَمِيْنَهْ	<i>Aminah</i> 'Amina'	أَمْعْ	<i>ameng</i> 'play'
كَامُلِيْآَنْ	<i>kamulyaan</i> 'glory'	كَارِيْصَانْ	<i>karidoan</i> 'sincerity'
نِيْآَهْ	<i>Nya</i> ['] <i>ah (nyaah)</i> 'love'		

- e. Letters that are not found in Sundanese speech such as *syin* (ش), *dzal* (ذ), *tho'* (ط), *kho'* (خ), etc. are still used to write the absorption vocabulary of Arabic. Word writing still refers to the original spelling. example:

فَاطِمَهْ	<i>Fathimah</i> (<i>Patimah</i>) 'Fatima'	شَيْطَانْ	<i>Syaithan</i> (<i>sétan</i>) 'satan'
قَاسِمْ	<i>Qasim</i> (<i>Kosim</i>) 'Qasim'	عَرَشْ	'Arasy (<i>aras</i>) 'highest sky'
أَذَنْ	<i>adzan</i> (<i>adan</i>) 'azan'	صَالِيْحْ	<i>Shalih</i> (<i>soléh</i>) 'pious'

One example can be observed in the *syaitan* 'satan'. The spelling of the Latin script is *sétan*, but the Pegon script is still written in the original form. The letters *syin* and *tho'* are retained. Words written according to the original spelling are intended to maintain the purity of the writing. In addition, it can anticipate Arabic phoneme mispronunciations that cause differences in meaning.

Table 3. Vocalization in Pegon script

No.	Character Name	Sign	Sound	Examples in Manuscript	Sound
1	fatha	---	a	بَبَرْ	babar 'born'
		ـا--		رَامَنَّا	ramana 'his father'
2	kasra	---	i	إِسْتَرِيْ	ist[e]ri 'female'
		ـي--		هِيْجْ	hiji 'one'
3	damma	---	u	فُوْطُسْ	pupus 'died'
		ـو--		كُسْتِيْ	Gusti 'Lord'
4	-	ـي--	é (E)	كِنِيْهْ	kénéh 'only'
5	-	ـو--	o	غُوْمُوْغْ	ngomong 'talk'
6	tashdeed	---	e (ə)	بَدَوِيْ	Bedewi 'Bedouin'
7			eu (ö)	غَادَهْسَنْ	ngadeuheus 'facing'
8	sukun	ـْ--	ø (vowel remover)	إِيْمَانْ	iman 'faith'

3.2. Vocalization

Vowels or *swara* characters are speech sounds whose articulation process does not get a hindrance from changes in speech tools. However, the articulation process is still influenced by the movement of the lips and the position of the tongue (Sudaryat, 2016). A distinctive feature found in the Sundanese Pegon script is that there are *harakat* (diacritic) marks to indicate the sound of vowels. *Harakat* marks are rarely found in pegon variants in other regions such as in Malay or Javanese.

The form of vocalization is written only *harakat* characters and some are accompanied by *huruf saksi* or additional letters (Rosyadi, Kusumah, Heryana, & Rusnandar, 1997). Based on Table 3, there are some rules of vocalization writing as below.

- The vowel sound /a/ has two variants of *harakat* marks. The *fatha* sign (---) is used in open syllables both at the beginning, in the middle, and at the end of the word. The sign of *fatha* which is in the letter *alif* (ـا--) is used for the open syllable at the end of the word. example:

عَالَمْ 'alam 'nature'
 پَهْمَا cahya 'light'

كَابِيْهْ kabéh 'all'

أَنْجُنْ نَا Anjeunna 'He'

- The vowel sound /i/ has two variants of *harakat* marks. The *kasra* sign (---) is used in open or closed syllables in the front and the middle of a word. The sign of *kasra* with the letter *ya' sukun* (ـي--) is used for the open syllable at the end of the word. example:

دِيرِيْ diri 'self'

مِسْتِيْ misti 'should'

كِلَاتْ kilat 'flash'

إِنْدُوْغْ indung 'mother'

- Vowel sound /u/ has two variants of *harakat* marks. The *damma* sign (---) is used in open or closed syllables at the beginning of a word. The sign of *damma* with the letter *wawu sukun* (ـو--) is used in open or closed syllables both in the middle of the word and at the end of the word. example:

هُرُوعْ	hurung 'on'
فُطُوسْ	pupus 'died'
مُولِهْ	mulih 'go home'
يَهُودِيْ	Yahudi 'Jews'

- d. The vowel sound /é/ has only one variant of *harakat*, which is a sign of *fatha* with the letter *ya'* *sukun* (-). example:

كِتِيلْ	kétél 'kettle'
كِئِهْ	kénéh 'only'
هَيْرَانْ	héran 'astonishment'
كِغِيْغْ	kénging 'got'

- e. The vowel sounds /e/ and /eu/ have one variant of the same *harakat* mark, the *tashdeed* sign (-). Since there are no differences in the *harakat* marks in the two vowels, in the process of transliteration, researchers need to understand the context of the vowel sound to avoid transliteration errors. example:

بَنَرْ	bener 'right'
تَكَسْ	teges 'real family'
بَتَهْ	betah 'feel at home'
كِنْتُوسْ	gentos 'replace'
تْ	teu 'no'
سَبَهْ	seubeuh 'full'
مَنْعْ	meunang 'get it'
سَعَهْ	seungit 'fragrant'

- f. The vowel sound /o/ has only one variant of the *harakat* mark, which is a sign of *fatha* that is stamped with the letter *wawu* *sukun* (-). example:

جَوُجُوكْ	cocok 'fint'
هُوَيُوعْ	hoyong 'want'

فَوَهَرَا	pohara 'very'
نَوَمَرْ	nomer 'number'

- g. Consonant letters in The Sundanese Pegon script cannot be written without *harakat* marks. If the letter is not accompanied by vowels, it is covered by *sukun* marks (-). The function of *sukun* is generally to mark the absence of a vowel. In addition, this mark is always used on the letters *ya'* found in the vowel sounds /i/ and /é/, or on the *wawu* letters found in the vowel sounds /u/ and /o/. example:

بُولَنْ	bulan 'month'
مَكَّةْ	Mekah 'Mecca'
خَدِيْجَهْ	Khadijah 'Khadija'
لَيْفِيْتْ	lépét 'deflated'
تُومُوتْ	tumut 'obedient'
جَرُوكِيْ	carogé 'husband'
دُومْبَا	domba 'sheep'
سُورْكَا	surga 'paradise'

If a closed syllable causes the possibility of twice writing *sukun* marks, then the *sukun* mark is written only once in one of the letters. Based on the above rules, it can be concluded how to write vocalizations based on the distribution of vocals in the word as shows in Table 4.

3.3. Punctuation

Punctuation is a symbol used in the spelling system to add meaning to the content of the text (Nurmawati, Barsandji, & Muhsin, 2014). In *Nadhomul Mawalidi wal Mi'raj* generally, there are no specific punctuation marks because the text is a poem written in two strands. However, there is a symbol, the number 2 *Hija'iyah* (2), which is used to denote the reduplication of a word. example:

هِيْجْ ٢	hiji-hiji 'one-on-one'
فِيْرَاغْ ٢	pirang-pirang 'varies'
اَنْكَاةْ ٢	angkat-angkatan 'travelling'

Table 4. Vocal distribution in words

Vocal Sounds	Examples of Using Vocalizations in Words					
	Initial		Medion		Final	
	Pegon	Alphabet	Pegon	Alphabet	Pegon	Alphabet
/a/	أَفْرِيلْ	April 'April'	فَنَنْغَنَ	panangan 'hand'	رَامَا	rama 'father'
/i/	إِيكُنْ	i[y]ang 'go'	مَلَايِكَةُ	Malaikat 'Angel'	دُيْ	deui 'again'
/u/	مُولِيْهْ	mulih 'go home'	يَهُودِيْ	Yahudi 'Jews'	تُومُوتْ	tumut 'obedient'
/é/	كِتِيلْ	kétél 'kettle'	چَفِيْتَهْ	capétang 'fluent'	لِيْضِيْتْ	lépét 'deflate'
/e/	بَنَرْ	bener 'right'	فَمَكَةُ	pameget 'male'	كَجَڭجَڭ	kangjeng 'lord'
/eu/	مَنْعْ	meunang 'get'	أَنْجُنْ نَا	anjeunna 'he'	هَنْتْ	hanteu 'no'
/o/	فُومَا	poma 'watch out'	لُولُوبَنَا	lolobana 'mostly'	چُوجُوكْ	cocok 'fit'

This symbol is found in many old texts, particularly those written before the Indonesian spelling revolution of 1972 (Krishandini, 2015).

3.4. Consonant Cluster

In Both Indonesian and regional languages, the term cluster or consonant cluster is known. A consonant cluster is a combination of two or more phonemes in a syllable (Setyadi, 2019). For example, in Sundanese, consonant clusters can be found in many vocabularies such as /bl/ on *jublek* 'dimples', /gl/ on *jengglong* 'a kind of kenong', /pr/ on *mangprang* 'brave', and so on. The Pegon system of writing is derived from Arabic letters. This system does not accommodate the writing of consonant clusters. Therefore, if in one syllable there are two or more consonant letters, then the first consonant phoneme is marked with *tashdeed* or vowel /e/. This resulted in the formation of two syllables, which in some cases remained read one syllable. example:

فِرِهَاتِيْنْ *p[er]ihatin* read *prihatin* 'concerned'

إِسْتِرِيْ *ist[e]ri* read *istri* 'female'

فَرَا *p[er]a* read *pra* 'more than one person'

3.5. Vowel Sequence

In Sundanese, the term diphthong is not known. However, the two vowels in Sundanese can still coexist in two different syllables (Sudaryat, Prawirasumantri, & Yudibrata, 2007). How to write a vowel sequence in the Sundanese Pegon script on the second vowel sound can use the letters: (1) *alif* (ا) for the vowel sequences /aeu/ and /oa/; (2) *hamzah* (ا) for the vowel sequences /aé/, /ai/, /au/, /eui/, /ieu/, and /uu/; or (3) *ain* (ع) for the /aa/ and /ii/ vowel sequences. In addition to the use of these three letters, there is also the use of semivocal *wawu* (و) for the

vowel sequences /u[w]a/ or the letter *ya* (ي) for the vowel sequences /é[y]a/, /i[y]o/, and /i[y]a/. More details can be seen in table 5.

Table 5. Vowel sequences in Pegon script

No.	Vowel Sequences	Examples in Manuscript	Sounds
1	aa	نَاحَةُ	<i>nya[']ahna</i> 'his love'
2	aé	سَائِيْ	<i>saé</i> 'good'
3	aeu	سَاأَسِنَا	<i>saeusina</i> 'all'
4	ai	لَايِنْ	<i>lain</i> 'no'
5	ao	وَاوُسْ	<i>waos</i> 'tooth'
6	au	دَاوُونَنَا	<i>daunna</i> 'leaves'
7	éa	سَرِيرِيْجَا	<i>saréré[y]a</i> 'us'
8	eui	دُيْ	<i>deui</i> 'again'
9	ia	بِيلِيَانْ	<i>beuli[y]an</i> 'buy'
10	ieu	إِيْ	<i>ieu</i> 'this'
11	ii	دِيْبَادَهَنْ	<i>diibadahan</i> 'worshipped'
12	io	كَچَارِيُوسْ	<i>kacari[y]os</i> 'once upon a time'
13	oa	مَوَالْ	<i>moal</i> 'will not'
14	ua	اَكُوَانْ	<i>aku[w]an</i> 'care'
15	uu	جُوُوْهْ	<i>juuh</i> 'heavy'

4. CONCLUSION

The Pegon script in *Nadhomul Mawalidi wal Mi'raj's* script is relatively neat and the structure of the writing system is still guided by the *Hija'iyah* lettering system. A characteristic of the Sundanese Pegon script written in this manuscript is modified letters to write the sound of Sundanese speech and vocalization.

The number of characters used in this manuscript is 31: 25 characters can be written in numbers in the middle and 6 characters cannot be written in numbers in the middle. Based on the source of the script, 27 characters are the adaptation of the original *Hija'iyah* letters, while the other 4 characters are modified to accommodate the sound of speech in Sundanese. The rules of writing consonant letters include the use of *hamzah* letters; writing the letter *ya' sukun*; the difference between the letters *ha* (ح) and *ha* (ه); the use of vowel supporting letters i.e., *alif*, *hamzah*, and *'ain*; and the writing of vocabulary from Arabic.

In The Sundanese Pegon script there are 8 forms of vocalization classified as follows: (1) vocalizations that have two variants: /a/, /i/, and /u/; (2) vocalizations that have one variant: /é/ and /o/; (3) *tashdeed* marks for two vocalizations, namely /e/ and /eu/; and (4) *sukun* marks to eliminate vowel sounds.

The punctuation mark found is the number 2 *Hija'iyah* which is used in the rewriting of pure duplication. This symbol is found in many texts long before the spelling revolution of 1972.

Consonant clusters in a syllable cannot be written in Pegon script. Therefore, the writing is given a vocalization insert /e/ on the first consonant letter. The vowel sequences are written using certain letters in the second syllable: *alif*, *hamzah*, *'ain*, *wawu*, and *ya'*.

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