

The Significance of Holistic Spirituality in Sunan Kalijaga's *Kidung Rumekso Ing Wengi*

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ABSTRACT

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This research aims to explain the holistic spirituality of Kidung Rumekso ing Wengi by Sunan Kalijaga. In addition to being used in various situations to pray, the song needs to be studied for the sake of cultural preservation, historical understanding, literary wealth, identity, and local pride. This study is qualitative. The data used in this study consisted of documents and interviews. Data was collected through interviews and document analysis. The data validation technique uses triangulation of theory and method, while the data analysis technique uses Miles and Hubermann's interactive model and Roland Barthes' markers. Based on interviews with sources and literature studies, Kidung Rumeksa ing Wengi is a counter-acceptance mantra taught by Sunan Kalijaga to his followers. Until now, there are still people who have developed hymns and the practice of hymns as a medium of prayer by paying attention to aspects of tolerance. There are various values, such as the ethics of vigilance, returning to Allah, the ethics of prayer, and self-control.

Keywords: *song, holistic spirituality, significance*

INTRODUCTION

Indonesian cultures provide color, diversity, and wealth to the nation. One culture that has a separate color from the treasures of oral literature is Javanese culture. One of the oral literatures is a song in Javanese terms or a more sacred term called *kidung*, which has certain local wisdom. Songs are the result of culture formed through behavior, stories, and performances in which they contain noble moral values (Putra, 2015:1). In addition to oral literature in the form of songs, there is also oral literature related to Islamic teachings. The oral literature of Balada Jawa contains Islamic teachings along with their strengths and characteristics, namely the characteristics of the prophet. Good literature comes from history and philosophy (Taum, 2011).

Kidung Rumekso ing Wengi was made to be sung with *Pupuh Dhandhanggula* (Javanese song). The song is intended to be a form of prayer sung at night. Nighttime is used

to reach a silent, sacred, and mystical level, which leads to contemplation and self-reflection. The prayer request delivered through the *kidung* illustrates that there was a role model for the spread of religion, especially Islam in the past. This is reinforced by research conducted by Aryanto (2021) that the *kidung* encourages humans to always get closer to God Almighty to avoid curses and disasters.

Kidung Rumekso ing Wengi in which several prophets (who have not embraced Islam because they were present before the Prophet Muhammad PBUH) are mentioned complete with their supernatural powers. Democratic attitudes and tolerance taught through the hymn must be explored further to determine holistic religious values. In the tradition of chanting, the values of Islamic teachings are carried out through language easily understood by speakers. The hymn is a form of prayer to God Almighty, and *Kidung Rumekso ing Wengi* is a sacred poem of praise in poetic form often referred to as a mantra. Usually, the *kidung* is accompanied by a gamelan during the chanting process. However, it is not uncommon for this *kidung* to be used in private rituals at night without gamelan accompaniment.

Songs that contain high teaching values must be created, preserved, and rewritten (Saroni, 2020). Sunan Kalijaga created songs with high teaching values. In his creation, he saw the situation at that time that there needed to be the same perception of worshiping the Almighty. At that time, people could not be forced to embrace Islam according to their pure faith in Arabic. Sunan Kalijaga conducted cultural acculturation to facilitate mediation between what the Javanese wanted and the teachings of Islam and the truth of life. According to Fallah and Sumaryanto (2023) the songs created by Sunan Kalijaga contain many Javanese aesthetic symbols. The song can evoke magical power when accompanied by mystical practices (Basuki, 2020).

The Javanese people, who at that time still practiced animism and dynamism, embracing Hindu-Buddhist teachings, were seen by Sunan Kalijaga as an opportunity to introduce Islamic teachings without leaving their "*jaja*". The song was titled *Kidung Rumekso ing Wengi* and contains detailed philosophical-theological teachings. The song is a Javanese way of praying at that time for forgiveness and protection from Allah Swt. in the high Javanese language and involves miracles given by Allah to the Apostles, Prophets, and their companions. In this case, Sunan Kalijaga not only composed a *kidung* for prayer but also provided complete knowledge with privileges to mankind, especially to the (new) adherents of Islam.

Sunan Kalijaga believed that by using a language that is easily understood by the people singing the song, the values of Islam, the love of Islam, and also the sense of praying

to Allah become solemn. This would certainly motivate Muslims to learn more about Islam as a *rahmatan lil 'alamin*. However, it turns out that the teachings of this *kidung* are still practiced by some people, especially Javanese people, who understand the concept of *kidung*. In wedding ceremonies, circumcisions, and rituals, this *kidung* is still commonly sung by *Kiyayi*, who adheres to *Kejawen* Islamic teachings. The sacredness of local traditional songs illustrates the harmony of nature and culture (Mardianto et al., 2022). This cultural product, in the form of a *kidung*, requires an analytical knife related to culture. Looking at this from the point of view of literary anthropology can provide an overview of cultured human work that exists in real life and is practiced by some people.

Tracing Koentjaraningrat's concept of the seven elements of culture, this *kidung* can be grouped into religious systems and religious ceremonies, art, knowledge systems, and language. Aside from being a cultural product, literature also discusses deeply cultured humans, which is the imaginative realm of the writer. Sunan Kalijaga's teachings proved to make people switch from old teachings to the teachings of Islam (Nasif & Wilujeng, 2018). Thus, anthropology and literature have a close relationship (Khotimah, 2016). Another explanation given by (Muqtafi 2015) is that literary anthropology is one of several methods of analyzing and understanding literary works in relation to culture.

This is also reinforced by the explanation (Djirong, 2014) that literary anthropology (considered) is a literary study or theory that examines the ties between literature and culture, especially to pay attention to how literature is used daily as a tool in socializing actions. Endraswara (in Muqtafi, 2015) also states that literary anthropology is included in the archetypal approach, which is the study of literary works that emphasize the cultural heritage of the past. Cultural heritage is reflected in both classic and modern literary works. Sunan Kalijaga's own work as a propagator of Islam presents an acculturation of teachings to reach a consensus in carrying out sharia religious law into an interesting way. Sunan Kalijaga offered moral commitment in the form of certain social utilities to gain integrity and lead to the acceptance of Islamic teachings without any accompanying socio-cultural conflicts. This cultural acculturation was carried out through propaganda with cultural media so that it could be accepted by all parties (Al-Amri & Haramain, 2020).

Holistic spirituality in *Kidung Rumekso ing Wengi* needs to be explored in the context of globalization. This is because the sacredness of *kidung* can now only be found at certain times, such as at weddings and traditional ceremonies (Mahardika, 2023). The younger generation is expected to be able to channel knowledge in the *kidung* community, which has noble values both linguistically and in the implementation of life values.

MATERIALS AND METHOD

This research was based on qualitative methods, with data and descriptions using words. The description of the object of research is seen in the phenomena that occur in society. Content analysis of ballad texts and interviews with various parties were conducted to collect data in this study. This research was based on qualitative methods, with data and descriptions using words. The description of the object of research is seen in the phenomena that occur in society. Content analysis of ballad texts and interviews with various parties were conducted during the data collection process in this study. In qualitative research, the researcher is the key instrument, but tries to maintain objectivity and minimize interpretation bias by applying data analysis from hermeneutic theory. These data were grouped into three types based on the results of the content analysis of the text *kidung* rumeksa ing wengi, interview recordings, and interview transcripts. The qualitative approach was chosen because the object of the research is clearer if it is explained using words, sentences, and discourse according to its meaning.

The object of this research is the text of *Kidung Rumekso Ing Wengi* by Sunan Kalijaga and the results of interviews with Ballad experts. Data collection techniques included literature studies, listening and note-taking, and interviews with *kidung* singers, religious scholars, and literature scholars. interviews with chanters, religious experts, and experts from literature. Data validation techniques used were data triangulation and theoretical triangulation. The results were then reviewed by informants in the form of data objectivity. The data analysis technique used semiotic reading. The theories and methods of triangulation were used in the research validation process. The theories used for triangulation include those of oral literature, ballads, literary anthropology, and semiology. The data analysis technique used in this research is Roland Barthes's semiotic model with a signifier and signified scheme.

Nathaniel dan Sannie (2000) stated that the concept or theory proposed by Roland Barthes contains the idea of regularity signification consisting of myth, denotation, and connotation. Although the connotation is the original nature of the sign, in carrying out its function, the reader's activeness is required. Furthermore, Roland Barthes clearly explained the second level of the meaning system. This level is built on pre-existing meanings or systems. For example, the second level of meaning is evident in literary texts built from the first level of language. The following is a schematic drawing of Roland Barthes' myth system.

Figure 1. Roland Barthes's Myth Scheme

1. <i>Signifier</i> 2. Signified		<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto;">linguistics</div>
<i>1. Denotative sign</i>		
<i>1.</i> CONOTATIVE	II. CONOTATIVE SIGNS	
III. SIGNS _		

RESULTS & DISCUSSION

Cultural diversity in communities that preserve oral traditions is closely related to oral literature (Badrih, 2018). Oral literature is one of several parts of culture that illustrates society, with its ability and intelligence in maintaining customs, beliefs, and language. Oral literature emerges in the traditions of people who maintain and preserve various aspects of life (Badrih, 2018). Folklore, ceremonies, rhymes, folk dances, mantras, and folk songs (*kèjhung*) are examples of oral literature that still exist today. Oral literature in the explanation (Anton, 2015) is a cultural wealth, especially literature, and becomes a form of literary appreciation because oral literature has instructed community members towards appreciation and the process of understanding ideas on the basis of practices that have become a centuries-old tradition. Daud and Luji (2022) explain that the basic structure of an oral story consists of an opening, body, and closing. In addition, the number of stanzas and lines is considered, with each stanza beginning with an introduction and ending with a meaningful connection. In addition, the Javanese insight that still thrives in the culture that exists in Java through the arts is also considered (Milah and Abdillah, 2023).

The oral literature of *Kidung Rumekso ing Wengi* was used by Sunan Kalijaga as a medium of *da'wah* (preaching). Sunan Kalijaga's *da'wah* was accepted by the congregation without major wars like those that occurred in European and African countries (Yanto & Sulistyani, 2023). Thus, the figure of Sunan Kalijaga as a statesman, cultural figure, and preacher (*wali*) is unquestionable in Indonesian historical literacy. In relation to this, the *da'wah* carried out by Sunan Kalijaga as one of the Walisongo was still around the realm of theology of monotheism (Yazid & Atikurrahman, 2023).

Oral literature includes folk literary expressions in culture that are spread by word-of-mouth. Oral literature is instrumental and influential in the process of introducing culture because it is included in the identity of an ethnic group. In addition, oral literature also has a function as a strengthener of the sense of Indonesianness, in this dimension, Indonesian oral literature, includes its parts in the form of cultural glory (Verlinda, 2020). The study of oral literature is approached

with literary anthropology because it can show aesthetic aspects, the affinity of the discourse analysis model, and the reciprocal relationship between literary works and cultural values at the time it was delivered by Apriyani (2021). The cultural values obtained from *Kidung Rumekso ing Wengi* at the time of Sunan Kalijaga include the system, religion/belief, and art at that time. This is in accordance with two points from Sudikan's explanation (in Hidayah, 2018) that anthropological aspects in the literature include knowledge systems, customs, life tool systems and technology, kinship systems, arts, livelihoods, belief systems, and religion. Based on the understanding conveyed by Koentjaraningrat (Maulidiah et al., 2018), it contains three forms of culture: (1) cultural form as a complex of ideas, ideas, norms, rules, values, etc.; (2) cultural form as a complex of patterned activities and actions of humans in society; and (3) cultural form as an object of man-made objects.

In this case, *Kidung Rumekso ing Wengi* is interpreted as a form of culture that contains ideas and values of human work in the form of Javanese ways of praying when it. *Kidung* is interpreted as a poem in Javanese or a work of folk literature that is a romantic tale of solace. It is in the form of a song, so that it can be sung (Rosidi, 2011). Furthermore, Ahmad Chodjim (2003) says that *Kidung Rumekso ing Wengi* is a prayer that the person who reads it must understand its meaning and understand what is said accompanied by high confidence that the prayer will be answered by the Highest. "Furthermore (Daud & Luji, 2022) explains that prayer songs symbolize the acknowledgement that God is in charge of the universe, human error, and watches over people through every season of life." In line with this opinion, Anshari (2024) explained that by utilizing music as a means to achieve spiritual attainment, one can gain a greater depth of experience and experience meaningful transformation in their spiritual journey. Local songs can also be used to socialize the concept of local wisdom values through academic and community education (Irmawati, 2020).

Thus, Sunan Kalijaga offered prayers for the Javanese people to seek protection from the Creator. The song consisted of nine pragmatic stanzas accompanied by functions and behaviors. The first part consists of five stanzas that can be practiced at night, and the second and fourth contain mandatory behavioral instructions that indicate the efficacy or procedures that can be performed for the person reciting the first part of the *kidung*. This *kidung*, which is a mantra, is also known as *Kidung Wedha* and was written by Sunan Kalijaga. This is because mantras are believed to bring magical/supernatural powers to use for healing and protection (Chodjim in Sidiq, 2018). *Kidung Rumekso ing Wengi* contains detailed philosophical theological teachings. Sunan Kalijaga's *Kidung Rumekso ing Wengi* is sung with *Pupuh Dhandhanggula*. According to Clifford

Geertz (2013), the *Dhandhanggula* form requires 10 lines; the first line must contain 10 syllables and have a final vowel or final syllable, and the second line must have 10 syllables and end with a sound. Widodo (2012) states that this song is also called *Kidung Mantrawedha* and is still often sung by Javanese people. The *mantrawedha* song consisted of nine stanzas with a total of 90 lines. The mantra most widely known by the Javanese people is stanza 1, which contains a request for protection at night from all dangers and calamities.

This song is also called *sarira ayu*, sung at 12 o'clock or 1 o'clock, according to interviews conducted with the singers, one of whom is Ki Purbo, who still carries out this cultural heritage; when it is chanted, it is witnessed by angels and angels of the prophets who have united in each human being. *Kidung Sarira Ayu* is a type of *macapat* song that contains mantras to ward off evil. However, for every person, the main thing in prayer is believing. Sidiq (2008) stated that this song is believed to carry magical powers useful for protection and healing. The positive energy that can be absorbed by the Javanese version of the counter-conversion prayer, created by Sunan Kalijaga, relates to the listener, asking for something that is a necessity to understand what is being asked. Names and friends are called Sunan Kalijaga, with their respective qualifications.

Although this hymn was previously used to pray by singing, its meaning is profound and worth studying. As a cultural heritage, the study of the meaning of *kidung* produces an understanding of moral teachings and the concept of wholeness in religious attitudes by imitating the prophets, apostles, and their companions for human survival today. The culture that learners want to learn and their backgrounds, who also understand the teachings of Islam, understand the history of Islam. The following is a discussion of *Kidung Rumekso ing Wengi* (songs made at night): As a mantra chanted at night, it has magical and suggestive powers. Understanding the *kidung* can be applied as a concept for introspection, self-correction, reflection, and contemplation at night.

This song can also be linked to the intertextuality of Surah Al Falaq verses 1—5 which means: Say: "I seek refuge in Allah who controls the dawn (dawn). the knot (rope), and from the evil of the envious when he is envious." (The one who makes strong is safe and free from all diseases, Freed from all calamities, Jinn and devils do not even want to, All kinds of magic do not dare, Especially evil deeds, Magic is dispelled, Fire becomes water, Thieves stay away from me, All dangers will vanish, All diseases return to their original place, All pests flee with expressions of love, All weapons fail, Like cotton falling on iron, All poisons become tasteless, Beasts become tame, Magic trees, Haunted lands, Hedgehog holes, People's caves, Sloping lands, And peacock nests, Enclosures of all rhinos)Far from all dangers of disease, something everyone in that part of the world wants. All kinds of magic can be dispelled, and fire is a symbol of anger turning into

water, which is a symbol of flexibility, can turn into other forms such as steam and ice without losing its substance, can move anywhere, is a symbol of strength, can break even hard rock with a drop, always moving dynamically, and never afraid of anything. Sloping land symbolizes mountains and the danger of landslides, while haunted land symbolizes earthquakes.

Hedgehogs, peacocks, and rhinos are interpreted as predatory animals and destroyers of vegetation; caves, in this case, are understood as hiding places for people with bad intentions. As a way for people to weaken all dangers with love for God's fellow creatures, wild animals become tame with compassion. In a real context, the magical tree can also be interpreted as a manifestation of living things that actually need each other with humans. In this case, it can actually be interpreted that humans pay attention to balance, including the balance of ecosystems and habitats of other creatures. Not indulging in greed, realizing that he is not the only creation of God. Maintaining the survival of other living organisms (e.g., plants and animals) can eliminate pests and diseases. (Though the rocks and seas dry up, In the end all are safe, For his body is safe surrounded by angels, Who are guarded by angels, And all the apostles, In God's protection) Drying up the rocks and seas is interpreted as a prolonged drought. The manifestation of goodness comes from the supernatural and is based on trust.

When Prophet Joseph was eaten by a tiger and his brother, he did not believe it, while Prophet David did have a beautiful voice that influenced spells, which had suggestive power, and from this learn not to speak badly. (Prophet Ibrahim as my life) The birth of the Prophet Ibrahim caused the idols and buildings of Namrud's kingdom to collapse suddenly, even when the king's crown fell instantly. Prophet Ibrahim received a miracle that his body could not be burned even though it had been repeatedly.

He could also draw honey from his fingers and bring the dead back to life. Prophet Ibrahim could extract suus from his thumb and turn sand into food. Kaaba was built by him for the first time. He patiently obeyed Allah's command to slaughter his son (Ishmael) and then replaced the lamb part with Allah's permission to appear in the history of the Muslim holiday, namely Eid al-Adha. Prophet Ibrahim had a high spirit of life and proselytization, as well as a deep vitality of seeking truth. (Prophet Sulaiman being my supernatural power) The richest prophet of all time who was known to be able to talk to animals and conquer the wind. He is also known to be able to subdue animals, humans, jinns, and wind. He could also move the throne of Queen Balqis. (Prophet Joseph became like me) The handsome prophet who melted Zulaikha was later slandered for raping her. Based on this, it can be inferred that beauty is also a disaster for a person. He is also a qualified dream interpreter. The things that can be exemplified by Prophet Yusuf are his

forgiving nature, enthusiasm for seeking knowledge, and spreading endless kindness. (Prophet Idris became my hair) Hair serves to protect the brain, in this case symbolizing the expertise that comes from the brain or thinking. Idris was a technician, the first scientist with the knowledge that protects our lives. He had the miracle of being the first prophet to know how to read and write, was a smart and knowledge-seeking person, and was the first human to make clothes (Ali is my skin, Abu Bakr is my blood and Umar is my flesh, while Usman is my bone) The four caliphs absorbed the religious ethos of their diversity to form a body to support a healthy spirit. The composition of the human body consists of skin, flesh, bones, and blood. Without these four, humans would not be able to live, and the construction of the goodness of each caliph must be pursued to realize a holistic framework of life. Ash Bakar As Shidiq was the first to embrace Islam and donated all his wealth for the propagation of the prophet Muhammad. Umar Bin Khattab was the first to openly embrace Islam, was appointed judge, took the initiative to compile the Qur'anic musaf, was Amirul Mukminin, appointed advisor to Abu Bakr, started the Islamic calendar, and introduced the baitul maal. Ustman bin Affan, who was known to be humble and honest, was a generous treasurer. His services included the establishment of sea power and the expansion of the Grand and Aqsa mosques. Ali bin Abi Talib is a simple personality who has demonstrated his intelligence derived from the Quran. (My marrow is Fatimah, and Siti Aminah is my bodily strength) The very noble Fatimah was the life support or power while Siti Aminah was physically the birth support of Muhammad saw. (Later Prophet Job is in my intestines) Prophet Job is a resilient human being with trials in the form of extraordinary illness (leprosy and leprosy) and the calamity of being very rich to very poor. (Noah in my heart, Jonah in my muscles) The prophet who preached for 900 years and did not give up, was given the miracle of the ark and was safe from the catastrophe of the flood. Prophet Jonah had the incredible strength to survive in the belly of the fish, the strength of the physical manifestation of muscles. (My eyes are Prophet Muhammad; my face is Apostle) Muhammad is an end-time prophet who understands what is right and wrong and serves as a guide to mankind. The concepts of Muhammad as a prophet and Muhammad as an apostle are different. As an Apostle he was, on a higher level than humans, able to communicate directly with God and everything came from within under the protection of Adam and Eve. (So complete are all apostles, Who become one body) In the end when humans can absorb and imitate nature then the characteristics that have been described become the ultimate human physically and mentally.

This song can be applied by first interpreting it in Indonesia. It is very interesting to see foreigners who are interested in Javanese culture and songs as a legacy of their ancestors and

become their tourist destinations. This supports the research conducted by Rahmawati et al. (2013) who found that Javanese culture is the largest tourist and student attraction in Yogyakarta.

The values contained in these songs can be learned by students and can be related to their home countries: ethics for prayer. Praying should be performed at night, asking God to avoid physical dangers, disturbances, and disasters. Protection starts with spreading compassion to fellow creatures of God and paying attention to the harmony of life. From there, interference from animals, humans, and animals can be avoided, and destructive magical powers can be overcome in the form of witchcraft, witchcraft, demons, and *teluh*. Beware of ethics In Islamic teachings, there is an ideology called *Ahlussuy wal Jama'ah*, which is a procedure for praying to God through the intercession of saints, close, and so-called lovers of God. The song teaches that to reach the light or *nur* must be *wasilah* to the prophets and companions by mentioning the privileges and the power of effort possessed by the prophets and apostles even though they have died in the world, the power bestowed by God will not be destroyed. God determined the power of *Jru* for his people.

The concept of self-control, restraint of desire not to harm others, including restraint against lust (*riyadhah*), the method is to reduce drinking, eating, and sleeping. A human being with a clean heart will be close to the light, the light of God, so that his life is spared from the calamities of calamities and curses and wishes will be easily granted, which is also in accordance with the concept that the cause of prayers difficult to be granted is the number of sins that are still borne by prayer. This restraint is intended so that humans do not damage other humans, animals, or plants.

Other living creatures of God also have the right to live together in an ecosystem to form harmony. From God will return to God *Hablum minallah* or maintain a relationship with God, or the Javanese concept believes *Sangkan paraning dumadi*, in which God is defined as the origin and purpose of all the creation of the universe (Hariwijaya, 2004). This concept also inspires that man is only limited to *mampir ke Ngombe*; everything in the world will be left behind, only himself, and his deeds. Humans should not be greedy, think of themselves, or desperately pursue the world, even forgetting the essence of human creation alone. This also implies that man should not selfishly destroy nature, because in fact he only stops on the way; when people stop by, he only takes as much as is needed on the way. Not to take everything because by analogy, he would not be strong enough to carry that burden. The things taken up in this world must be connected to come to the god of light. Not even burdensome, burdensome, until he is lulled by the beauty of this temporary world.

CONCLUSION

Based on the explanation above, it can be concluded that *Kidung Rumekso ing Wengi* consists of 10 stanzas, one to six of which are sung or chanted, while stanzas 7 to 10 function as rituals or internal implementation instructions. *Kidung Rumekso ing Wengi* by Sunan Kalijaga is sung with *Pupuh Dhandhanggula*. This song is also called Sarira Ayu, sung at 12 or 1 o'clock, according to interviews conducted with ballad singers, one of whom is Ki Purbo, who still performs this cultural heritage; when it is chanted, it will be witnessed by angels of the prophets who unite in every human being. Understanding the kidney can be applied as a concept for introspection, self-correction, and contemplation at night.

This song can also be linked to the intertextuality of Surah Al Falaq verses 1-5. The Prophet Isa was Ruhullah, who was born without a father to Maryam. In QS as-Shaf/61:4 Prophet, Isa was given a revelation to announce the coming of a messenger named Ahmad/prophet Muhammad who would one day complete the teachings of Allah. The song describes the greatness and miracles that God gave to his prophets and messengers. Ultimately, when humans can absorb and imitate the qualities that have been described, they become the main human beings physically and mentally. Based on the results of interviews with ballad performers and figures of historians and humanists, as well as the analysis of the results of the meaning of the ballad obtained, the 7th stanza is the practice of *kidung*. The 7th to 10th stanzas (four stanzas) contained procedures for performing mandatory practices before practicing hymns. In essence, *Kidung Rumekso ing Wengi* represents the community's concern for the local wisdom. The people who sing this *kidung* based on information consist of approximately 11 people who are divided into Islamic, Hinduistic, and Javanese Christian beliefs. They both believe that, in addition to using only religious customs, such as Islamic readings, *al barjan*, and *yasin tahlil*, this *kidung* can be sung together with the intention of expelling all kinds of diseases.

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