

## **Memoir of *Kidung Rumekso Ing Wengi* in the Frame of Symbolism**

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### **Abstract**

*Da'wah method in teaching Islamic values can at least occur using two approaches, namely Islamization of Javanese culture and Javanize Islam. The walisongo in carrying out his da'wah using the approach to the Javanize Islam, no exception Sunan Kalijaga. In carrying out his da'wah duties, Sunan Kalijaga always uses local culture as a media da'wah. Many cultural-based works were triggered by Sunan Kalijaga, one of which was Kidung Rumekso Ing Wengi. This is a poem with the theme of the teachings of Islam using Javanese. Using a qualitative research method can be obtained by several conclusions. Some of the results of the study are that the song is a means of teaching to the community to always remember God. In addition, the song has two core da'wah messages. The first is to teach to be sure of God and secondly teaches to be able to establish a good relationship with each other. And the third result is that the appointment included in the song is the hope of being a figure in the song in accordance with the special thing on the character.*

**Keywords:** *Sunan Kalijaga; Kidung Rumekso Ing Wengi; the Symbolical Meaning*

### **Abstrak**

Metode dakwah dalam menyebarkan nilai-nilai Islam pada umumnya menggunakan dua pendekatan, yaitu Islamisasi kebudayaan Jawa dan Javanisasi Islam. Para Walisongo dalam melakukan dakwahnya menggunakan pendekatan Javanisasi Islam, termasuk Sunan Kalijaga. Dalam menjalankan tugas dakwahnya Sunan Kalijaga selalu menggunakan kebudayaan lokal sebagai media dakwahnya. Salah satu karya yang dicetuskan oleh Sunan Kalijaga adalah Kidung Rumekso Ing Wengi. Kidung tersebut berbentuk sebuah syair bahasa Jawa yang bertemakan Islam. Dengan menggunakan metode penelitian kualitatif menemukan bahwa kidung tersebut merupakan sarana pengajaran kepada masyarakat agar selalu mengingat Allah. Kidung tersebut memiliki dua inti pesan dakwah yaitu tentang keimanan kepada Allah dan menjalin hubungan baik dengan manusia. Sedangkan penokohan dalam kidung tersebut menjadi simbol keteladanan.

**Kata Kunci:** Sunan Kalijaga; Kidung Rumekso Ing Wengi; Makna Simbolik

## INTRODUCTION

Islam is a religion based on Al Qur'an and hadith. All the rules for the ummahs' life lay down in these two sources. However, a classic question on how the *ulama* teaches the core value of Islam in a society that has a diversity of cultures and rooted beliefs. Can Islamic teachings be integrated or collaborated with the local culture of a society – in this case, Javanese culture? To answer this question, usually the *wali* carried out their da'wah using two main substantial approaches.

The first main approach deals with the Islamization of Javanese culture. This approach seeks to structure Javanese culture for having Islamic feature.<sup>1</sup> It is characterized by the use of Islamic terms as a cultural style. In addition, Islamic rules is also used in this approach as a solution to various problems of local life.

The second main approach is *Jawanize Islam*. This approach tries to integrate Islamic values by incorporating Islamic religious values into Javanese culture. By implementing this approach, Islamic values can be manifested into Javanese culture. Although the Islamic values are brought into the local culture, the culture still uses Javanese terms. This is why this approach is well-known as *Jawanize Islam* or *Kejawen Islam*.<sup>2</sup>

The process of Islamization that took place in Javanese society and its culture had a considerable influence on the sustainability of Javanese beliefs. There was a change in the belief paradigm from Hindu-Buddhist beliefs to Javanese beliefs characterized by Islam. However, it must be recognized that the thought paradigm changing process did not occur as a whole life of Javanese community. In fact, there are still elements of Hindu-Buddhist teachings remaining attached and maintained. A rigid Fiqh-style da'wah model could not overcome the problems. Thus, a softer da'wah approach is needed, and the role of Sufism is crucial to changing the community's paradigm.

In addition to the two approaches described above, there are also other Islamic approaches when doing da'wah. Those are the non-compromise approach and the compromise approach. The former is an approach characterized by maintaining the purity of Islam. This approach muzzle local cultures that are not in line with Islam teachings. This approach, of course, is a rigid da'wah approach. The latter is the compromise approach. This approach

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<sup>1</sup> Imam Subqi, Sutrisno, and Reza Ahmadiansah, *Islam Dan Budaya Jawa* (Solo: Taujih, 2018).

<sup>2</sup> Syamsul Bakri, "Islam Kejawen: Agama Dalam Kesenjangan Kultur Lokal," *Repository IAIN Surakarta* (Surakarta, February 24, 2006), <http://eprints.iain-surakarta.ac.id/id/eprint/1738>.

actually seeks peace with local cultures in carrying out da'wah. This approach does not sacrifice one of the religions with the local culture.<sup>3</sup>

When the local culture in a society is considered not deviating according to the Islamic teachings' values, the culture does not need to be suppressed. This method was carried out by Walisongo when preaching in Nusantara. When the culture is suppressed, it causes a shock and rejection among the community.

Among Javanese people, Sunan Kalijaga is one of popular members of Walisongo. In his preaching, he often used local culture as a medium to spread Islamic values. He incorporated Islamic elements such as *Wayang* which originally contained strong Hindu-Buddhist teachings. He, also, created several works of art in the form of poetry. One of them is called *Kidung Rumekso Ing Wengi*.

There has been quite a lot of research discussing *Kidung Rumekso Ing Wengi* by Sunan Kalijaga. Many things can be discussed based on this *kidung* including the relationship between the content and Islamic teachings. Through his research, Bayu states that the *kidung* contains Islamic teaching values ranging from belief in Allah and good behaviour towards humans and nature.<sup>4</sup>

Iqbal Kholil, on his research, states that *Kidung Rumekso Ing Wengi* initiated by Sunan Kalijaga wants to describe human life. Sunan Kalijaga wanted to explain that human life begins with Allah SWT. Our life journey should always be directed closer to Allah. By implementing this *laku* or practice, Javanese people will gain insight known as *sangkan paraning dumadi*.<sup>5</sup> The reason Sunan Kalijaga compiled the *kidung* was to fortify the people from the emergence of various kinds of danger at night. Saktullah in his research entitled "*Kidung Rumeksa Ing Wengi Karya Sunan Kalijaga Dalam Kajian Teologis*" explains that Sunan Kalijaga told the local people to ask for help from Allah through reading or chanting this *kidung*.<sup>6</sup>

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<sup>3</sup> Risky Arbangi, "Interaksi Dan Bentuk Akulturasi Islam Dengan Budaya Jawa," *Kementrian Agama Kabupaten Banjarnegara*, accessed February 26, 2022, <https://banjarnegara.kemenag.go.id/interaksi-dan-bentuk-akulturasi-islam-dengan-budaya-jawa/>.

<sup>4</sup> Bayu Setianto Putro, "Nilai-Nilai Ajaran Al-Qur'an Dalam Serat Kidungan Karya Sunan Kalijaga (Analisis Terhadap Teks Kidung Rumekso Ing Wengi)" (UIN Sunan Kalijaga Yogyakarta, 2016).

<sup>5</sup> Iqbal Kholil Rahman, "Kidung Rumekso Ing Wengi Dalam Kajian Tasawuf" (UIN Sunan Kalijaga Yogyakarta, 2019), <http://digilib.uin-suka.ac.id/id/eprint/37442/>.

<sup>6</sup> Muhammad Saktullah, "Kidung Rumeksa Ing Wengi Karya Sunan Kalijaga Dalam Kajian Teologis," *Jurnal THEOLOGIA* 25, no. 2 (2016): 231–250, <https://journal.walisongo.ac.id/index.php/teologia/article/view/394/360>.

Based on various previous research, it shows that many studies done related to *Kidung Rumecko Ing Wengi* are still limited to explaining how the correlation of the content and Islamic teachings. The limited research of this *kidung* in terms of the symbols appearing in the *kidung* is the primordial reason the researcher raises this topic. There are still many sides in this *kidung* to be elaborated through the study of symbolism.

In this study, the researcher wants to focus on several problems. Among them, the first question is on what meanings are contained in the *Kidung Rumecko Ing Wengi* from line one to ten. Second question is on what da'wah messages can be revealed in Sunan Kalijaga's *Kidung Rumecko Ing Wengi*. Third question is on what meaning behind the characterization of some Islamic figures in *Kidung Rumecko Ing Wengi*.

## THEORY AND METHODOLOGY

*Kidung Rumecko Ing Wengi* is a classic Javanese literary work. Literary work is regarded as symbolic facts whose signs must be interpreted.<sup>7</sup> This sign, of course, is a representation of something such as experience, thought or so on. Ferdinand de Saussure, with his semiotic method of significance, studies the correlation between a signifier and signified.<sup>8</sup> The signifier itself is a sound or word that has meaning. The signified is a mental description of a sound or word of a language.<sup>9</sup> Being able to interpret a certain sign requires a social agreement. This signifier can be exemplified when people shout "*jangkrik*" using a high tone for example, then the signified that appears a sign of emotion.

The method used in writing this paper is by using the library research. The data obtained through various library sources is analyzed and described in the form of descriptive and narrative writing. Moreover, the data analysis technique in this research uses the description and hermeneutic method.

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<sup>7</sup> Suwardi Endraswara, *Pengantar Pengkajian Sastra* (Yogyakarta: SewonPress, 2008). Hlm. 64.

<sup>8</sup> Abdul Chaer, *Linguistik Umum* (Jakarta: Rineka Cipta, 2012). Hlm. 46

<sup>9</sup> Alex Sobur, *Semiotika Komunikasi* (Bandung: Remaja Rosdakarya, 2006). Hlm. 48.

## DISCUSSION

### *Sunan Kalijaga's Biography and Da'wah*

When Sunan Kalijaga was child, his name was Raden Syahid. He was the son of Tumenggung Walaktika who held a high position in Tuban as an *adipati* at that time. He was born in the 1430s with a mother named Dewi Nawang Arum. Another version states that his mother's name was Dewi Retno Dumilah. During his lifetime, Raden Syahid had various names such as Lokajaya, Pangeran Abdurrahman, and Pangeran Tuban. The name Kalijaga was obtained when he meditated on the banks of the river in Kalijaga village, Cirebon.

There are several differences of the origin of Sunan Kalijaga's name. Some say that Sunan Kalijaga or Raden Syahid was a descendant of Arab. Sunan Kalijaga obtained his Arabic blood from Pangeran Wijil.<sup>10</sup> There were also those who claimed Sunan Kalijaga came from China. According to this view, Sunan Kalijaga had a Chinese father named Oi Tik Too.<sup>11</sup> There is also an argument that he was a native of Java.

Raden Syahid or Sunan Kalijaga had a long life of about 100 years. Therefore, he experienced and accompanied the development of several kingdoms in Java.<sup>12</sup> Those included the end of Majapahit kingdom in 1478, the Demak Sultanate, Pajang kingdom, and the emergence of Islamic Mataram Kingdom led by Panembahan Senopati.

Raden Syahid was actually from a noble family. His father, an *adipate* of Tuban, had another name as Arya Teja IV who was descendant of Arya Teja III, Arya Teja II, and Arya Teja I. Arya Teja I was the son of Arya Adikara, Ratu Ranggalawe.<sup>13</sup> He was one of the founders of Majapahit kingdom<sup>14</sup>. For this reason, Sunan Kalijaga was sometimes also known as Sheikh Malaya since he was the son of Tumenggung Walaktika who was known as Tumenggung Malayakusuma.

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<sup>10</sup> Munawar J. Khaelany, *Sunan Kalijaga: Guru Suci Orang Jawa* (Yogyakarta: Araska, 2018). p. 17.

<sup>11</sup> Nurul Hak, "Rekonstruksi Historiografi Islamisasi Dan Penggalian Nilai-Nilai Ajaran Sunan Kalijaga," *Analisa* XVI, no. 1 (2016): 67–102, <https://media.neliti.com/media/publications/57498-ID-rekonstruksi-historiografi-islamisasi-da.pdf>. p. 73.

<sup>12</sup> Mulyono Mulyono, "Strategi Pendidikan Dalam Tembang Lir-Ilir Sunan Kalijaga Sebagai Media Dakwah Kultural," *Tadbir: Jurnal Manajemen Dakwah* 5, no. 1 (2020): 51–64, <https://jurnal.fdk.uinsgd.ac.id/index.php/tadbir/article/download/1969/414>. p. 55.

<sup>13</sup> Munawar J. Khaelany, *Sunan Kalijaga Guru Orang Jawa* (Yogyakarta: Araska, 2014). p. 18.

<sup>14</sup> Dalilah Ukhriyati, "Ajaran Makrifat Sunan Kalijaga Dan Syekh Siti Jenar" (UIN Syarif Hidayatullah Jakarta, 2017), <https://repository.uinjkt.ac.id/dspace/handle/123456789/37756>. p. 16.

Sunan Kalijaga was born at a time when the glory of Majapahit was fading.<sup>15</sup> The people of Majapahit's kingdom continued to suffer. The region where he lived was no exception. The burden of Tuban's people grew when they were required to pay ever-increasing taxes. This prompted Raden Syahid to become a thief or Maling Cluring. He stole treasures from *kadipaten* and distributed them to poor in secret. However, in the end, he was caught.

He was expelled by his father from *kadipaten*, yet he did not stop and repent his action. Instead, he committed robberies against rich people in *kadipaten* in Tuban and was well-known as Berandal Lokajaya. For the second time, he was arrested and expelled from *kadipaten* Tuban.<sup>16</sup> He left Tuban and lived in Jati Wangi Forest. There, he met an old man named Sunan Bonang. Sunan Bonang was about to be robbed by Raden Syahid.<sup>17</sup>

However, there are also those who claim that the meeting between the two figures was planned by Tumenggung Walatikta. The two figures are actually relatives. This is because Sunan Bonang's father, Sunan Ampel, was the husband of Nyi Gede Manila who was the daughter of Tumenggung Walatikta. Therefore, Tumenggung Walatikta sent Sunan Bonang to find and educate his son Raden Syahid. Raden Syahid's meeting with Sunan Bonang eventually cleared his mind. He realized that his actions were wrong despite his good intentions. Raden Syahid was finally determined to repent and wanted to become a disciple of Sunan Bonang. Sunan Bonang was willing to make him a disciple on the condition that he would be able to guard his staff until the sunan returned.<sup>18</sup>

Sunan Kalijaga is one of the most famous Walisongo in the archipelago. This is because Sunan Kalijaga had great charisma and was well accepted by both the upper and lower classes of society. At the beginning of Sunan Kalijaga's syiar efforts, he realized that the Javanese people already had strong Hindu-Buddhist religious roots<sup>19</sup>. For this reason, Sunan Kalijaga tried to use a more subtle approach in preaching, so as not to cause social friction. The smooth

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<sup>15</sup> Jhony Hadi Saputra, *Mengungkap Perjalanan Sunan Kalijaga* (Yogyakarta: Pustaka Media, 2020), [https://books.google.co.id/books?hl=id&lr=&id=APhqDwAAQBAJ&oi=fnd&pg=PA9&dq=sunan+kalijaga&ots=LOwQ9T8b6l&sig=cEaN65wlT0dlcN-eHu07BibEWHw&redir\\_esc=y#v=onepage&q=sunan+kalijaga&f=false](https://books.google.co.id/books?hl=id&lr=&id=APhqDwAAQBAJ&oi=fnd&pg=PA9&dq=sunan+kalijaga&ots=LOwQ9T8b6l&sig=cEaN65wlT0dlcN-eHu07BibEWHw&redir_esc=y#v=onepage&q=sunan+kalijaga&f=false). p. 10.

<sup>16</sup> Achmad Syafrizal, "Sejarah Islam Nusantara," *Islamuna: Jurnal Studi Islam* 2, no. 2 (2015): 235, <http://ejournal.iainmadura.ac.id/index.php/islamuna/article/view/664>. p. 248.

<sup>17</sup> Achmad Chodjim, *Mistik Dan Makrifat Sunan Kalijaga*, Cet. VI. (Jakarta: PT. Serambi Ilmu Semesta, 2007), <https://books.google.co.id/books?id=t6Tt3-p0m0cC&printsec=frontcover&hl=id#v=onepage&q&f=false>. p. 9.

<sup>18</sup> M Hariwijaya, *Islam Kejawaen* (Yogyakarta: Gelombang Pasang, 2006). p. 284-286.

<sup>19</sup> Melinda Novitasari, "Metode Dakwah Dengan Pendekatan Kultural Sunan Kalijaga" (UIN RADEN INTAN LAMPUNG, 2018), <http://repository.radenintan.ac.id/4662/>. p. 42.

direction of da'wah by Sunan Kalijaga also gave rise to new options in Islam's syiar. His method of dawah is not restricted to religious matters but included indirect dawah through art and local culture.<sup>20</sup> In his preaching, Sunan Kalijaga introduced the art of puppetry and the art of song as a medium of acculturation between local culture and Islam.<sup>21</sup>

As we have understood so far that in carrying out the mission of proselytizing Islam in Nusantara, the Walisongo preferred to apply persuasive methods to local communities. They applied this persuasive method by being oriented toward instilling the values of Islamic teachings that adjusted to the conditions of the community at that time. This method was applied by all Walisongo members, including Sunan Kalijaga. The Sunan who was considered to understand how to deal with inland communities that were still strongly influenced by Hinduism-Buddhism, Sunan Kalijaga was finally given the task of preaching in Java.<sup>22</sup> Sunan Kalijaga used cultural and artistic approaches in an effort to encourage the success of his Islamization. The existing culture or art in the local community that had the possibility of embedding Islamic values would always be maintained as a means of dawah by the Sunan. Some arts created by Sunan Kalijaga as a means of proselytizing Islam in Java are *wayang*, *gamelan*, and songs. These songs are sometimes known as *kidung*. In his preaching, Sunan Kalijaga has often created songs, one of which is known as *kidung Rumekso Ing Wengi*.<sup>23</sup>

### ***Kidung Rumekso Ing Wengi***

In Javanese language, *kidung* means poem or song. This also means a mantra. Meanwhile, *rumekso ing wengi* has a translation meaning as a guard at night. It can be concluded that *kidung rumekso ing wengi* means a mantra that is used to guard us at night.

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<sup>20</sup> Ashoumi Hilyah, "Akulturasi Dakwah Sinkretis Sunan Kalijaga," *Akulturasi Dakwah Sinkretis Sunan Kalijaga* 10, no. 01 (2018): 101–113, <https://ejournal.insuriponorogo.ac.id/index.php/qalamuna/article/view/137>. p. 106.

<sup>21</sup> Sinta Putriana, "Eksistensi Kesenian Sebagai Revitalisasi Dialog Budaya Jawa Dan Islam Oleh Sunan Kalijaga," *Prosiding Konferensi Ilmiah Mahasiswa Unissula (KIMU)* 2, no. 2 (2020): 1281–1290, <http://lppm-unissula.com/jurnal.unissula.ac.id/index.php/kimuhum/article/view/8258>. p. 1284.

<sup>22</sup> Ahmad Baiquni, "Walisongo (4): Strategi Kebudayaan Islam Sunan Kalijaga," *Dream.Co.Id*, last modified 2015, accessed February 19, 2022, <https://www.dream.co.id/news/strategi-kebudayaan-islam-sunan-kalijaga--150330w.html>.

<sup>23</sup> Beka Rafiq Ardiansyah, "Dakwah Sunan Kalijaga Menggunakan Kebudayaan Dan Kesenian Sebagai Media Islamisasi Di Jawa," *HIMA PENDIDIKAN SEJARAH FIS UNY*, last modified 2021, accessed February 19, 2022, <http://hmppsfis.student.uny.ac.id/2021/08/04/dakwah-sunan-kalijaga-menggunakan-kebudayaan-dan-kesenian-sebagai-media-islamisasi-di-jawa/>.

This mantra or *kidung* appeared at the end of the glorious period of the Majapahit Kingdom as a product of Javanese literature. The use of Javanese as a literary work that occurred in the Javanese Hindu period until the late Majapahit period was due to the fact that Javanese was a common language at that time. And it was used by the Javanese community as a medium for transferring knowledge to the local community.<sup>24</sup>

As mentioned above, this *kidung* is used as a medium for knowledge transfer. Its existence often contains moral and ethical teachings. These teachings ultimately serve as guidelines for behaviour in the community. This is what makes literary works play a major role in the context of Javanese society.

Historically, literary works can be classified into two major types. The first type is in the form of written literature. These literary works are usually in the form of poetry, *gancaran*, short stories, and *babad*. Meanwhile, Javanese literature in the oral forms includes legends, myths, mantras, and many more.<sup>25</sup> In this case, *Kidung Rumecko Ing Wengi* itself is categorized as a written Javanese literary work.

Returning to *Kidung Rumecko Ing Wengi* earlier, this *kidung* is in the form of a *Macapat* song or chant in the *dhandhanggula* genre. It is usually chanted while going to sleep. It is a Javanese literary work created by Sunan Kalijaga. It contains mantras to reject various dangers and has content as a hope according to the content of the *kidung*<sup>26</sup>.

*Kidung Rumecko Ing Wengi* has 45 lines and 10 stanzas with the metrum of *gendhing dhandhanggula*. It was used as an effective proselytizing medium for Sunan Kalijaga at that time. It is proven that this *kidung* is so famous and widely memorized by the Javanese people even today. At a glance, it can explain things related to Islam in several ways. Many Islamic vocabularies are found there such as the mention of the name of Allah, the names of the Prophet, and the companions of the Prophet Muhammad SAW. In addition, the *kidung Rumecko Ing Wengi* also mentions things related to fasting, God willing, and so on<sup>27</sup>.

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<sup>24</sup> Ni Nyoman Tanjung Turaeni, *Bentuk, Fungsi Dan Makna Tradisi Lisan "Mabebasan" Dalam Upacara Keagamaan Di Jawa Timur* (Surabaya: Jurnal Balai Bahasa Surabaya, 2011).

<sup>25</sup> Aris Aryanto, "Bentuk, Fungsi, Dan Makna Kidung Rumecko Ing Wengi : Kajian Hermeneutik," *Kawruh: Journal of Language Education, Literature, and Local Culture* 3, no. 1 (2021): 42–48, <https://journal.univetbantara.ac.id/index.php/kawruh/article/view/1511>.

<sup>26</sup> Achmad Sidiq, "Kidung Rumecko Ing Wengi" XV, no. 01 (2008): 127–138, <https://media.neliti.com/media/publications/89533-ID-kidung-rumecko-ing-wengi-studi-tentang-n.pdf>.

<sup>27</sup> Faiz Saroni, "Pesan Dakwah Dalam Serat Kidung Rumecko Ing Wengi Karya Sunan Kalijaga (Kajian Semiotika Ferdinand De Saussure)" (IAIN Ponorogo, 2020), <http://theses.iainponorogo.ac.id/12049/>.

The text of *Kidung Rumeksa Ing Wengi* in the first 10 stanzas and its translation are as follows:

NO	PRONUNCIATION	TRANSLATION
1.	<i>Ana Kidung Rumeksa Ing Wengi Teguh hayu luputa ing lelara Luputa bilahi kabeh Jin setan datan purun Paneluhan tan ana wani Miwah panggawe ala Gunaning wong luput Geni atemahan tirta Maling adoh tan ada ngarah mring kami Guna duduk pan sirna</i>	There is a song that protects at night Steadfastly free from disease Free from all calamities Not even evil demons dare All kinds of magic do not dare Let alone evil deeds Even witchcraft is eliminated Fire will become water Even thieves are far away, none of them come to me. The magic hexes are gone.
2.	<i>Sakabehing lara pan samya bali Kehing ama pan sami miruda Welas asih pandulune Sakehing braja luput Kadi kapuk tibaning wesi Sakehing wisa tawa Sato galak lulut Kayu aeng lemah sangar Songing landhak guwaning mong lemah miring Myang pakiponing merak</i>	All diseases will return to their origin All pests will be driven away All will look at me lovingly All the weapons aimed at me will fail. Like kapok falling on steel All poisons will be harmless to me All wild beasts will bow to me The haunted tree, the arid land, Porcupine quills, caves in steep cliffs Even the peacock's nest
3.	<i>Pagupakaning warak sakalir Nadyan arka myang segara asat Temahan rahayu kabeh Apan sarira ayu Ingideran mring widadari Rineksa malaikat Sakathahing rasul Pan dadi sarira tunggal Ati Adam uteku Baginda Esis Pangucapku ya Musa</i>	And the rhino pits too Though rock and sea dry up All soon become comfortable And joyful As if accompanied by angels Guarded by angels And all the prophet All are as if with me My feelings are Prophet Adam, My thoughts are Prophet Sis And my speech is Prophet Moses
4.	<i>Napasingun Nabi Isa luwih Nabi Yakub pamiyarsaningwang Yusuf ing rupaku mangke Nabi Dawud swaraku Hyang Suleman kasekten mami Ibrahim nyawaningwang Idris ing rambutku Bagenda Ali kulitingwang Abu Bakar getih daging Umar singgih Balung Bagenda Usman</i>	My Breath Prophet Isa My Appearance Prophet Yakub My face Prophet Yusuf My voice Prophet Dawūd My power Prophet Sulaeman My life Prophet Ibrahim My hair Prophet Idris My skin is the Companion Ali My blood companion Abu Bakr, my flesh companion Umar My bone companion Usman
5.	<i>Sungsum ingsun Patimah linuwih</i>	My marrow Fatimah

	<p><i>Siti Aminah banyuning angga</i>  <i>Ayub ing ususku mangke</i>  <i>Nabi Nuh ing jantung</i>  <i>Nabi Yunus ing otot mami</i>  <i>Netraku ya Muhammad</i>  <i>Panduluku rasul</i>  <i>Pinayungan Adam Sarah</i>  <i>Sampun pepak sakhathahing para Nabi</i>  <i>Dadya sarira tunggal</i></p>	<p>My body fluids Siti Aminah  My intestines Prophet Ayub  My heart Prophet Nuh  My muscles Prophet Yunus  My eyes Prophet Muhammad  My vision is like a prophet  Protected by Prophet Adam and Sarah  All the prophets are complete  Become one in my body</p>
6.	<p><i>Wiji sawiji mulane dadi</i>  <i>Pencar dumadi isining jagad</i>  <i>Kasamadan dening zate</i>  <i>Singa maca myang ngrungu</i>  <i>Kang anurat tuwin nimpeni</i>  <i>Dadya ayuning jasad</i>  <i>Kinarya sesembur</i>  <i>Sira wacakna ing toya</i>  <i>Kinarya dus rara tuwa aglis laki</i>  <i>Wong edan dadi waras</i></p>	<p>Creation originated from one seed  Then spread throughout the world  Affected by His essence  Who reads and listens  Who copies and stores it  Becomes the salvation of the body  As an exorcizing suggestion  If recited in water  Used to bathe old virgins get married quickly  Crazy people recover quickly</p>
7.	<p><i>Lamun rasa tulus nandur pari</i>  <i>Puwasa sawengi sadina</i>  <i>Iserena galengane</i>  <i>Wacanen kidung iku</i>  <i>Datan ana ama kang prapti</i>  <i>Lamun sira aperang</i>  <i>Wataken ing sekul</i>  <i>Antuka tigang pulukan</i>  <i>Kan amangan rineksa dening Hyang</i>  <i>Widdhi</i>  <i>Rahayu ing payudan</i></p>	<p>If you want to grow good rice  Fast one day and one night  Go around the fields  Recite the song  All pests are gone  If you go to war  Read it into the rice  Eat three mouthfuls  Those who eat will be protected by God  Survive the battlefield</p>
8.	<p><i>Lamun ora bisa maca kaki</i>  <i>Sinimpena kinarya 'azimat</i>  <i>Teguh ayu penemune</i>  <i>Yen binekta anglurung</i>  <i>Mungsuhita datan udani</i>  <i>Luput senjata uwa</i>  <i>Iku sawabipun</i>  <i>Sabarang pakaryanira</i>  <i>Pan rineksa dening Hyang Kang Maha</i>  <i>Suci</i>  <i>Sakarsane tinekan</i></p>	<p>If you can't read  Just memorize it like a charm  It will undoubtedly be safe  If you take it to war  Your enemies will be afraid  Avoid being attacked by any weapon  That's the benefit  Everything including your work  Will be taken care of by the Holy God  And whatever you want is granted</p>
9.	<p><i>Lamun ana wong kabanda kaki</i>  <i>Myang kadhendha lan kabotan utang</i>  <i>Miwah wong alara reke</i>  <i>Wacanen tengah dalu</i>  <i>Ping salawa wangene singgih</i>  <i>Luwar ingkang binanda</i>  <i>Kang dinedha wurung</i></p>	<p>If someone is fined by my grandson  Or a person shackled by debt  Then recite immediately  At night  Recite it earnestly eleven times  Let his bonds be loosed  Then it will not be fined</p>

	<i>Sadosane ingapura</i> <i>Ingkang utang sinauran ing Hyang</i> <i>Widdhi</i> <i>Kang agring dadi waras</i>	Immediately paid by God For it is God who makes the debt  The sick will soon be healed
10.	<i>Sing sapa reke angsa nglakoni</i> <i>Amutiha lawan anawaa</i> <i>Patang puluh dina bae</i> <i>Lan tangi wektu subuh</i> <i>Miwah sabar syukuran ati</i> <i>Insya Allah tinekan</i> <i>Sakarsanireku</i> <i>Tumrah sanak-rakyatira</i> <i>Saking sawabing 'ilmu pangiket mami</i> <i>Duk aning Kalijaga</i>	Who can perform Mutih fasting and drinking water For forty days And wake up at dawn With patience and gratitude in his heart God willing, you will achieve All your goals And all your relatives From the power of forces like those that bind me When in Kalijaga

### Examining the Symbolism of *Kidung Rumekso Ing Wengi*

In the first stanza, this hymn symbolizes inner peace. In addition, this stanza also teaches people about one *aqidah*, namely believing in the existence of the jinn and demons. This hymn when chanted properly can rid of all calamities, both witchcraft, and various diseases. In addition, when reflecting on the second stanza, this hymn teaches Javanese people about good behaviour towards the environment. In the next stanza, the reader is introduced to the existence of prophets along with the inherent qualities of each of them in an effort to gain salvation. In the fourth and fifth stanzas, the *kidung* provides a description of the specialness of the prophet of Allah SWT and their companions. By describing these things, it is hoped that the people who sing this song can emulate these figures.

In the sixth stanza of *kidung Rumekso Ing Wengi*, it is explained that an *aqidah* will become a harmony if it can understand the meaning of life from the *Inna lillahi wa inna ilaihi raji'un* recitation. In the Javanese cultural heritage, it is often referred to as the concept of *sangkan paraning dumadi*. By being able to understand that our life is actually only for Allah SWT., our birth, life, and death are actually the will of Allah SWT. Meanwhile, the seventh stanza teaches everyone to always pray when going to do various activities. In addition, the seventh stanza teaches people to practice mindfulness so that they can get good results.

In the eighth, ninth, and tenth stanzas, the *kidung* explains that if we want to always get protection as well as for our prayers to be heard by Allah SWT, we must often make dhikr to Allah SWT. This protection must always involve other people or other parties as intermediaries. For this reason, we are required to establish good relationships with our

surroundings. In carrying out good relationships with others, we are required to maintain or control ourselves from worldly desires. One of the efforts to control our lust is by fasting. In the last stanza, the tenth, it is explained that by fasting we will be able to control our desires. As a result, our hearts will be clean, and we will always feel close to Allah. All of this is ultimately expected to serve as an intermediary for our freedom from all kinds of dangers that might threaten us.

### ***Analyzing the Da'wah Message Behind the Song of Rumecko Ing Wengi***

This *kidung* is actually not just a Javanese poem that can be recited. In fact, it has da'wah messages that are so pronounced. However, like other literary works, especially Javanese literary works, each message must be deciphered properly behind the symbols. The researcher finds at least two major messages contained in *Kidung Rumecko Ing Wengi*. The first is a message about matters related to faith, and the second is a message that discusses human actions.

Regarding the da'wah message about faith, this *kidung* succeeds in incorporating Islamic elements so well. It clearly includes the word *insyaallah* located in the last stanza. The hymn states that the One who can give something in line with our expectations is Allah. Therefore, only to Allah is the place where we surrender and ask for help<sup>28</sup>. This is very relevant to the content of the Qur'an in Surah Al-Ikhlâs verses 1 and 2 which state that<sup>29</sup>:

قُلْ هُوَ اللَّهُ أَحَدٌ ﴿١﴾ اللَّهُ الصَّمَدُ ﴿٢﴾

Meaning: "1. Say: "He is Allah, the One. 2. Allah is the Lord on whom all things depend."

This *kidung* tries to introduce the people to the prophets of Islam. When we recite or sing it, we will realize that starting from the third stanza onwards, it describes the names of the prophets and the things that are closely related to the prophet. In addition, it is also managed to describe well the caliphs after the departure of the Prophet Muhammad SAW.

In addition to dawah messages that have faith nuances, namely those related to humans and the Creator. In stanza 10, for example, it is stated that when we want to practice the

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<sup>28</sup> Zakyyatun Nafsiyah and Ibnu Hajar Ansori, "Kidung Rumecko Ing Wengi Dan Korelasinya Dengan Surat Mu'Awwidhatain (Kajian Living Qur'an)," *Qof* 1, no. 2 (2017): 143–157, [https://www.researchgate.net/publication/329368422\\_KIDUNG\\_RUMEKSO\\_ING\\_WENGI\\_DAN\\_KORELASI\\_NYA\\_DENGAN\\_SURAT\\_MU%27AWWIDHATAIN\\_Kajian\\_Living\\_Qur%27an](https://www.researchgate.net/publication/329368422_KIDUNG_RUMEKSO_ING_WENGI_DAN_KORELASI_NYA_DENGAN_SURAT_MU%27AWWIDHATAIN_Kajian_Living_Qur%27an).

<sup>29</sup> Ahmad Tohaputra, *Al Quran Dan Terjemahnya* (Semarang: Ahmad Tohaputra, 1999). p. 1118.

contents of this song, we must first perform fasting. Apart from being included in the pillars of Islam, this fasting is intended as a medium for controlling human desires. This control of desire is very necessary for people because we have to establish good relations with the environment around us.

### ***Characterization in Kidung Rumecko Ing Wengi***

*Utekku baginda Esis*  
My Brain is the Prophet Esis

Prophet Seth or in the Javanese cultural heritage known as Prophet Esis is one of the children of Prophet Adam and Eve. It is said that Prophet Esis is the smartest child of Prophet Adam. While having children, Prophet Adam was always blessed with twins. The only descendant of Prophet Adam who did not have a twin was Prophet Esis<sup>30</sup>. In Javanese literature, precisely in *Serat Paramayoga* it is explained that thanks to his intelligence, Prophet Esis has noble descendants. The descendants produced by the prophet then gave birth to famous gods through his children, Sayyid Anwar and Sayyid Anwas<sup>31</sup>.

It is for this reason that the Prophet Sis was mentioned in the *kidung* Rumecko Ing Wengi composed by Sunan Kalijaga. By including Prophet Sis in the *kidung* by symbolizing it as our brain, it is a personification that people who read or chant this *kidung* will be as smart as Prophet Esis. Every person or individual who chants it every night is expected to be as smart as Prophet Esis.

### ***Prophet Moses and His Speech***

*Pangucapku ya Musa*  
My speech is the Prophet Moses

Prophet Moses is known as a Prophet with the title *Kalimullah* (can speak with God). In many literatures, it is often described that the Prophet Moses became a conversation partner of Allah SWT. One of the most well-known is the conversation of Prophet Moses when he wanted to see Allah SWT directly. The conversation is recorded in the Qur'an Surah Al-A'raf verse 143 as follows<sup>32</sup>:

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<sup>30</sup> Arif Muzayin Shofwan, "Fadilah Kidung Rumecko Ing Wengi Dalam Tinjauan Hizib Wali Tarekat Nusantara," *Penangkalan: Jurnal Penelitian Agama dan Masyarakat* 5, no. 2 (2021): 186–208, <http://ejournal.uin-suka.ac.id/pusat/panangkalan/article/download/2631/1903/6365#pdfjs.action=download>.

<sup>31</sup> Deny Cahyono and Bambang Purnomo, "Sejarah Pangiwa Sajrone Serat Paramayoga (Tintangan Filologi)," *Baradha* 3, no. 3 (2015): 1–14, <http://jurnalmahasiswa.unesa.ac.id/index.php/baradha/article/view/12988>.

<sup>32</sup> Tohaputra, *Al Quran Dan Terjemahnya*. p. 243.

وَلَمَّا جَاءَ مُوسَى لِمِيقَاتِنَا وَكَلَّمَهُ رَبُّهُ قَالَ رَبِّ أَرِنِي أَنظُرْ إِلَيْكَ قَالَ لَنْ نَرٰنِي  
وَلٰكِنِ أَنظُرْ إِلَى الْجَبَلِ فَإِنِ اسْتَقَرَّ مَكَانَهُ فَسَوْفَ تَرٰنِي فَلَمَّا تَجَلَّى رَبُّهُ لِلْجَبَلِ  
جَعَلَهُ دَكًّا وَخَرَّ مُوسَى صَعِقًا فَلَمَّا أَفَاقَ قَالَ سُبْحٰنَكَ تُبْتُ إِلَيْكَ وَأَنَا أَوَّلُ  
الْمُؤْمِنِينَ ﴿١٤٣﴾

Meaning: And when Moses came to Our appointed tryst and his Lord had spoken unto him, he said: My Lord! Show me (Thy Self), that I may gaze upon Thee. He said: Thou wilt not see Me, but gaze upon the mountain! If it stands still in its place, then thou wilt see Me. And when his Lord revealed (His) glory to the mountain He sent it crashing down. And Moses fell down senseless. And when he woke, he said: Glory unto Thee! I turn unto Thee repentant, and I am the first of (true) believers.

The events that took place as described in the verse above occurred when Prophet Moses wanted to travel to Egypt. Where he wanted to return by passing the hill known as Thuwa Hill. When the Prophet Moses spent the night on the hill, he wanted to light a fire because he felt cold, but he found it difficult. At that time the Prophet Moses saw a burning wood at a distance that approached him. At that time there was a conversation between the Prophet Moses and Allah SWT.<sup>33</sup>

In addition, at the time of the conversation the Prophet Moses experienced a great psychological stress. The implication is that at the time of the conversation, the language spoken by the Prophet Moses tended to seem hyperbolic. On the other hand, the conversation contains a philosophy that emerged, namely about the power of Allah SWT and good ethical teachings.<sup>34</sup>

Prophet Moses is symbolized as *pangucapku* in this *kidung* is a hope for the content of the hymn that is being chanted. This *kidung* tries to personify talking to God when chanting it, just as the Prophet Moses once talked to God. By likening it to Prophet Moses, the hope can become a reality.

<sup>33</sup> Hilmi Ali Sya'ban, *Nabi Musa* (Yogyakarta: Mitra Pustaka, 2004). pp. 69-72.

<sup>34</sup> Muhamad Bustanal Arifin and Nur Fauziah Fatawi, "Dialog Nabi Musa Dengan Allah Pada Surah Asy - Syu'ara' (Kajian Stilistika)," *Al-Fathin* 4, no. 1 (2021): 18-30, <https://e-journal.metrouniv.ac.id/index.php/al-fathin/article/download/3444/2240/>.

## Prophet Isa and His Soul

*Napasku Nabi Ngisa*  
My Breath is Prophet Isa

The interesting thing is what connection there is between the breath and the Prophet Isa. This is certainly a symbolization of the history of the Prophet. Isa is one of the prophets who was so important in the teachings of Islam. He had several titles while he was alive. Among them is Isa bin Maryam. He was a prophet who was assigned to preach in the Palestinian area, precisely to the inhabitants of the Bani Israel. Prophet Isa has the title as Ruhullah (the spirit of God).

The title Ruhullah was given to Prophet Isa because he was born from the womb of Maryam without a father. Prophet Isa was born through direct creation by Allah by breathing the spirit into the womb of his mother - namely Maryam. This is as revealed in the Qur'an Surat Maryam verses 19-20 as follows<sup>35</sup>:

قَالَ إِنَّمَا أَنَا رَسُولُ رَبِّكِ لِأَهَبَ لَكِ غُلَامًا زَكِيًّا ﴿١٩﴾ قَالَتْ أَنَّى يَكُونُ لِي غُلَامٌ وَلَمْ  
يَمْسَسْنِي بَشَرٌ وَلَمْ أَكُ بَغِيًّا ﴿٢٠﴾

Meaning: but he said, 'I am but a Messenger from your Lord, [come] to announce to you the gift of a pure son.' She said, 'How can I have a son when no man has touched me? I have not been unchaste,'

Through the medium of Maryam, Prophet Isa was born and became a prophet who was so respected by his people. He also has various miracles as a sign of prophethood. The creation of a human being is not required to have a pair of people who have a relationship, and God can even create a human being without it.

So glorious is the history of the Prophet Isa that he is included in *Kidung Rumekso Ing Wengi*. By including Prophet Isa with the title of my breath Prophet Isa. This is intended as a symbol that Prophet Isa was born through the spirit of God directly, not through the intermediary relationship of a human couple.

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<sup>35</sup> Departemen Agama RI, *Alqur'an Dan Terjemahan* (Semarang: PT. Karya Toha Putra Semarang, n.d.). pp. 161-162.

### Prophet Ibrahim and the Vitality of His Life

*Nabi Ibrahim Nyawaku*

Prophet Ibrahim is my Life Here Prophet Ibrahim is symbolized as life. This is because Prophet Ibrahim seems to have two lives. In the Javanese tradition, what Prophet Ibrahim experienced is better known as *nyowo rangkep*.

As we understand that in his history, Prophet Ibrahim during his preaching was once put into the fire, but Prophet Ibrahim survived. He has a strong life vitality, and the enthusiasm to seek a high truth even with the consequences of being burned. The fire that was originally so hot can become cold, which in the end could not burn the body of Prophet Ibrahim. This is as stated in the Qur'an Surah An-Anbiya verse 69 which reads<sup>36</sup>:

قُلْنَا يِنَارُ كُونِي بَرْدًا وَسَلَامًا عَلَىٰ اِبْرٰهِيْمَ ﴿٦٩﴾

Meaning: But We said, 'Fire, be cool and safe for Abraham.'

Through this *kidung*, Sunan Kalijaga wanted to symbolize that by believing in Allah SWT as the ruler, we can survive in all situations. Just like Prophet Ibrahim who was burned but he could still survive with the permission of Allah SWT.

### Prophet Sulaiman With His Power

*Nabi Sleman Kasekten Mami*

Prophet Solomon is my power

In this *kidung*, the Prophet Sulaiman is symbolized as our power. This is because, in the history of Islam, the Prophet Sulaiman was given a miracle by Allah SWT where he could subdue all types of God's creation. These creatures include humans, jinn, and even animals. This is as stated in the Qur'an Surah An-Naml verse 17 as follows:

وَحٰشِرَ لِسُلَيْمٰنَ جُنُوْدُهٗۙ مِنْ اَلْحِجۜنِّ وَاَلۜاِنۜسِ وَاَلطَّيۜرِ فَهٖمۜ يُوۡزَعُوۡنَ ﴿١٧﴾

Meaning: Solomon's hosts of jinn, men, and birds were marshaled in ordered ranks before him,

It is because of the power of the Prophet Sulaiman over the creatures created by Allah SWT that the song includes the Prophet Sulaiman. This symbolizes that we will become a Prophet Sulaiman who can control many types of creatures. This *kidung* tries to symbolize

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<sup>36</sup> Ibid. p. 494.

that by reading or chanting the prayer, the hope is that we will get a gift from Allah SWT as the gift given to Prophet Sulaiman in managing living beings.

## CONCLUSION

From the results of data processing and analysis that have been performed, several conclusions can be drawn. Some of them are that *Kidung Rumecko Ing Wengi* symbolizes that this kidung teaches about belief in God. From the first stanza to the last stanza, it is explained that we must invoke God to be protected from danger, especially at night.

*Kidung Rumecko Ing Wengi* has at least two basic dawah messages. These two things are that this kidung intends to preach about matters related to faith. This is clearly seen with the use of the word *Insyallah*, and several things related to the Islamic religion. The second dawah message is that this kidung teaches to always be on good terms with all living beings.

The characterization used in *Kidung Rumecko Ing Wengi* has a special relationship with the qualities of the character included in this kidung. The mention of Islamic figures in this kidung does not only serve to make the poem or kidung sound beautiful but has its own special meaning. All the figures mentioned in this *kidung* are as a hope that those who recite it have qualities like the figures in the song.

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