

HYPNOTHERAPY IN SUNAN KALIJAGA'S DA'WAH: SCHLEIERMACHER'S HERMENEUTIC ANALYSIS OF KIDUNG RUMEKSA ING WENGI

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Abstract: *One of Sunan Kalijaga's da'wah media is Kidung Rumeksa Ing Wengi. This kidung is among the most influential and widely embraced forms of da'wah in Javanese culture. Many studies have explored da'wah messages in this kidung, but none have examined its meaning through a deeply hermeneutic lens. This study aims to holistically interpret Kidung Rumeksa Ing Wengi using Schleiermacher's hermeneutic approach and relate it to the concept of hypnotherapy. This research employs the library research method, incorporating Schleiermacher's hermeneutic approach (grammatical and psychological interpretation), and integrates it with hypnotherapy theory in psychology. These research findings reveal that Kidung Rumeksa Ing Wengi served as a form of subconscious therapy for mad'uw (the audience of da'wah) within the Javanese kejawen community during Sunan Kalijaga's era. This subconscious psychological therapy aimed to build positive suggestions, helping the mad'uw overcome fears of disasters and mystical threats, which were often believed to be sent by opponents of Islam at the time. Through this kidung, Sunan Kalijaga sought to reinforce the belief that no calamity can befall anyone without Allah's permission.*

Keyword: *Hypnotherapy, Kidung Rumeksa Ing Wengi, Schleiermacher's hermeneutic*

Abstrak: Salah satu media dakwah Sunan Kalijaga yang mengakar kuat di tradisi Jawa adalah *Kidung Rumeksa Ing Wengi*. Banyak kajian mengupas pesan dakwah dalam kidung ini, namun masih belum ada yang mengkaji makna kidung dalam perspektif makna hermeneutik secara mendalam. Penelitian ini berupaya menggali makna kidung secara holistik dengan tinjauan hermeneutik Schleiermacher, dan menghubungkannya dengan konsep hipnoterapi. Metode penelitian ini menggunakan *library research*. Metode analisis menggunakan hermeneutik Schleiermacher berupa interpretasi gramatis dan interpretasi psikologis kemudian mengintegrasikannya dengan teori hipnoterapi. Penelitian ini menemukan bahwa *Kidung Rumeksa Ing Wengi* merupakan sebuah bentuk terapi bawah sadar pada *mad'uw* kejawen di masa Sunan Kalijaga berdakwah. Terapi psikologis bawah sadar ini diharapkan dapat membentuk sugesti positif pada *mad'uw* agar tidak lagi takut dengan berbagai malapetaka dan hal mistis yang kerap dikirimkan para pembenci Islam masa itu. Lewat kidung ini, Sunan Kalijaga berupaya membangun sugesti positif bahwa segala apapun marabahaya yang ada di dunia ini, tidak akan mungkin terjadi tanpa ijin Allah Swt.

Kata kunci: *Hipnoterapi, Kidung Rumeksa Ing Wengi, hermeneutika Schleiermacher*

INTRODUCTION

The spread of Islamic da'wah in Java cannot be separated from the significant contributions of the Walisongo, one of whom is Sunan Kalijaga. Sunan Kalijaga is renowned as a preacher who successfully utilized Javanese culture as an effective method of da'wah.¹ One of them is oral da'wah using songs.

One of the popular songs firmly rooted in Javanese traditions and closely related to Sunan Kalijaga is *Kidung Rumeksa Ing Wengi*, also known as *Kidung Lingsir Wengi*.² Several studies show that this song appeared around the 15th-16th centuries as one of the oral da'wah media of Sunan Kalijaga. However, in modern developments, this song has undergone a distortion of meaning and is often associated with the concept of kuntilanak, and is frequently used as the soundtrack for horror films in Indonesia.³ If it is associated with the maker of this song, who is the figure of Wali Songo, namely Sunan Kalijaga, of course, it is a question: Does a dai create a song to summon kuntilanak? This highlights the need to reevaluate the original meaning of *Kidung Rumeksa Ing Wengi* comprehensively.

Several previous studies have explored the meaning of the song "*Rumeksa ing wengi*" through Roland Barthes' semiotic approach.⁴ and semantics⁵. Nurul Layli's research, entitled "The Meaning of Song Lyrics Lingsir Wengi karya Sunan Kalijaga," explained that this song has a denotative meaning as a mantra of rejecting the bala. Meanwhile, the connotative meaning in the lyrics contains prayers and wirid that can be used to protect oneself.⁶ Agung studied Sunan Kalijaga's song in a research entitled "A Semantic Analysis of Denotative Meaning in Kidung Doa Song by Sunan Kalijaga." The findings revealed that Kidung is a song that contains da'wah messages.⁷

¹ Solikin, M. Syaiful, and Wakidi, "Sunan Kalijaga Da'wah Method in the Process of Islamization in Java," *Journal of Education and Historical Research (Pesagi)* 1, no. 2 (2013): 1.

² "Lagu Lingsir Wengi Dan Maknanya, Benarkah Untuk Panggil Hantu?," accessed July 19, 2025, <https://www.detik.com/jateng/budaya/d-6243079/lagu-lingsir-wengi-dan-maknanya-benarkah-untuk-panggil-hantu>.

³ "Lingsir Wengi, a song that is believed to be able to summon ghosts – BANTENTV.COM. Html," n.d.

⁴ Nurul Layli, "The Meaning of the Lyrics of the Song Lingsir Wengi by Sunan Kalijaga (Semiotic Analysis of Roland Barthes)" (diploma, IAIN Ponorogo, 2020), <https://etheses.iainponorogo.ac.id/9947/>.

⁵ Satriyo Nugroho Agung, "A Semantic Analysis Of Denotative Meaning In Kidung Doa Song By Sunan Kalijaga," *Journal of Scientific Language and Literature* 3, no. 1 (June 17, 2016): 1, doi:10.21067/jibs.v3i1.1152.

⁶ "Makna Lirik Lagu Lingsir Wengi (Semiotika Roland Barthes).Pdf," n.d.

⁷ Agung, "A Semantic Analysis Of Denotative Meaning In Kidung Doa Song By Sunan Kalijaga."

Another research perspective, trying to dig *Kidung Rumeksa Ing Wengi* from the perspective of Javanese culture⁸, da'wah methods⁹, cultural communication¹⁰. The results of some of these studies found that *kidung Rumeksa ing wengi* is part of an effective da'wah method. It was included in the effective cultural communication strategy used by Sunan Kalijaga in preaching in Javanese society at that time. Several other studies examined *kidung Rumeksa ing wengi* from the perspective of prophetic education¹¹, theology¹², and Sufism¹³. The results of some of these studies relate to *Kidung Rumeksa Ing Wengi* in the study of cultivating Islamic values, as an effort to promote monotheism and even lead to the values of Sufism (*manunggaling kawula gusti*).

There was an earlier study that discussed the meaning of hermeneutics *kidung rumekso ing wengi*, namely Aris Aryanto's research entitled Form, Function, and Meaning *Kidung Rumeksa Ing Wengi*: Hermeneutic Studies. However, the ¹⁴ The hermeneutic analysis in the study has not been in-depth in terms of specific hermeneutic meanings, as it also examines aspects of the form and function of the song. Until now, no one has studied it. *Kidung Rumeksa ing Wengi* was reviewed through a more comprehensive and holistic hermeneutic approach, utilizing Schleiermacher's hermeneutics. In fact, Schleiermacher's hermeneutics has the advantage of revealing texts in more depth through two dimensions: grammatical understanding (analysis of language structure, diction, and lyrical arrangement) and psychological understanding (understanding the author's goals, inner mood, and thoughts). Grammatical understanding of song texts can convey the meaning of texts that are rich in symbolic language and distinctive language styles, such as *kidung Jawa*. Meanwhile, the psychological understanding of the text can reveal the author's intentions more completely, including being associated with the purpose of his da'wah. These two grammatical and psychological understandings are certainly more relevant to uncover the messages of Sunan Kalijaga's da'wah in *kidung Rumeksa ing wengi*. In addition, several previous studies have said that the Rumeksa Song has suggestive and

⁸ Naufaldi Alif, Laily Mafthukhatul, and Majidatun Ahmala, "Acculturation of Javanese and Islamic Culture through Sunan Kalijaga Da'wah," *Al'is* 23, no. 2 (October 11, 2020): 143–62, doi:10.35719/aladalah.v23i2.32.

⁹ Syaiful, "Sunan Kalijaga's Da'wah Method in the Process of Islamization in Java."

¹⁰ Endarwati, Budi Mei, and Lina Masruroh, "Da'wah Through Song (Sunan Kalijaga Cultural Communication Model)," *Bil Hikmah: Journal of Islamic Communication and Broadcasting* 3, no. 2025 (n.d.): 113–38.

¹¹ Atina Balqis Izza, "Prophetic Education in the Song of Rumeksa in the Night of Sunan Kalijaga" (State Islamic University Professor Kiai Haji Saifuddin Zuhri, n.d.).

¹² Anita Ulyati Azizah and Arif Hidayat, "Theology in the Song of the Night," *MEDIAKITA* 5, no. 2 (December 8, 2021), doi:10.30762/mediakita.v5i2.3492.

¹³ Nur Meilani, "The Values of Sufism in the Rumeksa Song in the Night by Sunan Kalijaga and Contextuality in the Modern Era" (diploma, IAIN Pekalongan, 2021), <http://perpustakaan.uingusdur.ac.id>.

¹⁴ Aris Aryanto, "Bentuk, Fungsi, dan Makna Kidung Rumeksa Ing Wengi: Kajian Hermeneutik," *Kawruh: Journal of Language Education, Literature and Local Culture* 3, no. 1 (May 25, 2021): 42, doi:10.32585/kawruh.v3i1.1511.

mantra-like elements that emphasize the harmony of God-human-environment,¹⁵ However, the results of the research still do not deepen the relationship between the hermeneutic meaning of song and the concept of hypnotherapy in psychology.

In this study, the author attempts to explore the hermeneutic meaning of the lyrics "*Kidung Rumeksa ing Wengi*" by Sunan Kalijaga. This aims to find a more comprehensive and in-depth meaning of the message of the Sunan Kalijaga dai. The hermeneutic theory employed is Schleiermacher's hermeneutic perspective, which is connected to the concept of hypnotherapy. The relevance of applying the idea of hypnotherapy to support Schleiermacher's hermeneutic meaning is also based on the similarity between the characteristics of song as a spiritual medium, which is believed to provide calmness, protection, and strong emotional effects for the singer. This is similar to the basic principle of hypnotherapy, which involves using rhythmic and repetitive verbal suggestions to induce a specific inner state of mind.

This research aims to understand the meaning of song lyrics in *Kidung Rumeksa Ing Wengi*, utilizing Schleiermacher's hermeneutics and connecting it to the concept of hypnotherapy in psychology. The use of the concept of hypnotherapy is based on several previous studies that found that this song is not just a spell that is delivered, but more fundamentally an effort to build a suggestion in the singer.¹⁶ Examining *Kidung Rumeksa ing Wengi* through Schleiermacher's hermeneutics and hypnotherapy theory, it is hoped that a more comprehensive understanding of the da'wah message in the son, including the entirety, can be achieved through a scientific approach.

METHOD

This study uses a descriptive qualitative method as a naturalistic research method that is carried out in natural conditions (as it is).¹⁷ With this method, the author explains the hermeneutic meaning that arises from the editorial of the text '*Kidung Rumeksa Ing Wengi*' as it is. This research is also classified as *library research*.¹⁸ because the author examines literature and written texts from various scientific journal literature reviews, as well as books that discuss *Kidung Rumeksa Ing Wengi*, *Sunan Kalijaga*, and literature related to Javanese society and culture. The primary data source used is the lyric text

¹⁵ Azizah and Hidayat, "Teologi Dalam Kidung Rumeksa Ing Wengi"; Wahyu Widodo, "Kearifan Lokal Dalam Mantra Jawa," n.d.

¹⁶ Azizah and Hidayat, "Teologi Dalam Kidung Rumeksa Ing Wengi," 6; Sri Lestari, "Signifikasi Spiritualitas Holistik Dalam Kidung Rumeksa Ing Wengi Karya Sunan Kalijaga," *NUSRA: Jurnal Penelitian dan Ilmu Pendidikan* 3, no. 2 (November 30, 2022): 178, doi:10.55681/nusra.v3i2.412.

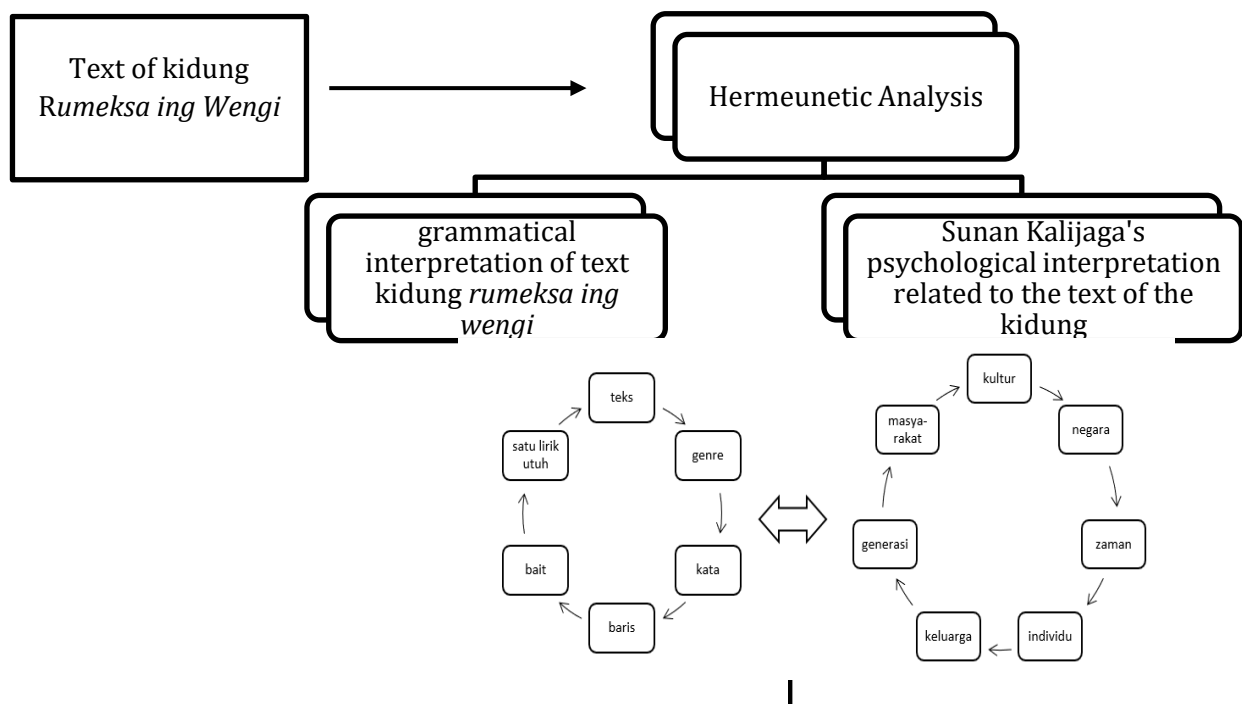
¹⁷ Sugiyono, *Quantitative, Qualitative, and R&D Research Methods*, 28th edition (Bandung: CV Alfabeta, n.d.), 8.

¹⁸ M. Zed, *Literature Research Methods* (Jakarta: Yayasan Obor Indonesia, 2004).

of the song "*Rumeksa ing Wengi*," which is based on several previous research sources. Additionally, supporting data sources are utilized to complement Sunan Kalijaga's psychological analysis. To validate the research data, triangulation of data sources and increased diligence were used. The unit of data analysis used is the hermeneutic interpretation of the song text, encompassing the lyrics from the first verse to the tenth stanza.

The data analysis employs Schleiermacher's hermeneutic circle analysis,, which is carried out in stages, starting from the grammatical interpretation of the text, including the meaning of words, lines, stanzas, the whole lyric, the text,, and the genre of the text, Kidung *Rumeksa ing Wengi*. Then the analysis continued with the psychological interpretation of Sunan Kalijaga as the author of the text kidung, which includes individuals of Sunan Kalijaga related to the text kidung including his position as a preacher, Sunan Kalijaga's family, the generation during Sunan Kalijaga's life, the Javanese community where Sunan Kalijaga lived, the culture that existed in the period around the emergence of the text and the environment of Sunan Kalijaga's preaching, the condition of the country where Sunan Kalijaga lived, and the time of Sunan Kalijaga's life.¹⁹ The findings of the hermeneutic meaning of song texts were then further integrated using hypnotherapy theory in the study of psychology, resulting in research findings on hypnotherapy in rumeksa in night.

The interpretation procedure can be described with the following work steps:



¹⁹ Richard E. Palmer, *Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer* (Evanston, IL: Northwestern University Press, 1969).

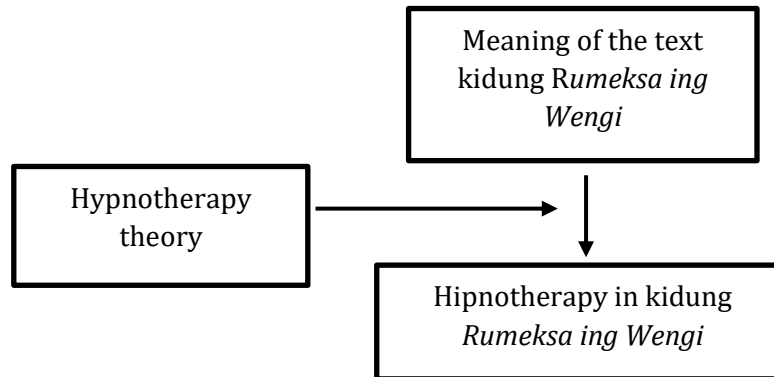


Figure 1: Research Work Steps

THEORETICAL FRAMEWORK

In Javanese literature, *kidung* is a form of traditional poetry or singing characterized by a specific rhythm and often incorporating religious teachings, spirituality, and moral values. According to Sugeng, *kidung* is an expression of lyrics that are repeated using a specific rhythm, in which religious messages are conveyed musically.²⁰ Strengthened by Mudji, *Kidung* often functions as a medium of aesthetic and spiritual communication between humans and their God, especially in the context of Javanese and Islamic culture.²¹ Thus, Javanese songs have a peculiar content (containing moral and religious teachings), distinctive lyric patterns (repetitions of words), and a distinct musical rhythm.

Schleiermacher's hermeneutic theory emphasizes the study of the meaning of texts that refer to the subject of the text maker as well as the product of the text. In the basic assumptions of Schleiermacher's hermeneutic theory, texts are created by the subject of the text for a specific purpose, so that the one who knows the most about the meaning of the text is its creator.²² To understand the meaning of the text in depth, as intended by its creator, it is necessary to explore the psychological aspects (mental and psychological processes) of the subject addressed by the creator.

The task of hermeneutics is to transcend the limitations of language to uncover the inner process, that is, the meaning that is embedded within the language.²³ For this reason,

²⁰ Sugeng, *Kidung Jawa Dan Nilai Religiusnya* (Yogyakarta: Pustaka Pelajar, 2012), 8.

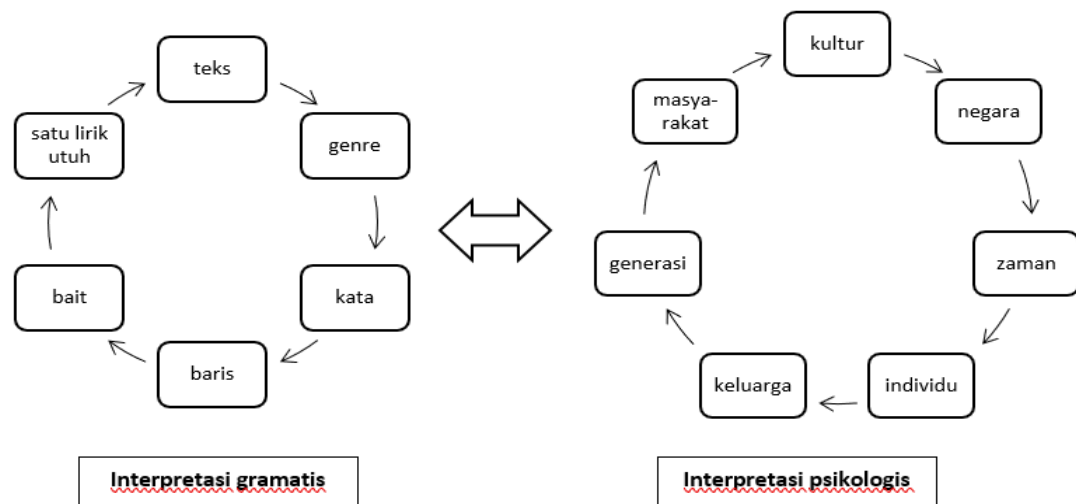
²¹ Sutrisno, Mudji, *Javanese Aesthetics: Philosophical Interpretation of Javanese Cultural Symbols* (Yogyakarta: Kanisius, 2004).

²² Alan Surya and Fenny Mahdaniar, "Map of Hermeneutic Theory and Its Implications in Da'wah Communication," *Bil Hikmah: Journal of Islamic Communication and Broadcasting* 2, no. 1 (2024), doi:<https://doi.org/10.55372/bilhikmahjkpi.v2i1.23>.

²³ Kaelan MS., *Philosophy of Semiotic and Hermeneutic Language*, first (Yogyakarta: Paradigma, n.d.), 267.

Schleiermacher's hermeneutic study combines the analysis of linguistic texts with the examination of the subject matter of the text's author. The unit of analysis in Schleiermacher's hermeneutics is the meaning of the text, which involves both grammatical interpretation and psychological interpretation, with a continuous movement of meaning.

The grammatical and psychological interpretation process is expected to be able to find a complete, deep, and comprehensive meaning as intended by the creator of the text. The conceptual framework of variables, along with their dimensions and meanings in Schleiermacher's hermeneutics, as applied to song lyrics, is described as follows.²⁴:



Grammatical interpretation begins with parsing words, then gradually interpreting sentence lines, developing into stanza units, until interpreting one complete lyric of the text, encompassing the form and genre of the text. A gradual grammatical interpretation, specific to the unity of the text's meaning, will provide a more comprehensive and in-depth understanding.

The movement of text interpretation is then associated with the psychological aspects of the text maker starting from the individual aspects of the text maker who are influential in the formation of the text, the family environment that influences the emergence of the text, the generation of the text maker, the community environment related to it, the culture of the text-making community, the country and era where the text maker lives that can affect the emergence of the text. The psychological interpretation of the text will enable the reader to empathize more effectively and

²⁴ Putri Octaviani, Sarwit Sarwono, and Bustanuddin Lubis, "Kajian Hermeneutik Schleiermacher Terhadap Kumpulan Lagu Kelompok Musik Efek Rumah Kaca," *Jurnal Ilmiah KORPUS* 2, no. 3 (February 8, 2019): 326–27, doi:10.33369/jik.v2i3.6788.

appreciate the dynamics and psychological situations presented in the text, particularly around the appearance of certain characters.

Seemingly general texts, when linked to the specific psychological condition of the text maker, can lead to the discovery of different meanings—for example, the lyrics of the song "Without You" made by Opick. If interpreted solely from a grammatical perspective, it refers to not being with you, which is a reference to God. However, when it is associated with Opick's psychological interpretation (Opick's individual, family, generation, related social environment, culture and era when the lyrics of the song were made was during the Covid-19 pandemic), it turns out that the meaning of the text profoundly refers to the need for humans to rely on Allah SWT in dealing with the Covid-19 pandemic.²⁵

The concept of hypnotherapy, according to Long, is a therapy method that uses hypnosis to help a person achieve a state of relaxation in a focused and deep manner. It aims to access a person's subconscious and address certain psychological and emotional issues.²⁶ Hypnotherapy can help individuals in overcoming various psychological and emotional problems such as anxiety, stress, phobias, bad habits, and others.²⁷

In hypnotherapy, the therapist conveys verbal and other suggestions to change the mindset and behavior that underlie the problems a person is facing. Under certain conditions, humans can be influenced by specific words, causing them to change their behavior. In other words, certain words can have a positive suggestion effect and have a certain power to change human behavior.²⁸

In the process of hypnotherapy, the audience must be able to experience a trance state, where their consciousness is very focused, relaxed, and more open to the suggestions given. To achieve a *trance* state and incorporate positive suggestions, various media can be utilized. Media that can be used as a means of reaching this stage include sound, language, body, stories, pictures, music, and singing. Josiane and colleagues examined music and singing interventions with hypnotherapy, which

²⁵ Alan Surya, "The Meaning of Tawakal in Facing the Pandemic in the Song 'Tanpamu' by Opick: (Schleiermacher Hermeneutic Study)," *Bil Hikmah* 1, no. 1 (April 19, 2023): 23–36, doi:10.55372/hikmah.v1i01.5.

²⁶ Nicholas J. Long, "Therapeutic aQompaniments: Walking Together in Hypnotherapy—and Ethnography," *Ethos* n/a, no. n/a (n.d.): e70004, doi:10.1111/etho.70004.

²⁷ Ashadi Cahyadi, "Hypnotherapy Method in Changing Behavior," *Syi'ar Scientific Journal* 17, no. 2 (August 15, 2017): 73, doi:10.29300/syr.v17i2.897.

²⁸ *Ibid.*, 81.

showed that there was a significant association with reduced pain, anxiety, sleep disorders, and general improvement in sleep quality in someone who listens to or sings songs.²⁹

The way hypnotherapy works in general is that the therapist builds goals to direct the audience towards a certain psychological and emotional calm that is expected. To achieve the goal of calmness, the therapist provides *therapeutic suggestions* in the form of verbal statements that are deliberately designed to elicit specific emotional and mental changes. Hypnotherapy audiences tend to be people who have some psychological issues, experience conditions of fear, anxiety, and deep worry, stress, and so on. The higher the psychological fear and anxiety, the more often the *therapeutic suggestion* must be done, repetitive, and sometimes needs to be delivered at certain times, which makes it easier for *therapeutic suggestions* to enter the audience's subconscious. One of the techniques that can make it easier for *therapeutic suggestions* to be accepted and enter a trance state is the use of concrete statements, repetitive diction, rhymes that are easy to memorize, and tailoring to the audience's conditions.³⁰

The characteristics of song texts and hypnotherapy share similarities in terms of objectives, linguistic structure patterns, and application patterns. Song texts and hypnotherapy have the same purpose of directing the listener or singer to achieve a state of relaxation and calm, reducing psychological and emotional anxiety. The difference is that songs in Javanese literature have a foundation in spiritual and religious teachings, whereas hypnotherapy is not always based on specific religious teachings. In terms of linguistic structure patterns, both song and hypnotherapy employ the same language symbols that are repeated, allowing them to be easily remembered and enter the subconscious. Meanwhile, the pattern of application, whether through song or hypnotherapy, must be carried out continuously so that the suggestions built up can take effect and provide a calming effect. For example, a person who is sick and builds a positive suggestion in himself by stating "*aku pasti segera sembuh, aku bisa segera sembuh*", so he needs to formulate the suggestion continuously and continuously, so that he is always enthusiastic to undergo the sunnatullah of healing (taking medicine, resting, following all the doctor's advice, and others). On the other hand, a person who is

²⁹ Josiane Bissonnette et al., "Hypnosis and Music Interventions for Anxiety, Pain, Sleep and Well-Being in Palliative Care: Systematic Review and Meta-Analysis," *BMJ Supportive & Palliative Care* 13, no. e3 (January 8, 2024): e503–14, doi:10.1136/bmjspcare-2022-003551.

³⁰ Long, "Therapeutic Accompaniments."

sick but develops a negative suggestion in himself, “*aku lemah, percuma aku berobat, aku tidak akan bisa sembuh*”, then he will tend to give up and be lazy to seek healing paths.

RESULTS AND DISCUSSION

Analysis of the meaning of the Rumeksa Song based on Schleiermacher's hermeneutics

Kidung means singing, the poem that is sung. In Central Java society, kidungan has the meaning of singing. Word *Rumeksa* itself means to guard, which means to guard from all dangers. While the word *Ing Wengi* " means that the night is so dark. *Kidung Rumeksa Ing Wengi* is Central Javanese literature or a poem of the Javanese people that aims to protect oneself one night in the form of singing is Central Javanese literature or a poem of the Javanese people that aims to protect oneself one night in the form of singing. *Kidung Rumeksa Ing Wengi* is a literary work considered to have a sacred nature, attributed to Sunan Kalijaga or Raden Syahid.³¹

Grammatical interpretation of the lyrics Kidung Rumeksa Ing Wengi

The grammatical interpretation of the lyrics of this song includes aspects of words, sentences, genres, and culture. As for the lyrics of *Kidung Rumeksa ing Wengi*, it is classified as a Javanese literary poem that is rhythmic, where *macapat dhandanggula* is bound by the rules of song teachers, *wilangan* teachers, and *gatra* teachers. This song consists of 10 verses, of which only the first verse is often sung, while the other nine verses are rarely sung because they are too long. As for the teacher, each verse has 10 lines (*guru gatra*), with each *gatra* teacher composed of six to twelve *wilangan* teachers and each stanza composed of a rhythm pattern song teacher: i-a-e-u-i-a-u-a-i-a.³²

Based on the study of several previous studies, the linguistic meaning of the song was obtained *Rumeksa ing wengi*, which can be interpreted grammatically as follows.³³³⁴:

Bait	Meaning of language ³⁵	Grammatical interpretation of language
1	<i>Ana kidung rumeksa ing wengi//Teguh ayu luputa ing lara//adoh mung bilahi kabeh//Jim setan datan purun//paneluhan tenuna tan wani//Miwah panggawe ala//</i>	This verse explains the advantages kidung. This is what the makers are convinced of: that kidung (Sunan Kalijaga) can be used as a spell to ward off and even be free from all calamities, diseases, and

³¹ Erina Puspita and Muhammad Raehan, “Mantra Kidung Rumeksa Ing Wengi,” May 31, 2024, 1, doi:10.5281/ZENODO.11402115.

³² Aryanto, “Bentuk, Fungsi, dan Makna Kidung Rumeksa Ing Wengi.”

³³ Perdana Setya Prasanto, “Rumeksa Ing Wengi: Nyanyian Pemanggil Kuntilanak Atau Kidung Religius,” *SHAHIH: Journal of Islamicate Multidisciplinary* 4, no. 1 (June 10, 2019): 39–48, doi:10.22515/shahih.v4i1.1654.

³⁴ Achmad Sidiq, “Kidung Rumeksa Ing Wengi (Studi Tentang Naskah Klasik Bernuansa Islam),” *Analisa* 15, no. 01 (May 18, 2016): 127, doi:10.18784/analisa.v15i01.328.

³⁵ Arif Muzayin Arif Muzayin Shofwan, “Fadilah Kidung Rumeksa Ing Wengi dalam Tinjauan Hizib Wali Tarekat Nusantara,” *Panangkaran: Jurnal Penelitian Agama dan Masyarakat* 5, no. 2 (December 29, 2021): 5, doi:10.14421/panangkaran.v5i2.2631.

Bait	Meaning of language ³⁵	Grammatical interpretation of language
	<p><i>Gunaning wong luput//Agni atemahan tirta//Maling ngarda tan ana ngarah ingkami//Tuju duduk pan sirna//</i></p> <p>"There is singing that can keep you awake at night. The praise of this spell can make you strong, safe, and free from disease, all calamities, even the evil demonic jinn dare to do evil deeds, useless or useless so that the fire will become cold like water, the thief will go away, no one will come to me, and all danger and calamity will disappear."</p>	<p>disturbances from various visible beings (thieves, evil people) and subtle beings (jinn, demons, teluh, guna-guna).</p> <p>Use of word symbols "<i>rumeksa</i>" Meaning "mantra". It contains a mystical connotation, implying the existence of supernatural powers, which is conveyed in each series of sentences if recited.</p> <p>As well as the use of the clitic "-ku" which refers to the word "padaku" in the phrase "yang menuju padaku", it is explained that this mantra convinces the reader of the mantra (-ku) to be more confident in the 'singing mantra' that he is reading.</p>
2	<p><i>Sakihing lara pan samya bali//Sakeh ngama pan sami mirunda//Welas asih pandulune//Sakehing braja luput//Kadi kapuk tibaning wesi//Sakehing wisa tawa//Sato galak tutut//Kayu aeng lemah sangar//Songing landhak guwaning//Wong lemah miring//Myang pakiponing merak//</i></p> <p>"Whatever the type of disease, all kinds of pests will get out of the way by themselves, their eyes will radiate affection, so that all weapons or weapons can not touch them, like cotton falling on iron, all poisons will become tasteless, wild animals become tame, trees with mystical powers and haunted lands, cave hedgehog nests, sloping land dwellings, and nests where peacocks live.</p>	<p>The second verse further strengthens the advantage of this song if practiced/recited, namely that all kinds of diseases, from wherever the source (in plants, in animals, in humans), will be able to go away on their own.</p> <p>The use of the clitic "nya" in the word "his eyes" refers to the eyes of the chanter who will radiate love. This shows another advantage of practicing this song.</p>
3	<p><i>Pagupakading warak sakalir//Nadyan arca myang segara asat//Temahan rahayu kabeh//Apan sarira ayu//Ingideran kang widadari//Rineksa malaekat//Lan sagung pra rasul//Pinayungan ing Hyang Sukma//Ati adam utekku baginda Esis//Pangucapku ya Musa//</i></p> <p>"In the place where the rhino is buried, or wherever it is, if it is read in the ocean, it can make the sea water change recede, it can make us all prosperous, we become beautiful, surrounded by angels, guarded by angels, in essence, everything has been integrated in us.</p> <p>In my heart, there is the Prophet Adam, in my brain, there is the Prophet Sis, and in my speech is the Prophet Moses.</p>	<p>This third stanza further strengthens the advantages of this rumekso song as a mantra, which, if recited, can grant human desires (prosperity, beauty, being surrounded by angels, and being guarded by angels and messengers) wherever they may be. This is because in our thoughts, feelings, and words, there is 'the prophet Adam, the prophet sis, the prophet Moses'.</p> <p>Use of the word 'ada' in the clause 'hatiku ada nabi adam'. In my brain, there is a prophet, sis. In my words, I am a prophet Musa. It seems symbolic and connotative. Because it is impossible factually in the minds, feelings, and words of mankind at that time to contain all these prophets, if interpreted figuratively, it can convey the meaning that it should emulate the qualities</p>

Bait	Meaning of language ³⁵	Grammatical interpretation of language
		<p>of Prophet Adam, Prophet Sis, and Prophet Moses in thought, feeling, and speech.</p> <p>Use of the word 'aku' referring to the singer, as if to strengthen the value of his belief in what he conveyed.</p>
4	<p><i>Napasku nabi Ngisa linuwih//Nabi Yakup amiryarsaningwang//Dawud suwaraku mangke//Nabi Brahim nyawaku//Nabi Sleman kasektan mami//Nabi Yusuf rupeng wang//</i> <i>Edris ing rambutku//Baginda Ngali kuliting wang//Abubakar getih daging Ngumar singgih//Balung baginda Ngusman//</i> "My breath is the glorious Prophet Jesus, the Prophet Jacob my vision, my voice the prophet David, my life the prophet Abraham, my divinity the prophet Solomon, my face the prophet Joseph, my hair the prophet Idris, my skin Ali bin Abu Talib, my blood Abu Bakr Ash-Siddiq, my flesh Umar bin Khattab, my bones Uthman bin Affan"</p>	<p>The fourth verse still emphasizes what was mentioned in the third verse about prophets other than Adam, Moses, and Sis.</p> <p>As in the third stanza, in this verse it is also explained about the advantages of the Prophets (Prophet Isa, Ya'kub, Daud Ibrahim, Sulaiman Yusuf, Idris) as well as the advantages of the Rashidin caliphs (Abu Bakr, Umar bin Khattab, Uthman bin Affan, Ali bin Abi Talib).</p> <p>Use of the clitic '-ku' on the word 'nafasku, My vision, my voice, my magic, my appearance, my hair, my flesh' refers to the singer, as if he had all the advantages of the prophets and <i>the khulafaur rashidin</i>.</p>
5	<p><i>Sumsumingsun Patimah linuwih//Siti Aminah bayuning angga//Ayup ing ususku mangke//Nabi Nuh ing jejantung//Nabi Yunus ing otot mami//Netraku ya Muhammad//Pamuluku Rasul//Pinayungan Adam Kawa//Sampun pepak sakathahe para nabi//Dadya sarira tunggal//</i></p> <p>Venerable Fatimah, my marrow, Siti Aminah, the strength of my body, Prophet Ayub is my intestines, my heart is Prophet Nuh, in my muscles is the Prophet Jonah, my eyes are the Prophet Muhammad, my face is the apostle, protected by Adam and Eve, all have perfectly encompassed the whole of the Prophet, be one in my body.</p>	<p>The fifth stanza still explains the advantages of the Prophets and the advantages of the family of the apostles (Fatimah and the mother of the apostle Siti Aminah). This verse also affirms that all have been perfected, encompassing the whole of the Prophet and becoming one in the body.</p> <p>Use of clitika '-ku' In the words my marrow, my body, my intestines, my heart, my muscles" relates to all the limbs, as well as '-my', which refers to the singular first person 'I' who acts as the speaker. This can mean that all the members of the chanter's body have been protected by the excess of the Prophets from Prophet Adam to Prophet Muhammad. The meaning of being protected is undoubtedly not really protected by the glory of the Prophets and the families of the Prophets, because all the Prophets have different dimensions from the one who says the song. However, this can be interpreted linguistically as a figurative expression of 'feeling protected' even though it is not really protected by the Prophets, but is protected by Allah. Just like a person who is sick and wants to recover immediately, he always instills confidence in his health and the recovery process.</p>
6	<p><i>Wiji saeiji mulane dadi//pencar dumadi isining jagad//kasamadan dening date//singa maca myang ngrungu//kang</i></p>	<p>This sixth verse explains the origin of all life on earth, beginning with seeds that spread throughout the world. All things in this world</p>

Bait	Meaning of language ³⁵	Grammatical interpretation of language
	<p><i>nganurat tuwin nimpeni//dadya ayu ing jasat//kinarya sasembur//sira wacakna ing toya//kinarya dus lara tuwa aglis laki//wong ngedan dadi waras//</i></p> <p>"The event is from grain, then it spreads throughout the world, being enveloping His substance, the one who reads is the one who listens, the one who copies is the one who saves, becomes the peace of the world, as a means of japa mantra, if it is read in water, then used for bathing, then the old virgin will quickly get a mate, if drunk to a crazy person it will be healed"</p>	<p>originate and are created from His substance (referring to Allah). This verse also explains the benefits of this song if applied by the song reader, with benefits that tend to exaggerate and even make a crazy person instantly heal.</p>
7	<p><i>Lamun arsa tulus nandur pari//puwasaa sawengi sadina//iderana galengane//wacanen kidung ngiku//datan ana ama kang prapti//lamun sirna aperang//wateken ing sekul//antuka tigang pulukan//Kang ngamangan rinaksa dening Hyang Widdhi//Rahayu ing payudan//</i></p> <p>"If you want to go smoothly in rice cultivation, fast for a day and a night, go around your rice fields, recite this song, then all pests will not dare to come. If you go to war, read on rice, three fists, then your enemies will be useless, will not dare you, and you will excel in war.</p>	<p>The seventh verse explains the procedure for applying this song and the hopes it brings, including smooth farming, freedom from pests in the rice fields, and victory in war. What readers should do is chant the kidung. This is done by fasting and going around the rice fields. So there are still efforts that must be made by the singer kidung, not just chanting kidung that's it.</p>
8	<p><i>Lamun nora bisa maca kaki//Den wewera kinarya ajimat//Teguh ayu panemune//Pan binekta anglurug//Mungsuhira datan udani//Luput sanjata tuwa//Iku sawabipun//Sabarang pakaryanira//Pan rinaksa dening Hyang kang MahaSuci//sakarsane tinekan//</i></p> <p>"If you can't read, then just memorize this like a talisman, it will be safe, if you carry it with you in battle, your enemies will be afraid, avoid any weapon attack, that's the benefit, everything will be guarded by the Most Holy God, and whatever you want can be granted."</p>	<p>The eighth verse explains the procedure for chanting kidung. If, in special conditions, they cannot read, the maker is asked to memorize the kidung. This is just like a talisman/spell. This verse also explains the various benefits of pronunciation kidung. Among them are the feelings of always being safe, being unafraid of war, and avoiding multiple attacks and weapons during war. This is because Allah always guards the reader of the song.</p>
9	<p><i>Lamun ana wong kabonda kaki//lawan kadhendha myang kabot lanutang//miwah wong ngalara reke//wacanen tengah dalu//ping salawe wangene singgih//luwar ingkang binonda//Kang dinendha wurung//sadisane ing-apura//Inkang ngutang sinauran ing Hyang Widdhi//</i></p>	<p>The ninth verse continues to explain the benefits of reading and applying this song, including the ability to address global problems, ranging from debt and illness to other pressing issues. However, the maker of this song (Sunan Kalijaga) also emphasized that all the human calamities of today will only occur when God allows them to</p>

Bait	Meaning of language ³⁵	Grammatical interpretation of language
	"If there is a person with money who suffers a wound in his legs, or a person who is burdened with debts, and a person who is sick, recite (this) in the middle of the night, for twenty-five consecutive nights, then that person will be able to get out, not be punished, get forgiveness, the debtor will be repaid by Sang Hyang Widdhi."	happen, and vice versa; if God does not want them to happen, then no calamity will befall humans.
10	<p><i>Sing sapa reke arsa nglakoni//amutihe lawan anawaha//Patangpuluh dina bae//Lan tangi wektu subuh//Miwah sabar sokuran ati//insa'Allah tinekan//Sakarsanireku//Tumrah sanak rayatira//Saking sawabing ngilmu pangiket mami//Duk aneng Kalijaga//</i></p> <p>"Anyone who can do absolute fasting, absolute fasting and drinking water only, for forty days, and constantly waking up at dawn, always being patient and grateful in his heart, God willing, all his goals or wishes will be achieved, and beneficial to his family, from the power of energy that binds me in Kalijaga.</p>	This tenth verse also explains the actions and procedures for implementing songs, namely fasting, waking up at dawn, being patient, and being grateful. There is a prayer offered by the songwriter (Sunan Kalijaga), a kind of promise. Still, it's not really a promise, as using the word 'inshaallah' (if Allah is merciful) suggests that the songwriter is always confident and hopes that everything that happens is good, but also remains uncertain because all power is in Allah. However, the good hope is that all goals and wishes will be achieved, providing benefits to the family.

From the results of the grammatical interpretation of the song text, it appears that the first to third stanzas are very thick, highlighting the advantages of this song if it is recited. In the fourth to fifth stanzas, it begins to emphasize the positive suggestion of the singer regarding the 'magical' power possessed by the singer. When chanting this song. The sixth to seventh verses strongly underline the usefulness of chanting this song. Only then, in verses eight to ten, the procedure for singing a song is explained, as well as the delivery of the message of da'wah on the importance of belief in Allah the Most Holy, submission and obedience in carrying out Allah's commands, patience in facing Allah's trials, and gratitude for Allah's gifts.

Psychological interpretation of the lyrics of "Kidung Rumeksa Ing Wengi"

Sunan Kalijaga's nickname is Raden Mas Syahid, Raden Sahid, or Raden Said. He was the son of Tumenggung Wilatikta from the Majapahit kingdom. Raden Sahid was born around 1450 AD in the Tuban area, East Java.³⁶ In his childhood, Raden Sahid had studied Islam, studied the Qur'an, and

³⁶ Waston Waston, "Building Peace through Mystic Philosophy: Study on the Role of Sunan Kalijaga in Java," *Indonesian Journal of Islam and Muslim Societies* 8, no. 2 (December 2, 2018): 283, doi:10.18326/ijims.v8i2.281-308.

practiced Islamic teachings. Raden Sahid was reportedly educated at Ampel Denta, specifically at the Sunan Ampel Islamic boarding school in Surabaya, until he reached his teenage years.³⁷

In some histories, Raden Sahid is said to have been a robber. He robbed tribute from the Majapahit royal tribute warehouse and then distributed it to people experiencing poverty. This is because Raden Sahid considers a very concerning social gap to exist in the Tuban residency, the neighborhood where he resides. The social gap is characterized by inhumane tribute injustice, where tribute is given directly to the king, ignoring the interests of the wider community, especially ordinary people who live in suffering. Raden Sahid then had the idea of stealing tribute for the king and giving it to people experiencing poverty.³⁸

Raden Sahid's father was the tumenggung of Wilatikta, who was responsible for collecting tribute for the king. He initially did not know who the perpetrator was. However, when an attempt was made to arrest the king's tribute thief, it turned out that the perpetrator was his own son. Finally, Raden Sahid's father expelled his son from the Duchy of Tuban. Raden Sahid's father stated that he would accept Raden Sahid back in Tuban if Raden Sahid could shake the walls of the Duchy of Tuban through the recitation of the holy verses of the Qur'an.³⁹

Raden Sahid then repented as a robber after he met Sunan Bonang. At one time, Sunan Kalijaga, formerly known as Raden Sahid, had wanted to rob Sunan Bonang. However, Sunan Kalijaga was ultimately defeated by the greatness of Sunan Bonang. Raden Sahid also became converted and wanted to learn from Sunan Bonang. Then he was assigned by Sunan Bonang to recluse in a river in Cirebon for an extended period, reportedly for three years. From there, the name Sunan Kalijaga comes from.⁴⁰

Sunan Kalijaga lived at the end of the Majapahit Kingdom period, which was the largest Hindu kingdom in the archipelago. At that time, it was a period of transition from Hinduism to Islam. As one of the walisongo, he is known as one of the sunans who often wanders in spreading Islamic teachings. Sunan Kalijaga's da'wah area covers the coastal areas of Java (Demak, Kadilangu, Jepara, Kudus, etc.) and the interior of Java, especially Central Java (Yogyakarta, Surakarta). Sunan Kalijaga lived for about a hundred years. It experienced several periods of revival of the Javanese Islamic kingdom,

³⁷ Izza, "Pendidikan Profetik Dalam Kidung Rumeksa Ing Wengi Karya Sunan Kalijaga," 58–59.

³⁸ Nurul Hak, "Reconstruction of Islamized Historiography and Excavation of Sunan Kalijaga Teaching Values," *Analysis, Journal of Islamic Studies* XVI, no. 1 (June 2016): 72.

³⁹ Ibid.

⁴⁰ Izza, "Pendidikan Profetik Dalam Kidung Rumeksa Ing Wengi Karya Sunan Kalijaga," 57; hak, "Rekonstruksi Historiografi Islamisasi Dan Penggalan Nilai-Nilai Ajaran Sunan Kalijaga," 74.

including those of Demak, Cirebon, Banten, Pajang, and Mataram. At that time, several Islamic kingdoms began to grow significantly, including the Islamic Kingdom of Demak under the leadership of Raden Fatah, which developed after several conquests through war.⁴¹

The ancient Javanese people during the time of Sunan Kalijaga were more heavily reliant on oral traditions than on written traditions. At that time, people enjoyed listening to stories and songs, rather than writing. This is because songs are easier to memorize because of their rhythm. By memorizing songs, people can also begin to internalize the messages conveyed in the lyrics.⁴² This is what Sunan Kalijaga uses as a medium to convey messages of Islamic religious teachings and ethics effectively.

In the socio-cultural aspect of religion, the Ancient Javanese people during the Sunan Kalijaga period were still deeply rooted in their Javanese mysticism tradition, as they were strongly influenced by animism and dynamism values. Javanese mysticism is characterized by a profound belief in the power of the universe, spirits, and supernatural energies that can profoundly affect human life. In Javanese society, mantras are considered a means to cultivate magical powers, ward off various negative energies, and drive away enemies.⁴³

The song "*Rumeksa Ing Wengi*" was composed by Sunan Kalijaga to bridge the supernatural world that existed in Javanese society at that time. This is because, in the early days of Islam's development in Java, mystical traditions were highly regarded. Moreover, the socio-cultural background of the Javanese people is strongly influenced by animism and dynamism beliefs. Even when Sunan Kalijaga spread the teachings of Islam, he and his followers often received attacks of black magic from his enemies. To fortify himself and his followers, Sunan Kalijaga composed a Song containing various kinds of mantras (prayers) to repel bad luck and enemy attacks at night, such as *teluh*, *tenung*, *santet*, and so on.⁴⁴

⁴¹ Waston, "Building Peace through Mystic Philosophy," 283.

⁴² Ibid., 298–99.

⁴³ Onok Pamungkas et al., "Exploring the Cultural Significance of Javanese Literature: A Study of Mantras," *International Journal of Society, Culture and Language* 12, no. 2 (September 2024): 143, doi:10.22034/ijscsl.2024.2025848.3440.

⁴⁴ Atina Balqis Izza, "Acculturation Of Islam And Javanese Culture In Kidung Rumeksa Ing Wengi Composed By Sunan Kalijaga," n.d., 2.

Analysis of the Relationship of Grammatical and Psychological Interpretations in the Song of Rumeksa at Night

The author's analysis suggests that the recipients of this text are followers of Islamic teachings, specifically those found in Sunan Kalijaga, who are Javanese with a strong attachment to Javanese cultural traditions, including a deep belief in mystical values, animism, and dynamism. Especially in the early days of preaching, Muslims at that time also received pressure and even mystical shipments with weaving, and so on. Lack of confidence in the teachings of Islam, fear of retribution if they deviate from the teachings of their ancestors and turn to Islam, makes *mad'uw* sunan Kalijaga feel great psychological pressure and fear. The psychological condition of fear and anxiety in *mad'uw*, if not overcome, can have an impact on the decay or disappearance of the monotheistic faith that they initially believed, and they can even return to the teachings of their ancestors in the form of animism-dynamism.

The followers of Sunan Kalijaga at that time were mostly people from the Majapahit kingdom and its former colonies, who were heavily involved in farming and often engaged in wars between kingdoms for conquest. For this reason, the song also conveys several messages related to cultivating well (avoiding pests and diseases, being protected from plant pests) and winning wars (being immune to enemy weapons, being feared by the enemy, achieving victory in battle).

War and crop failure, in Javanese agricultural societies bound by the royal structure, are two significant concerns that the Javanese people deeply fear. Fears of failure in these two things often make it difficult for Javanese people to break free from animism-dynamism beliefs. This, if continued, will certainly have an impact on the process of Islamic da'wah carried out by Sunan Kalijaga. For this reason, as a preacher who wants to spread the values of Islamic teachings in Javanese society, Sunan Kalijaga composed this song, which serves as a positive reminder to always appreciate the advantages of being a Muslim by emulating the prophets, apostles, and the Prophet's companions and family.

An analysis of the form of hypnotherapy in the lyrics of the Song of the Night

The hypnotherapy therapist in this case is Sunan Kalijaga, as the dai, who gives positive suggestions to the audience who are experiencing psychological problems (in this case, the Javanese Islamic community as *mad'uw*). The existence of hypnotherapy aims to change the mindset and behavior of *mad'uw* who initially experienced various psychological problems of anxiety (anxiety

from the teachings of ancestors, fears of failure in the harvest, war, and so on), then changed the mindset to be positive and return to the values of Islamic teachings.

Therapeutic evidence *of suggestion* given by Sunan Kalijaga in the form of chanting songs *Rumeksa ing Wengi* which has a linguistic structure following the Middle Javanese language (*mami, ingsun, sira, tan, Hyang*), typical language style of the Javanese people (according to song teachers, wilangan teachers, gatra teachers), use of affirmative sentences (*sabarang pakaryanira, pan rinaksa dening Hyang kang MahaSuci, sakarsane tinekan, miwah sabar sokuran ati, insa'Allah tinekan sakarsanireku*), Metaphorical Expressions (*napasku nabi Ngisa, Dawud Suwaraku, nabi Brahim nyawaku, Edris ing rambutku*), expressions that contain the meaning of protection (*teguh ayu luputa ing lara, adoh mung bilahi kabeh, jim setan datan purun, paneluhan tenuna tan wani*), the command to recite a song repeatedly at certain times (*wacanen tengah dalu, ping salawe wangene singgih*).

Positive suggestions that Sunan Kalijaga instilled in *Kidung* It is very firmly embedded in each of its stanzas, from stanza one to stanza seven, at least showing a positive suggestion of the reader *kidung* who are always protected from all dangers, all their limbs are protected because of the reflection of the advantages of all the prophets and messengers and the *khulafaur of the rashids*, and the excellence of the *kidung*. This, when practiced, can make you confident in overcoming life's problems. What is applied is submission to Allah SWT (as stated *kidung* in the eighth and ninth stanzas), fasting, patience, and gratitude (as stated *kidung* in the tenth verse).

Sunan Kalijaga felt the need to instill the belief not to be afraid, not to worry and not to worry about the various attempts of the enemies of Islam who sent all bad things. Because all of this basically comes from Allah SWT. The one who allows everything to happen is Allah SWT. And it is Allah SWT who makes sure things happen or not happen. This is as stated in the eighth verse "*Pan rineksa dening Hyang Maha Suci Sakarsane tinekan* (the Most Holy God will guard everything, and whatever you wish can be granted)".

The profound meaning of this song is that Muslims should believe in the teachings of Islam and apply the values in the teachings of Islam so that they are always protected and kept away from all dangers. According to the hypnotherapy review, this song is not a mantra, but rather an effort to instill positive suggestions that can lead to the practices outlined in the song, ultimately saving human lives from actions that cause harm.

CONCLUSION

The findings obtained from this study are Kidung Rumeksa Ing Wengi is a form of unconscious psychological therapy carried out by Sunan Kalijaga to his mad'uw, most of whom are still converts, in the midst of a society that is still strongly influenced by the mystical animism and dynamism, as well as the mystical threats that Islam-haters often send at that time. In this case, Sunan Kalijaga offered a positive suggestion to the psychologist of his mad'uw, who was afraid of the actual and potential threats at that time, which could erode his faith and even cause his mad'uw to return to the teachings of his ancestors. Positive suggestions are made by emphasizing the advantages that the reader has kidung if he reads and practices this song in his daily life.

The main contribution of this study's results is the discovery of a new hermeneutic meaning through cross-scientific studies, as it combines Schleiermacher's hermeneutic science with hypnotherapy theory in psychology. The relevance of the results of this research in da'wah communication is expected to be an input and consideration for the development of Islamic da'wah communication in the future, so that da'wah communicators can consider aspects of mad'uw's subconscious psychology, by making da'wah media in the form of da'wah song lyrics that are easy to listen to (easy listening), easy to sing, but contain strong da'wah values and positive suggestions, which can be instilled in Mad'uw by adapting the sociological-cultural aspects of its society as well.

The results of this study are not exempt from the limitations inherent in research, which often rely on text-based literature studies that tend to be secondary sources (i.e., not directly sourced from the original manuscript, such as "Kidung Rumeksa ing Wengi," written directly by Sunan Kalijaga). This research also still does not reach the response of mad'uw as the audience of the reciters of Kidung Rumeksa Ing Wengi on the suggestive effect caused by the pronunciation of this kidung. It is hoped that further research can examine kidung with an experimental psychology approach, a comparative analysis study of hypnotherapy on the text kidung, or related ethnographic studies, such as Kidung Rumeksa Ing Wengi.

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