

Life and Wisdom in *Tembang Lir ilir* and *Kidung Rumekso ing Wengi*: A Philosophical Analysis

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The traditional Javanese *tembangs* created by Sunan Kalijaga, especially *Lir ilir* and *Kidung Rumekso ing Wengi*, have an extraordinary depth of philosophical meaning when associated with Javanese culture. Therefore, this research aims to explore and analyze the philosophical meanings contained in the two *tembangs* and find out how the spiritual messages in the *tembangs* are still relevant to the conditions of society in the modern era. The sources of data for this research are (1) interviews with Sunan Kalijaga's descendants, artists in Demak Regency, Demak Regency officials, (2) historical records and scientific articles about Sunan Kalijaga, and (3) direct observation in Demak Regency. This research uses Ferdinand de Saussure's semiotic theory to find out the deeper meaning of the text of the two *tembangs*. For data validation, this research uses the triangulation method, in order to compare all available data and find a common thread of reliability to be presented as scientific data. In the interpretation stage, the researcher tried to explore the messages contained in the two *tembangs*, which were analyzed from the lyrics of the *tembangs* and the opinions of experts found in Demak Regency. The results show that both *tembangs* contain philosophical teachings on how to achieve wisdom and peace in every episode of human life. They also teach about the importance of establishing a good relationship with God. In addition, this study also revealed that the spiritual messages in these two *tembangs* are still relevant as a reflection of everyone's spiritual journey in the modern era.

Keywords: *Tembang, Sunan Kalijaga, Wisdom*

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INTRODUCTION

Demak is known as the first Islamic Kingdom to exist on the island of Java replacing the super power of the Hindu Majapahit Kingdom which had dominated for more than 200 years (Graaf & Pigeaud, 1976, p. 2). It is estimated that the Islamic Kingdom of Demak was established and first operated in 1475 as a highly respected Kingdom in Central Java (Robson, 1981, p. 279). The strong influence of the Demak Kingdom in influencing the trend of Javanese beliefs at that time could not be separated from a figure named Sunan Kalijaga (Houben, 2003, p. 154). He was one of the Wali Sanga who lived, preached, and was buried in Demak Regency, precisely in a village called Kadilangu.

Sunan Kalijaga is known as the wali who became the architect of the Great Mosque of Demak itself (Arif Muzayin Shofwan, 2021, p. 190), which is estimated to have been built in 1498 (Kusno, 2003, p. 59), and is one of the oldest mosques in Java (Graaf, 1963, p. 2), which would inspire the construction of mosques in other areas (Muhaimin, 2006, p. 168). Sunan Kalijaga also played an important role in the arrangement of the city in Demak Regency, even Sunan Kalijaga in a study is believed to be the one who succeeded in Islamizing the last king of Majapahit before the Demak Kingdom was finally established. (Anderson, 1981, p. 114).

When compared to the other Wali Sanga, Sunan Kalijaga also had several unique characteristics, but the most famous was combining Javanese cultural symbols with Islam (Mujiningsih & Yetti, 2015, p. 218). This can certainly be seen from the use of Takwa clothes, or Javanese call it *Jarik*. Sunan Kalijaga, although he was a great scholar, still did not hesitate to wear *Jarik* and had to be different from the scholars who existed in that era, who mostly wore robes characterized by Arabic culture (Ricci, 2009, p. 16). Of course, this was done by Sunan Kalijaga so as not to look foreign and there was no symbol of distinction between himself and the identity of ordinary people when preaching to the Javanese community.

Besides being famous for his ideas and clothing, Sunan Kalijaga was also famous for the Islamic artworks he created. These works of art include lakon carangan in wayang performances (Laffan, 2011, p. 8) and several *tembang* works such as *Lir ilir* (Rahmawati & Pamungkas, 2023, p. 263) and *Kidung Rumecko ing Wengi* (Aryanto, 2021, p. 44).

Sunan Kalijaga's purpose in creating Islamic artworks, especially the *tembang Lir ilir* and *Kidung Rumecko ing Wengi*, was as a medium for spreading Islam at that time, precisely in the 15th and 16th centuries (Nugraha & Ayundasari, 2021, p. 531). As is known, the craze for Javanese musical arts such as *tembang* at that time was quite strong, Sunan Kalijaga realized that moment. Therefore, Sunan Kalijaga created the *tembang Lir ilir* and *Kidung Rumecko ing Wengi* with thick Javanese nuances, and also included very strong Islamic spiritual values. This of course resulted in Islam being easily accepted and absorbed by the Javanese people at that time (Anto & Anita, 2019, p. 78).

Several other studies also revealed similar things about the positive impact of the *tembang* created by Sunan Kalijaga, one of which was in a study on *Tembang Lir ilir* (Mahmudi & Fathoni, 2023, p. 10) yang berjudul *Relevansi Pendidikan Spiritual dalam Tembang Lir ilir Karya Sunan Kalijaga Dengan Masyarakat Madani*, which revealed that the verses of *Lir ilir* were easy to be absorbed by the Javanese people as a medium for teaching Islam.

Coupled with research (Sakdullah, 2016, p. 13) entitled *Kidung Rumecko Ing Wengi karya Sunan Kalijaga Dalam Kajian Teologis* which states that, *Kidung Rumecko ing Wengi* has Islamic teachings that are easily understood by Javanese people including teachings about God, humans and human relationships with God.

Departing from the background and previous studies, the interest to further examine the two *tembangs Lir ilir* and *Kidung Rumecko ing Wengi* is unstoppable. In addition, when looking at previous research studies, most of them only use secondary data, not using direct interview data or observations related to the research.

Therefore, the purpose of this research is to explore the philosophical meaning of Sunan Kalijaga's two *tembangs, Lir ilir* and *Kidung Rumecko ing Wengi* by using primary data. The hope is that after the study, a reflection of the spiritual teachings of Sunan Kalijaga to the Javanese people can be found. Furthermore, the philosophical analysis of the two *tembangs* will provide an understanding of cultural identity and appreciation for the heritage of the ancestors.

In this paper too, in order not to make the discussion too broad and even result in a shallow study, the scope is focused on analyzing the lyrics, symbolism, and spiritual messages of Sunan Kalijaga in the *tembang Lir-ilir* and *Kidung Rumecko ing Wengi*.

The reason for choosing these two *tembang* is not only because of the popularity of this work in contemporary society, but also because these two *tembang* are recognized by the descendants of Sunan Kalijaga in Kadilangu Village as his authentic work. In addition, these two *tembang* contain the values of belief and wisdom contained in Javanese culture in the past, which is now starting to be a little forgotten by the times. This paper will be divided into four parts, namely Sunan Kalijaga's *tembang* in Demak then and now, the lyrics and interpretation of the *tembang Lir ilir*, the lyrics and interpretation of the *tembang Kidung Rumekso ing Wengi*, and finally the similarities in spiritual messages between the two previous *tembangs*.

Why is this research important to do because (1) our appreciation of local cultural heritage and identity which is now less popular with western culture, (2) Introducing the integration between culture and religion that has been done by the Ulama, (3) teaching spirituality and moral values through art as an additional option for da'wah media, (4) As a historical lesson, tradition about the character and teachings of Sunan Kalijaga, (5) Providing opportunities for people to do personal reflection through the moral messages contained in the *tembang Lir ilir* and *Kidung Remukso Ing Wengi* by Sunan Kalijaga.

METHODOLOGY

The research method this time is qualitative, which characterizes this research method is descriptive and inductive data sources (Adlini et al., 2022, p. 976; Munandar et al., 2023, p. 25). The reason for choosing this type of research is because of the nature of the qualitative method itself, which has no absolute rules (Gumilang, 2016, p. 144) and demands in-depth analysis of a social phenomenon (Abduh et al., 2020, p. 1; Ni Wayan Masyuni Sujayanthi & Ni Putu Hartini, 2023) and tends to use specific material objects (real) (Fadli, 2021, p. 35). Of course this is very suitable for the study of lyrics, symbolism, and spiritual messages in this study.

The sources of qualitative data in this research include; direct observation, interviews, related literature, and historical records (Rijali, 2019, p. 86; Komang Indra Wirawan, 2023, p. 3) In the direct observation stage, visits were made to key places related to Sunan Kalijaga such as; Demak Great Mosque, Glagah Wangi Museum, and Sunan Kalijaga's Tomb in Kadilangu. In conducting the interview stage, direct meetings were held with Sunan Kalijaga's descendants, as well as the Demak community. Meanwhile, related literature and

historical records were obtained through accredited journals and archives from the Demak Regency library archive office.

In the analysis method, this research uses semiotic text analysis developed by Ferdinand de Saussure, which at the context stage creates a paradigm of signifier and signified (Sørensen & Thellefsen, 2022, p. 2). In general terms, signifier means a sign that we can perceive with our external senses, while signified is the concept or function contained in the object we observed earlier. In practice, Ferdinand de Saussure's semiotic theory will be used in analyzing and dissecting the lyrics of *Lir ilir* and *Kidung Rumeksa Ing Wengi*.

In addition to using semiotic theory, this paper will also use etymological analysis and cultural context, which in understanding the Javanese *tembang* created by Sunan Kalijaga in the 15th or 16th century must certainly understand the language paradigm and the general situation of the people around Java, especially Demak at that time.

At the stage of data validity, this research uses a triangulation technique in which observation data, interview data, and related literature data are synthesized with each other, after which the similarity of the arguments is analyzed. (Bachri, 2010, p. 55). If the results of all the previous data are reliable, then that data will be presented or written in this research.

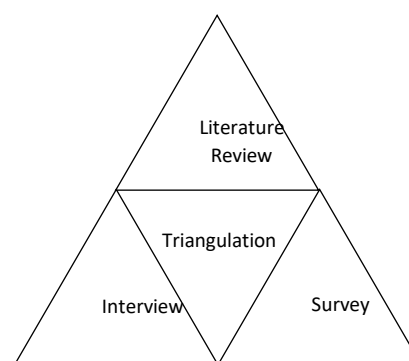


Figure 1. Triangulation (Source: Alfansyur & Mariyani, 2020, p. 149)

The limitations of this research method include, the difficulty of obtaining primary data about Sunan Kalijaga other than sources from his descendants in Demak Regency. Data on Sunan Kalijaga at the Demak archive library service was also limited and some could not be borrowed for analysis because they were rare collections. Likewise, the artifacts of Sunan Kalijaga's legacy in the Glagah Wangi Museum and the Museum of the Great Mosque of Demak, not too much information can be taken other

then to eliminate what is the name, to eliminate this body from various kinds for example to clean yourself from jinn interference and so on. To clean other sacred places from jinn interference and so on. So *Kidung Rumekso ing Wengi* is a prayer for all kinds of disorders and diseases. Medical diseases and non-medical diseases for us, then to repel plant pests, of course there are procedures. Then to repel plagues like yesterday there is covid, actually it is good to apply it, for example we hold a ceremony in one village to recite the *Kidung Rumekso ing Wengi*." (Interview R. Edy Mursalin / 15th descendant of Sunan Kalijaga, December 2022).

Lyrics and Tafsir Tembang Lir-ilir Sunan Kalijaga.

Signifier	Signified
<i>Lir ilir, lir ilir</i>	Wake up, wake up
<i>Tandure wis sumilir</i>	The plants have blossomed
<i>Tak ijo royo-royo tak senggo temanten anyar</i>	Has turned green like a new bride
<i>Cah angon-cah angon penekno blimbing kuwi</i>	Shepherd children, climb the starfruit tree
<i>Lunyu-lunyu yo penekno kanggo mbasuh dodotiro</i>	Even though it's slippery, climb it to wash your clothes
<i>Dodotiro-dodotiro kumitir bedhah ing pinggir</i>	Your clothes are torn at the edges
<i>Dondomono jlumatono kanggo sebo mengko sore</i>	Sew them up and mend them for the evening
<i>Mumpung padhang rembulane</i>	While the moon still shines brightly
<i>Mumpung Jembar Kalangane</i>	While there's still plenty of time to spare
<i>Sun suraka surak hiyo</i>	Let's cheer up

“Wake up” in the first line of this *tembang* means as an order to humans not to be lazy. When sleeping,

this line also means criticism. Therefore, move, seek God, be devoted to Him, then believe. The second line reads that “the plant has blossomed”. In this line, the plant itself in Javanese people can be interpreted as a symbol of awareness, devotion, piety and faith in Allah SWT (Khaelany, 2018, p. 202). Furthermore, the stanza reads that it has “turned green like a new bride”. This stanza means about the nuances of one's faith that has grown. Happiness finally arises like a bride who is happy.

The next stanza reads, “shepherd children climb the star fruit tree”. Historically, starfruit trees were often used by Javanese people as shade in rice fields. At the same time, children also like to climb it and take its fruit. When examined semiotically, star fruit can mean like the five pillars of Islam, as a basic guide to the Islamic faith of a Muslim.

The next stanza reads, “even if it's slippery, keep climbing to wash your clothes”. It should also be noted that in ancient times people also washed using starfruit (Khaelany, 2018, p. 204). It can be interpreted in this stanza as well, regarding the importance of washing or cleaning the heart, which is symbolized as clothing. By using starfruit, which means the five pillars of Islam before. Although difficult, it means the sacrifice that every human being must make (Wahyuningsih et al., 2019, p. 290).

“Your clothes that are torn at the edges, sew them up and mend them for the evening”. This stanza means about the clothes symbolizing faith, which can be shaky or torn. Therefore it must be sewn, or literally, it must be justified, restored to its former glory. The word afternoon at the end means before death. While there is still a lot of free time, it is clear that the meaning of this sentence is an appeal to immediately repent and get closer to Allah SWT. In the last line, “let's cheer”. As a symbol of gratitude where the human has passed the trials of the world and finally arrived in His heaven.

LIR-ILIR

Created by: Sunan Kalijaga

0 11 | 23 11 | 23 11 | 55 11 | 6 55 |
 55 11 | 66 36 | 55 23 | 1 11 | 23 11 |
 23 11 | 55 11 | 6 55 | 55 11 | 66 36 |
 53 23 | 1 11 1 | 23 11 1 |
 23 11 1 | 55 11 |
 6 55 5 | 55 11 | 66 36 | 53 23 | 11 23 |
 53 23 | 11 23 | 53 23 | 11 | 1 5 |
 6 56 | 1 36 | 5 .3 | 21 232 | 1 ||

Figure 3: Notation *Lir ilir* Sunan Kalijaga (Source: Akbar Bagaskara, 2022)

Lyrics and Tafsir Tembang Kidung Rumekso ing Wengi Sunan Kalijaga.

Signifier	Signified
<i>Ana Kidung Rumekso ing Wengi</i>	There is a <i>tembang</i> of supplication at midnight.
<i>Teguh hayu luputa ing lara</i>	Humans can be strong and safe, free from all diseases. Free from all calamities. Even the jinn and demons will not come near. All kinds of magic do not dare.
<i>luputa bilahi kabeh jim setan datan purun paneluhan tan ana wani niwah panggawe ala gunaning wong luput geni atemahan tirta maling adoh tan ana ngarah ing mami guna duduk pan sirno</i>	Moreover, evil deeds, witchcraft are eliminated. Fire becomes water, thieves stay away from me, all dangers will disappear.
<i>Sakehing lara pan samya bali</i>	All diseases return to their place of origin. All pests are driven away with a look of love. All weapons do not hit. Like kapok falling on iron. All poisons become tasteless. Wild beasts become tame. Magic trees, haunted lands,
<i>Sakeh ngama pan sami mirunda</i>	
<i>Welas asih pandulune</i>	
<i>Sakehing braja luput</i>	
<i>Kadi kapuk tibaning wesi</i>	
<i>Sakehing wisa tawa</i>	
<i>Sato galak tutut</i>	
<i>Kayu aeng lemah sangar</i>	

Tembanging landhak hedgehog holes, people
guwaning caves, sloping lands and
Wong lemah miring peacock nests.
Myang pakiponing
merak

Pagupakaning warak The enclosures are all
sakalir rhinos. Although the
Nadyan arca myang rocks and sea dried up. In
segara asat the end, all are safe.
Temahan rahayu kabeh Because the body
Apan sarira ayu survives surrounded by
Ingideran kang widadari angels, who are guarded
Rineksa malaekat by angels, and all
Lan sagung pra rasul apostles are under God's
Pinayungan ing Hyang protection. My heart is
Suksma Adam and my brain is
Ati Adam utekku baginda Prophet Sis. My speech
Esis is Prophet Moses.
Pangucapku ya Musa

Napasku nabi Ngisa My breath is the most
linuwih noble Prophet Isa.
Nabi Yakup Prophet Jacob my
pamiryarsaningwang hearing. Prophet David
Dawud suwaraku my voice. Prophet
mangke Ibrahim as my life.
Nabi brahim nyawaku Prophet Solomon
Nabi Sleman kasekten became my power.
mami Prophet Yusuf became
Nabi Yusuf rupeng wang my appearance. Prophet
Edris ing rambutku Idris became my hair. Ali
Baginda Ngali kuliting as my skin. Abu Bakr my
wang blood and Umar my
Abubakar getih daging flesh. While Usman as
Ngumar singgih my bones.
Balung baginda
ngusman

Sumsumingsun Patimah My marrow is Fatimah
linuwih who is very noble. Siti
Siti aminah bayuning Aminah as my strength.
angga Later Prophet Job was in
Ayup ing ususku mangke my intestines. Prophet
Nabi Nuh ing jejantung Noah in my heart.
Nabi Yunus ing otot Prophet Yunus in my
mami brain. My eyes are the
Netraku ya Muhammad Prophet Muhammad.
Pamuluku Rasul The water of my face is
Pinayungan Adam Kawa the apostle in the
Sampun pepak sakathahe protection of Adam and
para nabi Eve. Then complete are
Dadya sarira Tunggal all the apostles, who
 become one body.

Interpretation of Stanza 1 of Kidung Rumekso ing Wengi:

"Kidung" which in Javanese means *tembang*. It can be interpreted that Kidung Rumekso ing Wengi means a warning of the caution that must be taken

into account by humans when they are walking at night. Why at night? Obviously the answer is because crimes are more prevalent at night (Azizah & Hidayat, 2021, p. 3). Especially when Sunan Kalijaga lived in the 15th-16th centuries AD, lighting was still very minimal, unlike today. "Magic" in the lyrics can mean the disturbance that will occur at night, whether from humans or wild animals. The last sentence also adds, "thieves become distant", which could mean that thieves lose their prey. Because the humans themselves have taken good care of themselves. One of the ways is by walking not in quiet places and too late.

Interpretation of Stanza 2 of Kidung Rumecko ing Wengi:

If in the first stanza it is written "jinn and demons dare not approach", in this second stanza it is a little different, All diseases return to their place of origin. It can be concluded from this line that the disease or problem has really disappeared finally. If we continue to be careful and istiqomah on His path then problems will not only be afraid to come closer, but problems will also not arise. It is truly afraid to affect the thoughts of the pious.

The next verse explains that "pests will bewitch with the sight of love". This is in line with the experience of Doctor Larry Dossey who said that a congregation servant saw the salted fish in his shop covered in maggots. At the same time the congregation was saying prayers, and what happened was that the maggots fell off (Achmad Chodjim, 2018, p. 57). Hayyu in Javanese is read as wood, meaning life. If the seed is alive, it will be called a miracle tree, and the land where the tree is planted is called haunted land or other names for sacred land. It can also be concluded that the land where a tree is planted must be holy and halal (Achmad Chodjim, 2018, p. 66). Sometimes to honor the land the Javanese say it is sacred.

Interpretation of Stanza 3 of Kidung Rumecko ing Wengi:

The "rhinoceros cage" of this stanza means a fetus carrying a male or female. The drying "stone and sea" symbolizes the meeting of sperm and egg. All life is saved because of the existence of Angels, Angels, Apostles who are all submissive and obedient to all God's commands.

"Prophet Sis" in the stanza before the last of the lyrics means wisdom. Given that Prophet Sis is the sixth child of Prophet Adam who is known for his good nature. The last line reads "Prophet Moses".

From this last stanza we can take the story of the Prophet's strong belief in Allah SWT so that he can split the red sea. So it can be concluded that faith is a very important thing, so it must be spoken not only in the mouth but also stuck in the heart.

Interpretation of Stanza 4 of Kidung Rumecko ing Wengi:

"Breath" is associated with Prophet Isa. Why is that? Prophet Isa is the only prophet who can bring the dead back to life. Of course this is thanks to the help of Allah SWT. It can be concluded that the faith of a Muslim must continue to be raised, in a calm and slow way, like the breath that flows throughout the human body. "Prophet Jacob as a listener", this means that we cannot immediately believe the news we hear. Like the Prophet Jacob who did not believe the news of the death of his son Joseph eaten by a wolf.

The lyrics "Prophet David my voice", refers to Prophet David's melodious voice, so that anyone who listens to it will be mesmerized. The melodiousness can also mean meekness, so in speaking we are obliged to sound like that. "Prophet Ibrahim is described as my life". When looking at history, he was indeed burned but still stood firm as if nothing had happened. We can relate this to the faith of a human being who must also remain strong. Like the body of Prophet Ibrahim.

"Prophet Sulaiman is my magic", means that we must be easy to adapt to every environment we encounter. Like the Prophet Sulaiman who was able to control the wind and talk to animals. He was very adaptive. The Prophet Joseph is placed on the face. Obviously the reason, is that we as humans continue to take good care of the face. It can radiate from the appearance of a shady facial light and always smile.

Furthermore, the lyrics "Prophet Idris in my hair", he is a prophet who is famous for his shiddiq and patient nature. Why is hair chosen? Hair is located on top of the head which means that the nature of shiddiq and patience must be rooted on the head. Next the stanza arrives at the companions of the Prophet, the first to be mentioned is "Ali Bin Abi Talib as my skin". He is the son-in-law of the Prophet Muhammad SAW, Ali Bin Abi Talib in a hadith is said to be the gate of knowledge or the output of knowledge, it can also be likened to the skin, while the Prophet is the warehouse. From this we can conclude that Islam also prioritizes knowledge.

In the last stanza the depiction of "Abu Bakr as blood, Umar as flesh and Usman as bone". It can be concluded that the three previous elements are very closely related and protect. Therefore, Muslims must also be like that, continue to protect each other in truth.

Interpretation of Stanza 5 of Kidung Rumecko ing Wengi:

Blood cells are consumed by the marrow, so lack of blood is a big problem for humans, this is the interpretation of the first line "my marrow is Fatimah". Plus about the Mother "Siti Aminah is presented as a body", which is the support of goodness itself, namely the fetus of the Prophet Muhammad SAW. Goodness must be supported, it must be strong, not allowed to fall just like that. Next is "Prophet Job is in the gut", he is famous for his fortitude and patience. These values must continue to flow in human life manifested as an intestine.

"Prophet Noah is associated with the heart", wisdom can be taken from the story of him who worked hard to build a ship and help the believers. Like a heart that always beats tirelessly. "Prophet Yunus is symbolized as a muscle", this is like him who was able to withstand the trials of being swallowed by a whale, not giving up and always surrendering.

Furthermore, "Prophet Muhammad SAW is symbolized as an eye". Thanks to his guidance like an eye, we can arrive at the goodness that we can feel today. Lastly, Prophet Adam and Eve, who are the ancestors of mankind are symbolized as protectors. They are symbolized as the initial manifestation of human life that is pure, and must return to purity.

KIDUNG RUMECKO ING WENGI

Created by: Sunan Kalijaga

25 6 6 6 i 2 2 2 2
 22 16 56 6 6 6 6
 6 1 1 1 6 6 5 5
 5 6 6 6 6 6 1 6
 5 5 2 2 56 16 6 216
 2 2 2 2 2 2 2
 1 6 1 2 61 65
 1 22 2 2 2 2 2
 5 3 2 16 6 6 6 6 1 2 2
 5 6 1 63 2 1

Figure 4: Notation Kidung Rumecko Ing Wengi Sunan Kalijaga

(Source: Leo Sutrisno, 2009)

Similarity of Spiritual Messages of *Tembang Lir ilir* and *Rumecko Ing Wengi*

Tembang Lir ilir and *Kidung Rumecko ing Wengi* both have a deep meaning in each lyric, there are spiritual messages implied. Although both have very different stylistic and lyrical nuances. In general, both *Lir ilir* and *Kidung Rumecko ing Wengi* have messages about the journey of human life that are closely related to moral and spiritual development. Both *tembangs* feel strong in describing the journey of a flowing human life followed by many trials and challenges.

Tembang Liri-ilir itself emphasizes the continuous circulation of life, making a picture of the inevitable changes of human life. This is important for humans to understand as a way to learn to live responsibly (Dewi et al., 2019, p. 47), simply, and always be pious when life is no longer friendly to them.

Tembang Kidung Rumecko ing Wengi describes the spiritual journey of man with many exemplary stories from the Prophets (Lestari, 2021, p. 100), which leads him to a deeper understanding of life, especially highlighting the importance of always learning and growing in every knowledge so that later he can live more wisely and wisely, to himself and everyone (Khusniyah & Indrariansi, 2023, p. 21).

In general, the two *tembangs* above teach about the importance of humans to reflect on themselves, search for meaning, and take a spiritual journey in life. Although the context of the language of these two *tembangs* is different, it can be concluded that the messages in both *tembangs* have similarities, which essentially remind us to live life with high awareness and continue to fear Him.

CONCLUSION

While studying and understanding the two *tembangs* *Lir ilir* and *Kidung Rumecko ing Wengi* in the research. Several things were finally discovered based on observation sources in Demak Regency, interviews with descendants of Sunan Kalijaga, artists, and the people of Demak, complemented by reviewing historical records. The findings are that the *tembang Lir ilir* and *Kidung Rumecko ing Wengi* are still well practiced in the community, especially in Demak Regency, where this research observation was conducted. This is evident from the fact that *Lir ilir* is generally sung in schools and recitations in Demak Regency, as well as *Kidung Rumecko ing Wengi* which is generally sung as a lullaby prayer and a *tembang* sung by farmers in rice fields, so that their crops are fertile. The second fact, this song has the same similarity in content although the musical

nuances are slightly different, if the song kidung rumekso ing wengi is generally monophonic music sung by someone without accompaniment, the song Lir ilir tends to be polyphonic music sung and accompanied by many instruments in its musical practice.

The finding of the philosophical value of Kidung Remekso Ing Wengi and Lir Ilir is the similarity of the depiction of the meaning of spiritual messages for every human being to continue to strive to achieve perfect piety without fatigue and do not forget to always emulate the previous saints. It can also be concluded that these two songs represent the spiritual journey of humans, these things are clearly seen from every philosophical meaning of the lyrics of the two songs. In addition, the philosophical value of this research will also make people aware of the importance of self-reflection, as well as this research will teach people about the history of the integration between Javanese culture and Islam that has occurred since centuries ago. Of course, what Sunan Kalijaga did by combining these two things can be used as an option for da'wah media today, using art as a way to teach Islam.

But behind the exposure of the previous results, this research is certainly still not free from various kinds of shortcomings. This cannot be separated from the limitations of the researcher's analytical ability, as well as the lack of available data sources, considering that the material object is a song that has existed for centuries. It is the hope of the researchers that some academics in the future can develop this research or about other Javanese songs, considering that Javanese songs are a local wisdom from our ancestors that must be preserved and appreciated as high as possible.

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