A SEMANTIC ANALYSIS OF DENOTATIVE MEANING IN KIDUNG DOA SONG BY SUNAN KALIJAGA

Satriyo Nugroho Agung.
Department of Language and Literature, Kanjuruhan University of Malang
Jln. S. Supriadi No. 48 Malang, Jawa Timur 65148, Indonesia
Phone : 085331046535   E-mail : agungsatriya93@gmail.com
Arining Wibowo.
Department of Language and Literature, Kanjuruhan University of Malang
Jln. S. Supriadi No. 48 Malang, Jawa Timur 65148, Indonesia
Phone :087859567190   E-mail :han.eys@outlook.com
Tresno Tunggal Rahayu Wilujeng.
Department of Language and Literature, Kanjuruhan University of Malang
Jln. S. Supriadi No. 48 Malang, Jawa Timur 65148, Indonesia
Phone :081555887775   E-mail :trisonline@ymail.com

Abstract: Kidung doa song composed by Sunan Kalijaga are analyzed by using the descriptive qualitative approach in finding denotative meaning. The research method is used from the researcher itself because for analysis the data use interpretation of own words. The data is taken three lyrics from kidung doa song by Sunan Kalijaga such as"Kidung Rumekso Ing Wengi","Ilir- ilir" and "Kidung Lingsir Wengi". The researcher choose this lyrics because it contains the high valuable meaning related on Islamic religion which is designed in Javanese language with using in Java culture substances in every song's lyrics.

Kidung "Rumekso ing Wengi" is a kidung doa composed by Sunan Kalijaga in his journey/dakwah to spread Islam religion in Javanese Island, He uses this song (kidung) as the medium for dakwah. And the second song Kidung Lingsir wengi was composed by Sunan Kalijaga, when he conducted a meditation in the midnight after he did the midnight prayer/tahajud. He composed this song used for worship to ALLAH SWT. In Kidung Rumekso ing wengi, Ilir-ilir and Kidung Lingsir Wengi, Sunan Kalijaga used simple word to his listener, because it would be more affective to deliver the message to the listener. In first song also contain the religious messages that we should be aware of our life, when we want to have a better lives, the comfortable life, the prosperity and the protection for our body, we must stay in the path (Islam), and obey to ALLAH SWT (Syariat). Because our life, destiny, fortune, etc. has in ALLAH SWT controlled. In the second song contains the messages the Moslem should did the mid-night prayer/tahajud and the early morning prayer, because that time is very special time for Moslem compare to another prayer time, the angle watched our prayer in this time, and we can more close face ALLAH SWT in this time.

Keywords: Semantic, Denotative meaning, Sunan Kalijaga

INTRODUCTION

Culture is the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO 2002).

A society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves (Goodenough 1964). Culture is a set of guidelines (both explicit and implicit) which individuals inherit as members of a particular society, and which tells them how to view the world, how to experience it emotionally, and how to behave in relation to other people, to supernatural forces or gods, and to the natural environment. It provides them with a way of transmitting these guidelines to the next generation by use of symbols, language, art and ritual (Helman 1996). Culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiment in artifacts, the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values (Kluckhohn 1951).

Using concepts such as modelling, mapping, underlying patterns and ways of categorising experience. Sometimes the analogy is drawn with computers: programs or software of the mind Hofstede (1991: 4-5). Culture is the collective programming of the mind which distinguishes the members of one group or category of people from another. The mind not like a computer,

but each culture has standard software that individuals acquire to a greater or lesser extent. If this is true, then to learn about another culture you first have to look at how your own mind is programmed and learn to see past your own culture. Cultures model reality in different ways. A cognitive approach offers generalised models of culture, but they trend to treat culture as frozen. Kramsch (1993: 228) suggests we can teach about differences and boundaries, but not necessarily how to overcome these.

as a Javanese, we should proud of our culture. So that we could maintain, preserve, and give it to children and grandchildren as a next generation of Java community. In maintaining, preserving, and giving in the culture to teenager of as a next generation. For example, to introduce one of all the cultural heritage of Javanese song *Kidung Doa* by Sunan kalijaga.

Javanese song *Kidung doa* is a repetition of word or lyric using a certain rhytym, Sugeng (2012 : 8). *(Kidung doa adalah pengulangan lirik-lirik kalimat dengan menggunakan irama-irama tertentu, Sugeng (2012:8).*

For an example, Javanese song *Kidung Doa* which still popular as a media for pray to Allah or for worship to the God like as Kidung rumekso ing wengi, Kidung lingsir wengi, Kidung pamungkas sapu jagat, Kidung gayatri, and so on. Javanese song *Kidung doa* denotative meaning is very high and contain the religious value is extraordinary.

The purpose of these songs used for media to pray for Allah, and media for to make a close to Allah, kidung doa containt of religion values which contained in the lyrics for society life

in that time. *Kidung doa* related religion purpose in Islam. Therefore, a high valuable cultural heritage, we need to preserve it properly because the meaning of the Javanese songs *Kidung doa* have benefits for our lives, not only for singing or entertaining, but also for getting worship to Allah SWT.

Religious proselytizing (Dakwah) through a literary work is brought by Sunan Kalijaga. For example, spreading Islam at that time very rapidly because many people are interested in how is Religious proselytizer's manner of Sunan Kalijaga through Javanese songs. Lyrics of *kidung doa* appropriate of religion.

Therefore, the researcher focuses on **"A semantics analysis of Denotative meaning in Kidung Doa song by Sunan Kalijaga".** This topic related to the study of meaning normally refers to Semantics. Semantics is the study of meaning in language. In linguistics, semantics is the subfield that is devoted to the study of meaning, as borne on the syntactic levels of words, phrases, sentences, and even larger units of discourse. As with any empirical science, semantics involves the interplay of concrete data with theoretical concepts. Traditionally, semantics has included the study of denotative *meaning,* Semantics is appropriated to be used on investigating the meaning of lyrics of songs because it deals with the meaning of language used by people in order to convey their intended meaning of speaking or message of a language used, Hasan (2008:16).

Review Literature
In this chapter, the researcher would like to put some theories related to the

problems of the study to support this thesis. The following is general concept of variables which are related to the topic discussed in this thesis. They are Semantics is the first variable which as a supporting theory of the research and Javanese song *Kidung Doa* are a second variable which as an object of the research. In semantic refer to meaning, literal meaning, and denotative. Meanwhile, in Javanese song *Kidung Doa* refers to definition of Kidung doa; Song, Lyrics, Rhytm, Rhyme, History of Sunan Kalijaga, java Islamism, and *Babad Tanah Jawi* ("History of the land of Java").

Semantics
In etymology, semantics is derived from the Greek *semantikos*, meaning significant. It could be from the Greek noun "sema" whichmeans sign or signal, and from the verb "semaino" which means signal. The word*semantic* appears in French as *sémantique*, as used by Michel Bréal during the19th century, in his 1897 book published in Paris, *Essai de sémantique*, considered the first use of the term semantics in the modern sense. In linguistics, semantics is the subfield that is devoted to the study of meaning, as borne on the syntactic levels of words, phrases, and sentences. It is the study of interpretation of signs or symbols used in agents or communities within particular circumstances and contexts. Within this view, sounds, facial expressions, body language, and proxemics have semantic (meaningful) content, and each comprises several branches of study.

The word *semantics* itself denotes a range of ideas, from the popular to the highly technical. It is often used in ordinary language for denoting a

problem of understanding that comes down to word selection or connotation.As with any empirical science, semantics involves the interplay of concrete data with theoretical concepts. Traditionally, Semantics has included the study of connotative *sense* and denotative *reference*, truth conditions, argument structure, thematic roles, discourse analysis, and the linkage of all of these to syntax. The basic area of study is the meaning of compounds, another is the study of relationsbetween different linguistic expressions (homonymy, synonymy, antonymy, polysemy, hyponymy, etc).(http://en.wikipedia.org/wiki/semantics).

The study includes of semantic, there are some theories which are used that provided in this study. Some theories are used that provided by Crystal and Akhmajian, Lyons, Goddard, Wittgenstein, Alfred Korzbsky, Hurford and Heasely, etc to support this analysis. According to Crystal in Sarifah (2003), semantics is the study of meaning in language. Akhmajian in Sarifah (2003), states that "semantics are the study of meaning and reference. "Searle (2001) says that semantics is the study of meaning expressed by elements of language, characterization as a symbolic system. He also argues that seman-tics are the study of the meanings of linguistic expressions, either simple or complex, taken in isolation. It further accounts for the way utterance meaning, i.e., the meaning of an expression used in a concrete context of utterance, is related to expression meaning. Lyons (1995:138) concludes that semantics is the study of meaning. The term of meaning in the theory of semantics can be described from the mind of speaker to the mind of hearer by embodying them, as it was, in the form of one language or another. If the term *meaning* is described as ideas or concept, than it will not help us to answer such that question because the term *concept* is not clearly defined, and it is too vague and general.

Moreover, he states that the word *meaning* may not have the same range of application as any single word in other languages. For examples: there are contexts in which meaning can be translated into French with signification or sense, and the context of meaning (signification or sense) does not match with "bedeutung and sinn" in German.
Wittegenstein (1953:31) concludes that for a large sense having the meaning of a word is its use in language. Hurford and Heasely (1984:1) says that semantics is the study of meaning in language. Because of this, semantics cannot be separated from the so called word. In this century, the study of meaning has expanded to include not only the symbols referent relationship traditional semantic but also the behavior that result from our language habit. AlfredKorzbsky (1877-1950) believes that general semantic language influenced notonly our thinking but also all of human behavior. Hanna Filip, (2008:8) Semantics is the study of meaning expressed by elements of any language, characterizable as a symbolic system. It is the goal of linguistic semantics to describe the meaning of linguistic elements and to study the principles which allow and exclude the assignment of meaning to combinations of these elements.

A complete and an adequate semantic theory: characterizes the systematic meaning relations between words and

sentences of a language, and provides an account of the relations between linguistic expressions and the things that they can be used to talk about Swart (1998:2). In Oxford dictionary, the branch of linguistics and logic concerned with meaning. The two main areas are logical semantics, concerned with matters such as sense and reference and presupposition and implication, and lexical semantics, concerned with the analysis of word meanings and relations between them.

Meanwhile, in Cambridge dictionary, Semantics is the study of the meaning of language. It also deals with varieties and changes in the meaning of words, phrases, sentences and text. Then, according to Thomason (1996), Semantics is the study of the meaning of linguistic expressions. The language can be a natural language, such as English or Navajo, or an artificial language, like a computer programming language. Meaning in natural languages is mainly studied by linguists. In fact, semantics is one of the main branches of contemporary linguistics.

Semantics as the study of meaning stands at the very center of the linguistic quest to understand the nature of language and human language abilities. It is obvious that semantics has an important role in understanding and comprehending a language, especially for English. Semantics is not only concern about the study of meaning but also the relationship between language and culture as what Goddard (1998:1) states: Another concern of semantics is to shed light on the relationship between language and culture. Much of the vocabulary of any language and even part of the grammar will reflect the culture of its speakers indeed, the culture specific concept and ways of understanding embedded in a language are an important part of what constitutes a culture.

The Meaning
In linguistics, meaning is what the source or sender expresses, communicates, or conveys in their message to the observer or receiver, and what the receiver infers from the current context.

The study relates to meaning, many theories are used that provide by in this thesis as like as, Ogden and Richards (1996:54), Meaning is to one of the most ambiguous and most controversial terms in the theory of language. In another opinion of Partner (2011:3), meaning is a key concept of cognition, communication and culture, and there is a diversity of ways to understand it, reflecting the many uses to which the concept can be put. There are two main modes for exploring word meaning: in relation to other words, and in relation to the world. The traditional method used in dictionaries is to define a word in terms of other words. Ultimately, this strategy is circular, since we must then define the words we use in the definition, and in their definitions, until finally we must either run out of words or re-use one of the words. Searle (2001) explains about the level of meaning as follow:

- Expression meaning (sense) (the meaning of a simple or complex expression taken in isolation).
- Utterance meaning (meaning) (The meaning of an expression when used in a given context of utterance; fixed reference and truth value (for declarative sentences).
- Communicative meaning (the meaning of an utterance as a

5

communicative act in a given social setting)

According to Heusinger (2011:10). Meaning is notion investigated by a number of disciplines, including linguistics, philosophy, artificial intelligence, semiotics as well as many others. The definitions of meanings are as manifold and plentiful as the different theories and perspective that arise from these disciplines. Then, opinion of Davidson (1993:26), the theory of meaning should be a theory of understanding should take understanding to consist in the possession of ability.Harder (1996:3) argues that meaning is one of fundamental issue in the humanities; any investigation of the subject should therefore be approached in a spirit of suitable humanity. Also, Cruse (2000:12), meaning is potentially reflected in fitness for communicative intent. It will be assumed that a way of tapping into his in terms of contextual normality. He interpreted in his book a broad characterization of meaning will be adopted: meaning is anything that affects the relative normality of grammatical expression. This is an example of a contextual approach to meaning, because relative normality is a concept which applies only to combinations of elements; that is to say, it implies that meaning is to be studies by observing the interactions between elements and other elements, in larger constructions such as sentences. Filip (2008:25), the meaning of words is to be derived from the relations between words, concepts and things in the real world.

Literal Meaning

Most philosophers and linguists accept a certain conception of the notion of the literal meaning of words and sentences and the relation between literal meaning and other semantic notion such as ambiguity, metaphor, and truth. In this paper I want to challenge one aspect of the received opinion, the view that for every sentence the literal meaning of the sentence can be construed as the meaning it has independently of any context whatever. I shall argue that in general the notion of the literal meaning of a sentence only has application relative to a set of contextual or background assumptions and finally I shall examine some of the implications of this alternative view. The view I shall be attacking is something expressed by saying that the literal meaning of a sentence is the meaning that it has in the 'zero context' or the 'null context'. I shall argue that for a large class of sentences there is no such thing as the zero or null context for the interpretation of sentences, and that as far as our semantic competence is concerned we understand the meaning of such sentences only againts a set of background assumption about the contexts in which sentence could be appropriately uttered Erkenntnis (2000:234).

According to Searle (2001) Sentences have literal meaning. The literal meaning of a sentence is entirely determined by the meanings of its component words (or morphemes and the syntactical rules according to which these elements are combined. A sentence may have more than one literal mening (ambiguity) or its literal meaning may be defective or uninterpretable (nonsense).

The literal meaning of a sentence needs to be sharphly distinguished from what a speaker means by the sentence when

he utters if to perform a speech act, for speaker's utterance meaning may depart from the literal sentence meaning in a variety of ways. For example, in uttering a sentence a speaker may mean something different from what the sentence means.

The existence of literal meaning of linguistic expressions seems to be taken for granted by linguistic theory. Philosophy of language, however, tends to treat it as a controversial issue. The respective stands on the problem taken by linguistics, represented by transformational grammar, and philosophy of language, represented by speech acts theory are discussed in a broader context involving the speaker's intentions, truth conditional semantics, the cognitive status of the alternative theories and their psychological reality. A scrips-oriented semantic theory and the related notion of the obvious context defying the notion of "sentence isolation", are advocated and exemplified. In recent contacts between linguistic semantics and philosophy of language, a most welcome new development in the long history of mutual disinterest and incomprehension, the notion of literal meaning is emerging, not always explicitly, as a crucial notion which determines the conceptual status of a specific semantic proposal. In spite of the importance of the notion of literal meaning, the respective stands on it taken by linguistic semantics, on the one hand, and speech act theory, on the other, have never been sufficiently clarified and are thus open to mutual misunderstanding Raskin (2009:226).

Denotation
Denotation is generally defined as literal or dictionary meanings of a word in contrast to its connotative or associated meanings. Denotation is generally defined as literal or dictionary meanings of a word in contrast to its connotative or associated meanings Searle (1998). Let us try to understand this term with the help of an example. If you search for meaning of the word "dove" in a dictionary, you will see that its meaning is a type of pigeon, a wild and domesticated bird having a heavy body and In literary works, we find it a common practice with writers to deviate from the dictionary meanings of words to create fresher ideas and images. Such deviations from the literal meanings are called the use of figurative language or literary devices e.g. metaphors, similes, personifications, hyperboles, understatements, paradoxes, and puns etc. Even in our daily conversation, we diverge from the dictionary meanings of words and prefer connotative or associated meanings of words in order to accurately convey our message. Below is a list of some common deviations from denotative meanings of words that we experience in our day to day life:

short legs." In literature, however, you frequently see "dove" referred to as a symbol of peace.

Kidung Doa
Kidung doa (Kidung lingser wengi and Kidung rumekso ing wengi) was created by Sunan Kalijaga. The name Kalijaga derived because he liked soaking ing the river when he was at Cirebon. However, according to other analysts, note that the word Kalijaga derived from Arabic which is "Qadli Dzaqa" which means sacred power of worship to Allah. Sunan Kalijaga is very fond of the arts, so he uses the arts as a tool to spread the religion of Islam at that time. Sunan Kalijaga used the art of carving, puppet, gamelan, as well as singing in his dakwah. One of them

he is using the song kidung rumekso ing wengi and kidung lingsir wengi which contains the prayers to Allah. Sunan Kalijaga created Kidung lingsir wengi and kidung rumekso ing wengi used existing standart Javaness gending, its macapat. The existing standard Javaness poetry consist of 11 kinds of pakem, Kidung lingsir wengi used Durma as a one of 11 kinds of pakem. The songs that use Durma should reflect the harsh atmosphere, very dismal, sadness, even able to reveal something horrible in life. Therefore kidung Lingsir wengi feeling soft, chanted, slow tempo, and very heart wrenching. Sunan Kalijaga also using kidung lingsir wengi after doing night prayer, kidung lingsir wengi as a defence song to protect our body for the evil power, its serves to avert or prevent unseen creatures who want to act disruptive. In addition to the meaning of the song implied declared a prayer to Allah, Abimanyu (2014:250).

Song

A song is a composition for voice perfomed by singing or alongside musical instruments. A choral or vocal song may be accompanied by musical instuments, or it may be unaccompanied. The lyrics (words) of songs are typically of a poetic, rhyming nature, though they may be religious verses or free prose.

Art songs

Art songs are songs created for performance in their own right, usually with piano accompaniment, although they can also have other types of accompaniment such as an orchestra or string quartet, and are always notated. Generally they have an identified author and composer and require voice training for acceptable performance Wolfgang (1880).

Type of kidung doa song

a. *Lullaby of Nina Bobo song*

A lullaby is a soothing song, usually sung to young children before they go to sleep, with the intention of aiding that process. As a result the songs are often simple and repetitive. Lullabies can be found in many countries, and have existed since ancient times. Tonally, most lullabies are simple, often merely

alternating tonic and dominant har monies. Nina Bobo song is another version of this lullaby. It is a very popular lullaby song in Indonesia since a long time ago. Almost all children know this song. This song is beautiful, and really can make us sleepy. And even, the title'Nina bobo' itself have became a term in Indonesian Language. Here in Indonesia, Lullaby songs are called 'nina bobo' song.

b. *Prophetic song*

Prophetic song is a song that inspired, anointed and directed by the Holy Spirit through an individual; usually spontaneous in nature, which expresses the mind of God in musical form. It is literally prophecy through song (referred to in the New Testament as spiritual songs). It is usually spontaneous, intimate, and powerful. It is like the hand-written message in a greeting card – not quite as professional looking as the printed text, but much more heartfelt. Because it makes room for fellowship with God, it ushers His presence in.

***Kidung Doa* is called as Macapat**

According to Umar Hayim (1974) defines Macapat is a Javanese song which has eleven various symbol of

Human born until dead. The name of Macapat as follow: Mijil, Kinanthi, Sinom, Asmarandana, Gambuh, Dandanggula, Pangkur, Durma, Mas Kumambang, Megatruh, dan pucung.
(Macapat Adalah sebuah "Tembang Jawa" yang jumlahnya ada sebelas macam simbol manusia lahir sampai dengan mati. Berikut nama dan urutannya: Mijil, Kinanthi, Sinom, Asmarandana, Gambuh, Dandanggula, Pangkur, Durma, Mas Kumambang, Megatruh, dan pucung).

He tells that generally, Macapat often is called as Dakwah of Wali Sanga. He describes Macapat as followed:

1. Mijil is born. Tembang Mijil describes as the human born. It tells that delight and have not mistake or sin until everybody be happy to look.
2. Tembang Kinanthi describes the childhood is guided or educated with well.
3. Sinom comes from nom means young. It describes that in journey, after the childhood grows up and be a young person.
4. Asmarandana comes from asmara means falling love. It describes that the person is falling in love to the opposite gender.
5. Gambuh is Match. It describes that love feeling to the opposite gender will get the suit couple.
6. Dhandanggula comes from Dhandang is a tool to cut the wood, and gula is sweet. It describes that the human who get a mate and born a baby could be meant as humans have already hard work to get livelihood sincerely and patiently.
7. Pangkur-mungkur is pick axe backs. It describes that people who live in the world and then be old should be able to avoid from world passion
8. Durma mundur Lima is retreat of five cases. It describes that should be out from five cases as like as *main* (judi)*, madat* (narkoba), *madon* (main perempuan)*, maling* (mencuri), dan *minum* (minum-minuman keras).
9. Mas Kumambang is mas means weightbut Kumambang means float. It describes that the person who will die should have been much worship to Allah SWT.
10. Megatruh is release of the soul or dead. It describes that as a symbol of the death.
11. Pucung is shrouded with white cloth. It describes that after the humans are dead, they will be shrouded with white cloth.

Babad Tanah Jawi *("History of the land of Java)*

Babad Tanah Jawi ("History of the land of Java") is a generic title for a large number of manuscripts written in Javanese language. Their arrangements and details vary, and no copies of any of the manuscripts are older than the eighteenth century. Due to the scarcity and limitations of primary historical records, *Babad Tanah Jawi*, is one of a number of accounts of Indonesian legends that scholars use to help illuminate aspects of the spread of Islam in Indonesia, the dominant religion in the Indonesian archipelago since the sixteenth century.

The texts attribute the first Javanese conversions to Islam to the *Wali Sanga* ("nine saints"), although their names and relationships vary across the texts to the extent that perfect reduction and agreement between them is not possible. Although most of the manuscripts accept the convention of nine saints, a number list ten. These names commonly appear throughout the *Babad Tanah Jawi* texts:

- Sunan Ngampel-Denta
- Sunan Bonang
- Sunan Murya
- Sunan Kudus
- SSunSan Sitijenar
- Sunan Giri
- Sunan Kalijaga
- Sunan Walilanang
- Sunan Gunung jati
- Sunan Bayat (an oft-mentioned tenth saint)

In the *Babad Tanah Jawi (History of the land of java)*, a chronicle of large Javanese manuscripts, there are no formal signs of Sunan Kalijaga's conversion to Islam so it is not clear if Kalijaga is already Moslem at the time of his "conversion". In this legend, he is said to be the son of Tumenggung Wilatikta, and in the service of the Majapahit Empire, and Kalijaga whose religion is unspecified but has the Arabic name "Said". Following gambling losses, Said resorts to highway robbery on the north coast of Java. Sunan Bonang one day passes and is pulled up by Said. Sunan Bonang suggests it would be better for Said to rob a person who will later pass dressed in blue with a red hibiscus behind his ear. Three days later, this person passes, and is Bonang in disguise. Said attacks, but Bonang turns himself into four persons, traumatising Said such that he becomes an ascetic. He takes the name "Kalijaga", becomes a members of nine saint (wali sanga).

Javanese Islamism
It is particularly true that in describing the religion of such a complex civilisation as the Javanese any simple unitary view is certain to be inadequate" and there is "much variation in ritual, contrast in belief,

and conflict in values... behind the simple statement that Java is more than 90 per cent Moslem" (Geertz 1960, 7).There are two types of Javanese Islam. The most popular is Agami Jawi, "Javanese religion," which Geertz calls Abangan. The second type is a puritanical Islam known as Agami Islam Santri, "Santri Islam religion," called Islam Santri by Geertz. Sufism or mystical Islam has been of great doctrinal importance in Javanese religion.Agami Jawi is a complex blending of doctrines and practices. It has a wide range of concepts, views, and values, many being Muslim in origin, such as the belief in God Almighty (Gusti Allah), the prophet Muhammad (kanjeng nabi Muhammad), and other prophets (para ambiya).

All actions and decisions are done "in the name of God" (bismillah).The wali sanga, the nine semihistorical first missionaries of Islam, religious teachers, and some semihistorical figures have their sacred graves (pepundhen) venerated. Religious leaders, healers, wayang puppeteers, and village leaders can become saints while still alive.The most important Javanese work on the nature of God and man is the seventeenth century Dewaruci, which has a mystical pantheistic view.

God can enter any human heart though he is as wide as the oceans and as endless as space. This view became interwoven with Islamic concepts by those who wrote the Serat centhini and the magico-mystical suluk books.Many Hindu-Buddhist gods called dewata with Sanskrit names are incorporated in Agami Jawi. Dewi Sri comes from Sri, the consort of Vishnu, and in Java is the goddess of fertility and rice.There are

traditional pre-Hindu elements in the religion. Semar is the divine trickster acting as an intermediary between the gods and man, and in the wayang, the shadow-puppet play, he is a clown who is servant and guardian to the heroes of the Bratayuda, the Javanese version of the Mahabharata. Spirits are central to traditional Javanese belief and include ancestral spirits, guardian spirits who are the soul's twin, and guardian spirits of holy places such as old wells, old banyan trees, and caves. There are also ghosts, spooks, giants, fairies, and dwarfs. Magic gives magical power to certain persons and parts of the body, plants, rare animals, and objects. Traditional concepts of death and the afterlife have been influenced by Islam.At the centre of Javanese religion is the slametan ritual, a communal feast.Agami Islam Santri doctrines are determined by dogmatic Islamic concepts. The shari'ah, Islamic law, is applied and the dominant legal school is that of al-Shafi'i. Besides the obligatory prayers five times a day, there are voluntary personal prayers called ndonga which can be at any time.

History

Before the coming of Indian religions the early religion of Java was based on ancestor worship, spirits, magical power in natural phenomena, and saced objects used by man.Trade from South India brought Hinduism in about the fourth century CE. Indian culture and religion was to completely dominate Java for centuries. The first traces of Hindu-Javanese and Buddhist-Javanese civilisation date from the eighth century. From the eighth to the early fifteenth century temples (called candi after a name of the goddess Durga) were built from the Dieng Plateau in Central Java to Candi Kedaton in East Java. The main concentration is in Central and East Java. Near Yogyakarta, the cultural capital of Java, is located the large ninth century Saivite temple of Prambanan as well as the largest Buddhist stupa in the world, Borobudur, built in the same century. The proximity of such important religious complexes shows that Javanese Hinduism and Javanese Buddhism lived peacefully together. Indian civilisation was developed in these ancient empires of Central Java from the eighth to the tenth centuries and in the ancient empires of East Java from the eleventh to the fifteeenth centuries.

In East Java this civilisation was more characteristically Javanese.During the fourteenth century another religion came from India. This was Islam arriving from Gujarat, first becoming established on the north coast of Java at Demak and Gresik. Trade was the main factor involved and a number of powerful Islamic trading cities developed. With a background of mysticism in Javanese Hinduism, mystical Islam or Sufism proved attractive and influenced early Javanese literary works. Puritanical Islam came later with pilgrims returning from the haj, pilgrimage, to Mecca. These mercantile cities undermined the declining Majapahit empire of East Java.

Muslim wali or holy men spread Islam into the interior of East and Central Java. The Mataram empire of Central Java resisted Islam, which reached there by force in the second half of the eighteenth century. Hindu-Buddhist centres in Central Java only superficially accepted Islam, and developed the syncretistic Agami Jawi.Between the sixteenth and eighteenth centuries the Javanese

mystical and pantheistic view of God was mixed with Islamic elements.There have always been numerous kebatinan kejawen, spiritual movements. Kebatinan means the search for truth from the Arabic batin, truth. From the late 1960's there has been a considerable increase in the kebatinan movements.Symbols Buddhist and Hindu symbols are found all over Java, reflecting centuries of Indian civilisation. Many of the ancient temples are built in the form of Mount Meru, the cosmic mountain of Indian mythology which is the axis of the world. Borobudur is the supreme example of this. This stone mountain with its thousands of carvings in galleries stretching over five kilometres is a micocosm of life with the different levels of the monument representing the different levels of existence.

The central stupa at the top is the symbol of heaven. Many of the deities in Agami Jawi are of Hindu-Buddhist origin.The puppet figures in the wayang are based on the Mahabharata, though the wayang predates Hinduism coming to Java. The puppets perhaps once represented deceased ancestors. The clown Semar is a survival of early times.

Islam banned the human form, causing the puppets to become ugly and grotesque and unlike humans. They became so stylised that they are symbols rather than actual human figures.Nearly every town on Java has a mosque and minaret, together with the traditional use of Islamic symbols. Those who have been on the haj to Mecca wear a white peci on their head.The very important slametan ritual is a communal feast which symbolises the mystic and social unity of all taking part, and besides friends, relatives, neighbours, and colleagues, this includes spirits, ancestors, and gods.Batik may have come from Turkey or Egypt in the twelfth century. For seven centuries it was the preserve of women in royal families, who regarded it as a spiritual discipline and form of meditation. The symbols used in batik designs are endless and include ancient stylised symbols as well as traditional, Indian, Chinese, and European motifs, which vary from region to region.Adherents Java has a population of 110 million. 97.3 per cent of these are officially Muslim. The remainder are Roman Catholics, Protestants, or Buddhists.

In South Central Java there are recent converts to Hinduism (Koentjaraningrat in Eliade 1987, Vol. 7, 559). Only 5-10 per cent follow Agami Islam Santri with 30 per cent following Agami Jawi. The rest are only nominal Muslims called abangan, whose religion is based more on animism, mysticism, Javanese Hinduism and Javanese Buddhism. In Central Java there are large areas that are still Hindu-Buddhist (Dalton 1988, 155).In 1982 the provinceof Central Java had 93 kebatinan movements with a total of 123,570 adherents. Nineteen of the most important ones are in Surakarta with about 7,500 adherents. The four largest movements are Susila Sudi Darma (SUBUD), Paguyuban Ngasti Tunggal (PANGESTU), Paguyuban Sumarah, and Sapta Darma. Kebatinan movements can be found all over Java, though, and are divided into aliran kecil, small movements of not more than two hundred adherents, and aliran besar, large movements with thousands of adherents (Koentjaraningrat in Eliade 1987, Vol. 7, 562). There are estimated to be 148 religious sects on Java, mainly in

Central and East Java (Dalton 1988,
155) The Sultan of Yogyakarta is   .
looked upon as a god by his followers.

Method

This chapter presents the research methods of this study. They are research design, data and data sources, research instruments, data collection, and data analysis.

Data and Data Sources

In Javanese song *Kidung doa* lyrics contain many kinds several of meanings. The several of meanings in *Kidung doa* lyrics like as relate to religion, moral value and etc. Many kind of *Kidung doa* lyrics which provide in Java culture are very famous in javanese community.

The researcher finds the song lyrics related on religion about two lyrics created by Sunan Kalijaga such as, *Kidung rumekso ing wengi, Kidung lingsir wengi.*

Data is taken from the book related of Javanese *Kidung doa* lyrics. The researcher gets the lyrics from *"Mistik dan Makrifat Sunan Kalijaga"* Achmad Chodjim book by Serambi (2013) and another resources.

The researcher chooses these lyrics because researcher wants to show to the reader that Javanese songs *Kidung doa* lyrics are a asset of java culture very exist in this era and contain the high values which suit of our life in kindness, togetherness, obedient, faithfulness, and etc. Especially, these lyrics contain high moral values and religious values as a great messages for Moslem. Besides it, *Kidung doa* lyrics have unique way to persuade the listener, because the cover in that lyrics show the simple words , but contain explicit meaning is valuable, so it is make interest and more be curious to analyze that lyrics itself, and also it will make the reader interested.

Instrumentation

Research instrument is important to obtain the result of this study. It is a set method, which is used to collect the data. In qualitative research, the researcher is the key-data collection instrument. The instruments of this study from the researcher himself because for analysis the data use interpretation of own words. This study accordance with descriptive qualitative inquiry in which the researcher himself play role as the instrument as State by Lincoln and Guba (1985) that only human instrument was capable play in qualitative inquiry. To conduct the data, the researcher constructs a free interview by asking the Javanese societies. Free interview which is used by the researcher does not need any kind of instrument to obtain the data. It is a documentation research because it involves a continual interplay between theory and analysis in Javanese song *Kidung doa* lyrics created by Sunan Kalijaga. In analyzing data, the researcher seeks to discover patterns

such as changes over times or possible causal links between variable. It is make easy the researchers to analyze the data. The original data use in Java language. And also, the researcher obtains much information from the society's surroundings about the meaning of *Kidung doa* lyrics created by Sunan Kalijaga through Dakwah in Islamism's assemblies and stories of the people in researcher's surroundings. Not only it, but also the researcher uses books about the Sunan Kalijaga and related with their literary work to obtain the information. Then, the researcher use English language to analyze the denotative meaning of the data.

Documentation

The documentation is used for and classifying the data. Documentation of this study deals with the literature concerning the theories found in web browsing, some books, thesis, dictionary and the *kidung doa* song lyric by Sunan Kalijaga.

Data Analysis

According to Steinbeck (1988:21) there are three concurrent flows of activity needed in conducting qualitative data analysis, but there is one which accordance with the researcher's study of data display is an organized assembly of information that permits drawing and action taking. After analyzing whole data founded from the lyrics, the researcher displays the result of the analysis on the descriptive form based on each category of denotative meaning.

Accordance from that theory, the researcher tries to classify the Javanese songs *Kidung Doa* lyrics to be three kidung doa song lyrics by Sunan Kalijaga.

After that, the researcher uses technique how to analyze the data followed:

1. Finding and selecting of *kidung doa song* by Sunan Kalijaga.
2. Coding the data accordance with denotative meaning and religious messages
3. Describing the denotative in English language are shown in each lyrics of *kidung doa* song by Sunan Kalijaga.
4. Describing the religious messages in every song.

Finding and Discusion

This chapter presents the analysis of the data that is done in accordance of the research's questions. The data is analyzed descriptively based on the theory of denotative meaning which related on religion. Then, describe the religion message in every song.

Song 1 "*Kidung Rumekso ing Wengi*"

Kidung "Rumekso ing Wengi" is a kidung doa composed by Sunan Kalijaga in his journey/dakwah to spread Islam religion in Javanese Island, He uses this song (kidung) as the medium for dakwah. Kidung doa Rumekso ing Wengi is very popular in Javanese people with their reliance of Javanese Islamism (*Islam Kejawen*). Javanese Islamism is one of the trust of Javanese people to Unite with the God (ALLAH SWT) or (*Manunggaling Kawula Gusti*) in Javanese Language. But also this lyric is used as Sholawat to Prophet Muhammad Rosulullah SAW.

Data excerpt [A: 001] stanza 1.
Ana kidung rumekso ing wengi: there is a song in the night.

Data excerpt [A: 002] stanza 1.
Teguh hayu luputa ing lara: which makes strong for all disease.

Data excerpt [A: 003] stanza 1.
Luputa bilahi kabeh: be freed from disaster

Data excerpt [A: 004] stanza 1.
Jim setan datan purun: djinn and ghost never want

Data excerpt [A: 005] stanza 1.
Paneluhan tan ana wani: the witchcraft never come

Data excerpt [A: 009] stanza 1.
Maling adoh tan ana sing ngarah ing mami:

The criminallity has never happen

Data excerpt [A: 011] stanza 2.
Sakeh ngama pan sami miruda, welas asih pandulune:
The plant disease never come to the harvest.

Data excerpt [A: 013] stanza 2.
Sakehing braja luput: the weapon never be vulnerable to our body

Data excerpt [A: 016] stanza 2.
Sato galak tutut: make the wild animals becomes tame.

Data excerpt [A: 022] stanza 2.
Temahan rahayu kabeh: all of the human can be saved

Data excerpt [A: 023-027] stanza 2.
Apan sarira ayu: because of the body protect by..
Ingideran kang widadari: the fairy encircle the body
Rineksa malaekat: protect by the angel
Lan sagung pra rasul: And all of the prophet
Pinayungan ing hyang suksma: under the protection of ALLAH

Song 2 "*Kidung Lingsir Wengi*"
Kidung Lingsir wengi was composed by Sunan Kalijaga, when he conducted a meditation in the midnight after he did the midnight prayer/tahajud. He composed this song used for worship to ALLAH SWT.

Data excerpt [B: 001] stanza 1.
Lingsir wengi wus tumeka: the midnight has come.

Data excerpt [B: 005] stanza 1.
Wus wayahe sedulur: my brother, it is time to….

Data excerpt [B: 006] stanza 1.
Mungkasi opo kang wis dilakoni: finish what we have done.

Data excerpt [B: 007] stanza 1.
Wus wayahe ndhunga: it is time to pray.

Data excerpt [B: 008] stanza 1.
Marang Gusti kang Murbeng Alam: to ALLAH as the almighty.

Data excerpt [B: 009] stanza 1.
Ojo wedi karo lingsir wengi: do not be afraid in the night.

Data excerpt [B: 010] stanza 1.
Amarga iki wayahe luwih cumedak marang Pengeran:
It is time to more close to ALLAH.

Data excerpt [B: 011] stanza 1.
Madhar muga turu iso luwih penak: it can make sleep more comfortable
Song 3 "*Ilir-ilir*"

Ilir-ilir is a "Tembang Dolanan" which is created by Sunan Kalijaga. He creates this song to spread Islam religion in that time. He uses Tembang Dolanan Ilir-Ilir as Dakwah media especially in Java Island. This song is very popular until now. Usually, Ilir-Ilir song is sung by children when play in house yard. Not only it, but also this lyric is used as Sholawat to Prophet Muhammad Rosulullah SAW.

Data: [A: 001]
"Lir Ilir, Lir Ilir, Tandure Wus Sumilir...."
'Weak up, weak up from sleep because the plant has been grown....'

Data: [A: 002]
"….Tak ijo royo-royo, Tak sengguh temanten anyar…." 'It has turned green or grown be fertile, like new couple has married.…'
Data: [A: 003]
"….Cah angon, cah angon, Penekno belimbing kuwi…." 'Shepherd child, shepherd child, climb the star fruit tree.…'

Data: [A: 004]

"….*Lunyu Lunyu Yo Pènèken Kanggo Mbasuh Dodotiro* …." 'Although it is slippery and hard, always tries to climb, 'for cleaning your clothes in under part.…

Data: [A: 005]
"….Dodotiro, dodotiro, Kumintir bedah ing pinggir…." 'The clothes in under part were torn in the side....'

Data: [A: 006]
"….Dondomana, jrumatana, Kanggo sebo mengko sore …." 'Stitch, fix, to face this afternoon...'
Data: [A: 007]
"….Mumpung padhang rembulane, Mumpung jembar kalangane…." 'While the moon still shines brightly, whilst still a lot of time to spare....'

Data: [A: 008]
"….Yo surako surak hiyo." 'Shout with cheers Yes.'

Religious messages in "*Kidung Rumekso Ing Wengi*"

In Line 1-17 in stanza 1 containts the religious messages we must worship and servent ALLAH SWT, because if we whan to be save we must pray to ALLAH SWT as the life maker.

In line 18-36 in stanza 2 containts the religious messages the human has the power of mind to make the body protect when we pray to ALLAH SWT and we can save when we in the right way(ISLAM).

In line 37-52 in stanza 3 containts the religious messages we as the human must unity with ALLAH SWT and the prophet of Islam.

Religious message in "Kidung Lingsir Wengi"

In line 1-11 in stanza 1 containts the religious messages the human how created by ALLAH SWT as the special creature in the world, it mean that the human does not afraid with the ghost, djiin or etc. because if we have IMAN to ALLAH SWT. And in this song also has the messages about the midnight prayer has the speciality than another prayer time in a day. Because in the midnight is the right time to pray to ALLAH SWT.

Religious message in "Ilir -ilir"

In line 1-8 in stanza 1 contains the religious message that we should be aware of our sins and repent immediately to Allah SWT with always be faith to Allah's commands and avoid all Allah's prohibions. Not only it, but also we must wake up for Dakwah in the right way to Allah SWT. As a Muslim, we should be faith to obey the five pillas of Islam (syahadat, sholat, zakat, puasa, and haji) that we should be faith to do five pillars of Islam during live in the world. Syahadat is done when first come in Islam; it is a requirement as a Muslim. Sholat is done as worship in praying 5 times every day on timely because this is Allah's command in Qur'an when Prophet Muhammad Rosulullah SAW does Isra'-Mi'raj moment.

Conclusion

Based on the finding and discussion, the summary is concerning with A semantics analysis of Denotative meaning in *Kidung Doa song by Sunan Kalijaga,* there are many words, phrase, and sentences refer to the mandates of Islamic which contained song lyric such as:

The composer of *Kidung doa* song is Sunan Kalijaga. His name was Raden Said. He was a one of all *Wali Sanga* who spread Islam in Java Island. Kidung doa song as Media Dakwah in that time. The name of Sunan Kaligaja comes from Kalijaga taken from javanese Kali and Jaga. Kali is a river and Jaga is a guard. From the story of the name of Kalijaga that at the time, Sunan Kalijaga settle in the river, he often soak in river (over time), or guard river because he is waiting his teacher (Sunan Bonang) comes to him. He meditates in the riverbank over years to wait the teacher comes. Therefore, the Java society calls him as Sunan Kalijaga. The researcher concludes "Kidung doa" song by Sunan Kalijaga are accordance with the statement of problem.

Suggestion

From the conclusion of this study, there source suggestions for as :
1) The religious teacher: this study can be a choice for religious teacher to add knowledge related to Sunan Kalijaga, especially about his creation of *kidung doa* song.
2) Students: this study can help the students as reference to do an assignment related of Kidung doa song by Sunan Kalijaga and add more knowledge for them to keep our heritage culture in Java.
3) Reader of society: this study could aware the reader to keep the heritage culture, especially related Kidung doa song by Sunan Kalijaga that in kidung doa songs contains meaning of Dakwah Islam is useful for our life in a religious.

Further researcher who wants learn in the same research field, the researcher expects this study could more complete and detail by adding in other aspects of semantic, especially about denotative meaning and could give worth contribution as additional information.

References

Carvalho, Jean-Paul. 2009. *A Theory of the Islamic Revival.* Oxford: University of Oxford Press.

Curtis, Richard. 2007. *On the Nature of Human Mind and the Role of Religion (With or Without God).* USA: Shoreline Community College Press.

Goddard, Cliff. 1998. *Semantic Analysis*. New York. Oxford University Press Inc.

Hayim, Umar. 1974. Sunan Kalijaga. Kudus: Menara Kudus, Buku.

Hurford & Heasely, 1984. *Semantics.* A Course Book. Cambridge: Cambridge University Press.

Kempson, Ruth. 1977. *Semantic Theory*. London: Cambridge University Press.

Korzbsky, Alfred. 1993. *Science and Sanity- An Introduction to Non Aristotelian Systems and General Semantics.* International Society for General Semantics.

L. pals, Daniel. 2006. *Seven Theories of Religion.*USA: Oxford University Press; second edition.

Lukman Hariri, Didik. 2010. *Ajaran dan Dzikir Sunan Kalijaga.* Yogyakarta: Sleman, Kuntul Press.

Moeloeng, L.J, 2002. *Methode Penelitian Kualitatif.* Bandung: Remaja Rosdakarya.

Ogden C K & Richard I A. 1923. *The Meaning of Meaning.* London: Routledge.

Poerwardaminta . 1939. Kesustraan Djawa, Batavia: JB Wolters.

Portner, Paul. Maienborn, Claudia. Heusinger von, Klaus. *Semantic: An International Handbook of Natural Language Meaning.* Germany: Deutsche National.

Pustejousky, James (Ed). 1993. Semantics and the Lexicon. Dorderecht: Kluwer Academic Publisher.

Ricklefs, M.C. (1991). *A History of Modern Indonesia since c.1300, 2nd Edition*. London: MacMillan. pp. 9–10.

Searle, 1978. Erkenntnis 13. Berkeley: California University Press.

Stainbeck, Susan & Stainbeck, William. *Understanding and Conducting Qualitative Research.* Virginia: Kendall. 19

The Department of English, University of Victoria, 1995. *Connotation and Denotation.* Retrieved on March 10, 2008, from http://www *The UVic Writer's Guide.com*

Tweed, Thomas A. 2006. *Crossings and Dwellings: A Theory of Religion.* Cambridge, MA and London. Harvard University Press.

Werzbicka, A. 1996. *The Primitive of Linguistic Meaning, Semantic: Prime and Universals.* Oxford: Oxford University Press.