

The Vernacularization of Tauhid in Raden Nitihardjo's Serat Pitutur: A Semantic analysis of variations in the Names of God

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ABSTRACT

This study examines the variations of divine names in Serat Pitutur Raden Nitihardjo as a form of the vernacularization of tawhid in Javanese-Islamic literature. The manuscript employs not only the term Allah but also Javanese and Old Javanese expressions, including *Gusti*, *Pangeran*, *Hyang*, *Hyang Agung*, *Hyang Manon*, *Hyang Suksma*, *Hyang Widi*, *Widi*, and *Dat*. This qualitative study uses a philological-semantic approach. The primary data consist of thirty occurrences of divine names identified in the manuscript's transliteration. The data were classified according to lexical form, textual context, and theological function. The findings suggest that, within the textual contexts examined, the variation of divine names is better understood as a vernacular articulation of tawhid than as evidence of doctrinal syncretism. Rather, the terms are consistently situated within Islamic teachings, including the pillars of faith, the prophethood of Muhammad, prayer, repentance, reward and punishment, the Day of Judgment, heaven, and human accountability in the hereafter. The terms *Allah* and *Dat* primarily emphasize divine unity and sovereignty; *Gusti* and *Pangeran* articulate the relationship between servant and Lord; while the *Hyang* and *Widi* expressions function as local linguistic media for expressing divine majesty, omniscience, assistance, and transcendence. Therefore, *Serat Pitutur Raden Nitihardjo* demonstrates how Javanese functioned as an important medium for articulating Islamic monotheism within a local linguistic horizon.

Keywords

Javanese-Islamic literature;
Raden Nitihardjo; Serat Pitutur;
Vernacularization of tawhid

Article History

Received: 2026-07-17

Accepted: 2026-09-01

Published: 2026-09-09

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Introduction

Javanese-Islamic texts are one of the key mediums for the dissemination, teaching, and practice of Islamic teachings within Javanese society. Through forms such as tembang, serat, suluk, wirid, and other religious literary works, Islamic teachings are not only conveyed using Arabic terms but are also articulated through language and symbols already familiar within local traditions. This process allows Islamic values to be accepted within the cultural context of Javanese society without deviating from the fundamental principles of faith, worship, and ethics. (Widyastuti, 2022; Zakiyah, 2016; Zuhri, 2022). In the context of South Asia and Southeast Asia, the encounter between Islam and local languages also took place through the processes of translation, literary adaptation, and the reinterpretation of religious terms within vernacular traditions. Thus, the use of local languages in Islamic texts is not only related to cultural acceptance but also to the process of articulating Islamic teachings within the linguistic framework of local communities (Ricci, 2011).



One of the key issues in the study of Javanese-Islamic manuscripts is the diverse use of terms for divinity. In a single text, God may be referred to as Allah, Gusti, Pangeran, Hyang, Widi, or Dat. This diversity is often simplistically interpreted as a form of syncretism between Islam and pre-Islamic traditions. Such an interpretation requires more careful scrutiny. The similarity or diversity of terms does not necessarily indicate a blending of doctrines, because the meaning of a term is largely determined by the context in which it is used within the text. Terms derived from Javanese, Old Javanese, or Sanskrit traditions can take on new theological functions when placed within the framework of Islamic teachings (Fauzan et al., 2023; Zuhri, 2022).

The *Serat Pitutur Raden Nitihardjo* manuscript clearly illustrates this phenomenon. This text uses a number of names for God in contexts related to the pillars of faith, the prophethood of Muhammad, the Qur'an, the five daily prayers, repentance, reward, sin, punishment, the Day of Judgment, paradise, and human accountability for one's deeds. In the Tembang Wirangrong, for example, the term Allah is used to affirm the oneness of God through the lines "*marang Allah mung sajuga*" or "to Allah, the One and Only." In other songs, references to *Pangeran*, *Hyang Widi*, and *Dat Sejati* are consistently placed within the framework of servitude, worship, repentance, and an awareness of God's power.

The primary data show thirty instances of variations in the names of God in the manuscript. These variations include *Gusti* once, *Allah* three times, *Pangeran* three times, *Hyang* twice, *Hyang Maha Agung* once, *Hyang Agung* three times, *Hyang Manon* three times, *Hyang Suksma* twice, *Hyang Widi* four times, *Widi* four times, and *Dat* four times. This count was conducted by clearly distinguishing between different phrasal forms, so that the form "*Hyang Widi*" was not counted again as "*Widi*," and duplicate quotations were not included twice.

These variations indicate that the names for God in the *Serat Pitutur Raden Nitihardjo* cannot be understood solely through their lexical origins but must also be interpreted based on their semantic and theological functions. The term *Allah* is used when the text affirms the oneness of God, the identity of faith, and pleas for help. The terms "*Gusti*" and "*Pangeran*" depict the relationship between humans as servants and God as the sovereign who bestows both rewards and punishments. Meanwhile, terms such as "*Hyang Agung*," "*Hyang Manon*," "*Hyang Suksma*," "*Hyang Widi*," and "*Widi*" are used to emphasize God's majesty, oversight, assistance, power, and transcendence.

In the context of this text, local terms can be understood as linguistic devices for articulating Islamic teachings to Javanese readers or listeners. Therefore, this study does not intend to rule out the possibility of historical layers or pre-Islamic semantic traces in some of these terms. However, based on the context of the verses, stanzas, and accompanying teachings, the use of local terms in the *Serat Pitutur Raden Nitihardjo* tends to indicate a process of imbuing and directing meaning within the framework of Islamic monotheism. This approach allows for a more contextual reading than the general application of the label "syncretism," as the study focuses on the function of these terms within the text's doctrinal structure (Fuadi et al., 2023; Supriyanto et al., 2024; Zuhri, 2022).

Previous research on Javanese-Islamic literature has demonstrated the importance of manuscripts as a space where Islamic tradition and local culture intersect. Studies of Javanese Islamic manuscripts, translations (Fauzan et al., 2023; Supriyanto et al., 2024; Widyastuti, 2022; Zakiyah, 2016). However, studies that specifically map the variations in the names of God in the *Serat Pitutur Raden Nitihardjo* and interpret them based on the textual context remain limited. In fact, a semantic analysis of divine terminology is necessary so that our understanding of Javanese Islam does not stop at the assumption of cultural syncretism, but rather can explain how the text constructs and conveys the teachings of tawhid.

Based on this background, this study aims to identify variations in the names of God in the *Serat Pitutur Raden Nitihardjo*, explain the semantic functions of each term, and analyze the forms of vernacularization of tauhid constructed through the use of these terms. This study is expected to contribute to the study of Javanese-Islamic manuscripts, particularly in understanding the relationship between local language, religious literature, and the articulation of tauhid within the Javanese intellectual tradition.

Semantic Analysis Framework

The analysis in this study employs a lexical-semantic and contextual-semantic framework. This framework was chosen because the concept of divinity in the *Serat Pitutur Raden Nitihardjo* cannot be fully understood solely through the etymology of its terms. A term may originate from Javanese, Old Javanese, Sanskrit, or Arabic vocabulary, but it acquires a specific emphasis of meaning when used within the structure of Islamic teachings in the text. Therefore, interpretation is carried out by considering the relationship between linguistic form, the context of the verse, the theme of the poem, and its accompanying religious function.

The analysis was conducted across four layers. First, lexical meaning—that is, the basic meaning of a word or phrase as evident from its linguistic form. At this stage, terms such as *Gusti*, *Pangeran*, *Hyang*, *Widi*, and *Dat* were identified as forms of divine reference with distinct linguistic backgrounds. This stage was not directly used to determine the theological orientation of the terms, but rather to identify their lexical forms and variations. To trace the possible basic meanings and semantic development of Old Javanese terms, this study uses an Old Javanese dictionary as a supporting reference. This dictionary is not used to automatically determine the theological meaning of the text, but rather to distinguish the lexical meaning of a term from its contextual function in the *Serat Pitutur Raden Nitihardjo*. As for Javanese terms such as *Gusti*, *Pangeran*, and *Widi*, they are interpreted by considering the meanings recorded in the Javanese dictionary and then reinterpreted based on the context of the poetry and the co-text of Islamic teachings in the manuscript. (Robson & Wibisono, 2002; Zoetmulder & Robson, 1994).

Second, contextual meaning—that is, the meaning of a term based on the line, stanza, and poem in which it is used. For example, the term *Pangeran* in the context of the questions posed by the angels Munkar and Nakir does not simply mean “ruler” in a general sense, but relates to questions about God, the prophets, the scriptures, the qibla, and the community of believers. Similarly, the term “*Hyang Widi*” in the stanza discussing the five daily prayers, *tuma'ninah*, and prostration is understood based on the context of worship that accompanies it.

Third, the Islamic co-text, which refers to the elements of Islamic teachings that appear alongside divine terms in the text. This Islamic co-text includes the pillars of faith, the Prophet Muhammad, the Qur'an, prayer, repentance, reward, sin, the Day of Judgment, paradise, punishment, Islamic law, and human accountability in the afterlife. The presence of this Islamic co-text serves as the basis for assessing whether local terms are used within the framework of Islamic teachings or in other meanings unrelated to the text's Islamic structure.

Fourth, the pragmatic-theological function, namely the role of a term in shaping a religious message for readers or listeners. At this stage, the term is not only interpreted as a name for God, but is also analyzed based on its dominant function within the text. The term *Allah*, for example, serves to affirm the oneness and theological identity of Islam; *Gusti* and *Pangeran* establish a relationship of servitude and moral accountability; the formula *Dat* affirms God's essence, will, and power over creation; while the terms in the *Hyang* and *Widi* groups articulate majesty, oversight, worship, assistance, and the rewards of the afterlife through Javanese idioms.

Through these four layers, this study distinguishes between the lexical origins of the terms and their semantic functions within the manuscript. Thus, conclusions regarding the vernacularization of tawhid are not based solely on the presence of local terms, but rather on the connection of these terms to their Islamic co-text and their pragmatic-theological functions within the doctrinal structure of *Raden Nitihardjo's Serat Pitutur*.

Method

This study employs a qualitative method with a limited philological approach and semantic-contextual analysis. The philological approach is used to read, transliterate, and translate texts written in Javanese script, while semantic-contextual analysis is used to interpret the function of divine terms based on the context of the poems, stanzas, lines, and accompanying Islamic teachings. Within the scope of this study, the philological approach is used primarily to ensure the accuracy of script reading, transliteration, and understanding of the textual context, rather than to compile a critical edition through the comparison of multiple manuscript witnesses. This limitation is consistent with the principle that philological work is based on reading the text, establishing the reading, and explaining the relationship between the text and its transmission tradition. (Robson, 1988)

The primary source for this study is a photocopy of the *Serat Pitutur Raden Nitihardjo*, which comes from the R. Nitihardjo family collection and is kept by Mrs. Rr. Widjantati. The manuscript on which this study is based consists of 19 pages and is written in the Javanese script. The original physical manuscript has not yet been found; therefore, this study did not conduct a direct codicological examination of the material, ink, paper type, or physical condition of the manuscript. The manuscript is estimated to date from the period between 1930 and 1960, but this dating is tentative and requires further verification through philological and codicological research on more complete manuscript sources.

The author personally performed the transliteration from Javanese script to the Latin alphabet and the translation into Indonesian. The transliteration process involved reading the text from a photocopied copy, transcribing Javanese words and lines into the Latin alphabet, and then translating them into Indonesian. In the analysis process, the form of divine terms was first preserved as they appeared in the Javanese text so that the translation would not preempt the theological conclusions of the study. In this study, the name of God is defined as a lexical form or nominal phrase in the Javanese text that explicitly refers to God or the divine reality in the context of religious teaching. The designation of a term as the name of God is based not only on its form but also on its relationship to the context of faith, the prophethood of Muhammad, prayer, repentance, reward, sin, the Day of Judgment, paradise, human accountability, and Islamic law. Words or phrases that appear only in the Indonesian translation, the title, the author's explanations, or the paratext are not counted as primary data.

The analysis was conducted in four stages. First, the author identified all lexical forms and phrases related to divinity in the manuscript's transliteration. Second, each piece of data was examined within the context of its stanza and song to determine the main themes associated with it. Third, the data were grouped based on semantic functions, such as the affirmation of God's oneness, the relationship between the servant and God, majesty, oversight, assistance, power, transcendence, worship, repentance, and accountability in the afterlife. Fourth, the results of this categorization are interpreted theologically to explain how local Javanese terms are used within the framework of Islamic teachings. Through this procedure, this study not only catalogs

the variations in the names of God but also explains the process of the vernacularization of tawhid in the *Serat Pitutur Raden Nitihardjo*.

Result and Discussion

A Map of Variations in the Names of God in the *Serat Pitutur Raden Nitihardjo*. Mapping variations in the names of God is the first step toward understanding how the *Serat Pitutur Raden Nitihardjo* articulates teachings on divinity. This stage is not intended merely to catalog vocabulary, but rather to reveal patterns in the selection of terms used by the text when discussing faith, worship, repentance, reward, sin, the afterlife, and humanity's standing before God. In the study of Javanese Islam, theological terms must be interpreted based on their contextual usage within the text, as differences in linguistic form do not always indicate differences in concepts of divinity. The use of local vocabulary can be part of the process of vernacularizing Islamic teachings in Javanese literature. (Widyastuti, 2022; Zuhri, 2022).

Based on a reading of the manuscript's transliteration, thirteen textual forms of God's name were identified, appearing a total of thirty times. These thirteen forms are *Gusti*, *Allah*, *Pangeran*, *Hyang*, *Hyang Maha Agung*, *Hyang Agung*, *Hyang Manon*, *Hyang Suksma*, *Hyang Widi*, *Widi*, *Dat Kang Murbeng Dumadi*, *Dat Sejati*, and *Dat Kang Murbengreh*. This diversity of names for God indicates that the manuscript employs more than one linguistic framework to convey theological concepts. In the Islamic tradition, variations in the names of God may carry different emphases of meaning, but they can still refer to the same concept of divinity when placed within a coherent doctrinal framework. (Wasilah & Zaimuddin, 2021).

Mapping was conducted based on the principle that each phrase form is treated as a separate data unit. Therefore, "*Hyang Widi*" is not counted again as "*Widi*," nor is "*Hyang Agung*" included in the "*Hyang*" category. This principle was applied to ensure that data counts do not overlap and that each variation can be analyzed according to its textual context. Furthermore, quotations that appear repeatedly in the sorted documents are not counted as new data. Based on this, the total number of final data entries is thirty occurrences. All primary quotations in this study refer to a photocopy of the *Serat Pitutur Raden Nitihardjo* from the R. Nitihardjo family collection. The numbering of quotations follows the order of songs, stanzas, and lines in the author's transliteration. (*Serat Pitutur Raden Nitihardjo*, n.d.).

Table 1. Variations of the Name of God in Raden Nitihardjo's Pitutur Writings

NO.	Variations of the Name of God	Total	Location Of Appearance	Larik	Text Excerpt
1	Gusti	1	Tembang 1 Kinanthi bait 1	2	Anebut asmaning gusti
2	Allah	3	Tembang 6 Wirangrong bait 1;	6	Marang Allah mung sajuga
			Tembang 21 Durma bait 6;	1	Pangranira yeku Allah mung sajuga
			Tembang 26 Megatruh bait 4	1	Minto tulung mring Allah kang Maha Agung
3	Pangeran	3	Tembang 10 Kinanthi bait 1;	2	Élinga Pangéranéki
			Tembang 21 Durma bait 5	3	Takon pangranira

NO.	Variations of the Name of God	Total	Location Of Appearance	Larik	Text Excerpt
			Tembang 21 Durma bait 6	1	<i>Pangranira yeku Allah mung sajuḡa</i>
4	Hyang	2	Tembang 18 Pucung bait 1;	4	<i>Lawan amal ywa mungkir mring gancaning Hyang</i>
			Tembang 23 Asmaradana bait 1	5	<i>Wewaton adiling Hyang</i>
5	Hyang Maha Agung	1	Tembang 6 Wirangrong bait 2	3	<i>Tuhu Utusaning Hyang Mahagung</i>
6	Hyang Agung	3	Tembang 14 Kinanthi bait 1;	1	<i>Sumungkema mring Hyang Agung</i>
			Tembang 17 Mijil bait 1;	1	<i>Lara iku ukuman sangking Hyang Agung</i>
			Tembang 26 Megatruh bait 6	1	<i>Lara iku ukuman sangking Hyang Agung</i>
7	Hyang Manon	3	Tembang 17 Mijil bait 1;	2	<i>Tobat mring Hyang Manon</i>
			Tembang 22 Gambuh bait 4;	5	<i>Kinasihan mring Hyang Manon</i>
			Tembang 26 Megatruh bait 6	5	<i>Nandhang benduning Hyang manon</i>
8	Hyang Suksma	2	Tembang 19 Asmaradana bait 3;	2	<i>Cengengé maring Hyang Suksma</i>
			Tembang 23 Asmaradana bait 4	3	<i>Hyang Suksma pitulungé</i>
9	Hyang Widi	4	Tembang 9 Kinanthi bait 2;	6	<i>Esthinen marang Hyang Widi</i>
			Tembang 15 Kinanthi bait 2;	6	<i>Éklas sungkem mring Hyang Widi</i>
			Tembang 16 Kinanthi bait 1;	6	<i>Ngibadahmu mring Hyang Widi</i>
			Tembang 26 Megatruh bait 6	4	<i>Kasiku marang Hyang Widi</i>
10	Widi	4	Tembang 20 Maskumambang bait 6;	1	<i>Marmanipun énggal tobato mring Widi</i>
			Tembang 25 Sinom bait 1;	5	<i>Kaelokaning Widi</i>
			Tembang 28 Kinanthi bait 4	4	<i>Denya ngibadah mring Widi</i>
			Tembang 28 Kinanthi bait 6	4	<i>Satuhu kodrating Widi</i>
11	Dat Kang Murbeng Dumadi	1	Tembang 14 Kinanthi bait 1;	6	<i>Mring dat kang murbeng dumadi</i>
12	Dat Sejati	2	Tembang 16 Kinanthi bait 1;	2	<i>Élingmu mring dat sejati</i>
			Tembang 20 Maskumambang bait 6;	3	<i>Mring dat sejati</i>
13	Dat Kang Murbengreh	1	Tembang 23 Asmaradana bait 1	3	<i>Karsaning Dat kang Murbengreh</i>
	Total	30			

Source: Compiled by the researcher based on Serat Pitutur Raden Nitihardjo.

The table shows that Hyang Widi and Widi each appear four times, while the “Dat” formula group appears a total of four times. The next group consists of *Allah*, *Pangeran*, *Hyang Agung*, and *Hyang Manon*, each of which appears three times. *Hyang* and *Hyang Suksma* appear twice, while *Gusti* and *Hyang Maha Agung* appear once each. This distribution indicates that the manuscript does not establish a single term for all references to God. Instead, the name of God is adapted to the content of the poem and the emphasis of the teachings being conveyed.

Nevertheless, frequency cannot be directly interpreted as the most important measure of a theological concept. The term “*Allah*” appears only three times, but these occurrences are found in very fundamental sections: the explanation of the pillars of faith, the answer regarding God’s identity in the teachings on the afterlife, and a prayer for help in the context of repentance. In the Tembang Wirangrong, the line “*marang Allah mung sajuga*” affirms that faith is directed toward the One and Only God (*Serat Pitutur Raden Nitihardjo*, n.d., Tembang 6, Wirangrong, bait 1, larik 6). The same affirmation appears in Tembang 21 Durma, stanza 6, through the line “*pangranira yeku Allah mung sajuga*.” (*Serat Pitutur Raden Nitihardjo*, n.d., Tembang 21, Durma bait 6, larik 1). Both quotations position *Allah* as an explicit marker of God’s oneness within the structure of Islamic doctrine.

The term *Gusti* also appears only once, but is placed in the opening section of the text in the line “*anebut asmaning gusti*.” This line is followed by a description of God’s mercy in this world, His love in the afterlife, the rewards for those who do good deeds, and the punishment for sinners. The placement of “*Gusti*” in the opening section indicates that this term serves to initiate the religious relationship between the speaker and God. In Javanese-Islamic literature, the use of the Javanese language to refer to God can be understood as a cultural strategy to convey Islamic teachings through vocabulary that is familiar to local readers (Zakiyah, 2016; Zuhri, 2022). Thus, the fact that “*Gusti*” appears only a few times does not mean its role is marginal, because textually, the term appears in the section that introduces the entire teaching in the manuscript.

Pangeran appears in the context of ethical exhortations and accountability in the afterlife. In Tembang 10 Kinanthi, stanza 1, humans are commanded to remember “*Pangéranéki*”—that is, God, who bestows rewards and punishments based on human deeds (*Serat Pitutur Raden Nitihardjo*, n.d.). Poem 10, Kinanthi, stanza 1, line 2. A similar term appears in Poem 21, Durma, when the question about “*pangranira*” is linked to the angels’ questions regarding God, the prophets, the scriptures, the qibla, and fellow believers (*Serat Pitutur Raden Nitihardjo*, n.d.). In this context, “*Pangeran*” does not function as a local term detached from Islam, but is used to translate the concept of divinity into language that is familiar to Javanese readers. This approach is consistent with studies on cultural integration in Javanese Islamic texts, which show that the local language can serve as a medium for conveying Islamic teachings without undermining their normative framework. (Supriyanto et al., 2024).

The lexical groups “*Hyang*” and “*Widi*” are the most diverse. Forms such as “*Hyang Maha Agung*,” “*Hyang Agung*,” “*Hyang Manon*,” “*Hyang Suksma*,” “*Hyang Widi*,” “*Widi*,” and “*Hyang*” appear independently in various contexts. “*Hyang Maha Agung*” is used to describe the Prophet Muhammad as God’s messenger. *Hyang Agung* is used in calls to prostrate, repent, and understand suffering as a warning against sin. *Hyang Manon* is used when the text emphasizes that God knows and watches over human actions. Meanwhile, *Hyang Suksma* appears in discussions of inner consciousness and divine assistance. The appearance of the Hyang-Widi group must be interpreted within the context of the surrounding teachings, not merely through their lexical origins. Literature on Javanese Islam indicates that local linguistic and symbolic elements can take on new meanings when used in texts that teach Islamic values. (Widyastuti, 2022; Zuhri, 2022). Therefore, terms historically associated with the Old Javanese or Sanskrit

traditions do not automatically indicate the continuation of pre-Islamic doctrines in this manuscript. Their actual meaning is instead determined by the relationship of these terms to the structure of the poem, the themes of the teachings, and the didactic purpose of the manuscript.

Hyang Widi and *Widi* appear primarily in teachings related to religious practices. *Hyang Widi* appears in exhortations to attain true knowledge, perform the five daily prayers, perfect one's worship, and understand the consequences of sin. *Widi* appears in exhortations to repent, explanations of God's omnipotence regarding the afterlife, rewards for the devout, and God's power. This context demonstrates that the use of local terms is always situated within a very clear framework of Islamic ideas, rather than in descriptions of the worship of other entities. Such a contextual reading is important so that divine terms in Javanese literature are not hastily categorized as syncretism, but are understood as part of the process of articulating and translating Islamic values into the local language. (Zuhri, 2022).

The form "*Dat*" is also significant because it appears in the phrases "*Dat Kang Murbeng Dumadi*," "*Dat Sejati*," and "*Dat Kang Murbengreh*." All three appear in the context of pleas for forgiveness, reminders of God's essence, exhortations to repent, and affirmations that human life is subject to God's will. Unlike terms that serve a more relational function, "*Dat*" in the texts tends to point toward an affirmation of God's nature, power, and governance over creation. However, a more detailed explanation of these functions will be discussed in the following subsection. Based on this semantic framework, the following classification is organized according to the most dominant pragmatic-theological function in each textual formula, rather than solely based on the lexical origin of the terms.

Table 2. Semantic Classification of the Names of God Based on Their Dominant Functions in the *Serat Pitutur Raden Nitihardjo*

No.	The Dominant Function Group	Textual Formula	Total	Basic context and primary semantic functions
1	God's oneness and Theological Identity of Islam	Allah	3	Affirming Allah as the One and Only God in the pillars of faith, the answer to the questions asked in the grave, and a plea for help in repentance.
2	The Relationship Between Subordination and Moral Responsibility	Gusti; Pangeran	4	Portraying God as the one who is worshiped, remembered, and who bestows grace, rewards, and punishment based on human deeds.
3	The Nature, Will, and Power of Divine Creation	Dat Kang Murbeng Dumadi; Dat Sejati; Dat Kang Murbengreh	4	Affirming God as the ruler of creation, the true reality that serves as the focus of worship, and the sovereign whose will governs human life.
4	Divine Majesty and Authority	Hyang Maha Agung; Hyang Agung	4	Emphasizing the greatness of God as the One who sent the Prophet Muhammad, the One to whom prostration and repentance are offered, and the One who has the authority to warn against human sin.
5	Surveillance and Moral Justice	Hyang Manon; Hyang	5	Recognizing God as the All-Seeing, who knows human deeds, is the foundation of justice, and metes out consequences for both sin and virtue.

No.	The Dominant Function Group	Textual Formula	Total	Basic context and primary semantic functions
6	Worship, Repentance, and Rewards in the Hereafter	Hyang Widi; Widi	8	Used in the context of true knowledge, prayer, submission, repentance, paradise, reward, <i>shirāt al-mustaqīm</i> , and God's power over His creation.
7	Inner Orientation and Divine Assistance	Hyang Suksma	2	Portraying God as the center of inner consciousness, the source of peace, grace, and help for humanity.
	Total	13 Formula	30	

Source: Compiled by the researcher based on *Serat Pitutur Raden Nitihardjo*

Table 2 shows that the semantic classification in this study is not based on the linguistic origin of the terms, but rather on the dominant function of each formula within the context of the poem and its stanzas. Therefore, each formula is placed in only one main group to avoid analytical overlap. The *Dat* group, for example, is no longer divided into the categories of explicit theology and transcendence, but is instead placed entirely within the functions of divine essence, will, and creative power. Although a term may have other nuances of meaning, the grouping is based on the most dominant emphasis within its textual context.

Overall, this data map reveals two things. First, the manuscript employs diverse linguistic strategies to discuss the same theological object, namely *God* within the framework of Islamic teachings. Second, these variations are spread across various types of poems and doctrinal topics, ranging from the opening, the pillars of faith, prayer, repentance, ethics, to descriptions of the afterlife. Therefore, the variations in the names of God in the *Serat Pitutur Raden Nitihardjo* should be interpreted as a pattern of theological articulation that is integrated with the text's didactic structure. This mapping serves as the foundation for further discussion regarding the semantic functions of the terms *Allah* and *Dat*, the servant-God relationship through *Gusti* and *Pangeran*, and the use of the *Hyang-Widi* idiom in the vernacularization of *tauhid*.

Allah and Dat as Affirmations of Islamic Tawhid

Among all the variations of God's names in the *Serat Pitutur Raden Nitihardjo*, the terms "*Allah*" and "*Dat*" hold an important position in the fundamental affirmation of Islamic tawhid. These two terms are not the most frequent, as they appear only three and four times, respectively. However, their appearances occur in sections of the text that address the teachings of faith, servitude, repentance, God's power, and the order of human life. Therefore, the significance of "*Allah*" and "*Dat*" cannot be assessed solely based on the number of times they appear; rather, they must be understood through the semantic and theological context within each poem. In the study of divine terms, variations in naming can reveal different emphases of meaning without altering their orientation toward the One God (Wasilah & Zaimuddin, 2021).

The term "*Allah*" first appears in the Tembang Wirangrong when the text explains the pillars of faith. After stating that faith has six elements, the text directs the reader's attention to the core of the belief through the line "*marang Allah mung sajuga*." This line can be understood as an affirmation that human faith is grounded in the acknowledgment of the One God. The choice of the phrase "*mung sajuga*" implies "*only one*" or "*the one and only*," thereby placing strong emphasis on the principle of God's oneness. In this context, the mention of *Allah* functions not merely as a name, but as the primary marker of Islamic creed, which rejects the possibility of any other divine power outside of the One and Only God.

The context of the Tembang Wirangrong is also significant because the discussion of *Allah* is embedded within an explanation of the pillars of faith. Thus, the term "*Allah*" appears not only in a devotional setting or as a personal expression but

within the context of fundamental religious instruction. The text directly links faith in *Allah* to belief in the Prophet Muhammad and the certainty of the Day of Judgment. This structure indicates that the oneness of God is positioned as the foundation for the other elements of faith. Allah is understood not only as the God who is worshiped, but also as the center of the belief system that shapes a Muslim's life orientation.

The second occurrence of the term "*Allah*" appears in the Tembang Durma, specifically in the line "*pangranira yeku Allah mung sajuga*." This passage follows an explanation of the questions that will be posed to humans regarding God, the prophets, the scriptures, the qibla, and fellow believers. Through this structure, the text conveys a definitive theological answer: the God acknowledged by humanity is the One and Only Allah. Interestingly, the text first uses the term "*Pangeran*" in the form "*pangranira*," then explicitly explains that what is meant is Allah. This pattern indicates that the local term and the Arabic term are not positioned as two distinct concepts of divinity, but rather as two linguistic forms referring to the same God.

The interconnection between "*Pangeran*" and "*Allah*" in this passage reveals a distinctive teaching strategy. The term "*Pangeran*" is used to establish linguistic familiarity with Javanese readers, while "*Allah*" is used to explicitly affirm the Islamic theological identity. In other words, the local language serves as a bridge for communication, while the term "*Allah*" serves to reinforce the boundaries of faith. The text does not allow local terms to remain ambiguous but places them within a clear framework of tawhid. This pattern aligns with studies on the vernacularization of theological terms in Javanese literature—namely, the use of the local language to convey Islamic concepts without detaching them from their Islamic theological foundations. (Zuhri, 2022).

The third instance of the term "*Allah*" appears in the Tembang Megatruh in the line "*minto tulung mring Allah kang Maha Agung*." This line appears in the context of repentance, remorse for sin, and a plea to be spared from the torments of hellfire. In this passage, *Allah* is depicted as the one to whom humans turn for help when they realize their mistakes and limitations. The mention of "*Allah kang Maha Agung*" reveals two dimensions simultaneously. First, Allah is understood as a God who possesses majesty and absolute power. Second, this majesty does not distance humans from Him, for humans can still seek help, forgiveness, and salvation through repentance.

The context of repentance indicates that tawhid in the text does not stop at an intellectual acknowledgment of God's oneness. Tawhid also carries ethical and spiritual consequences. A person who acknowledges *Allah* as God must recognize their sins, abandon wrongdoing, and place their hope for salvation in Him. Thus, the term "*Allah*" in the text serves to foster a sense of servitude. Humans are portrayed as weak beings, prone to error, and in need of God's mercy. Conversely, *Allah* is presented as the source of help, the acceptor of repentance, and the ruler over the rewards of the afterlife. This emphasis on inner reflection, repentance, and servitude reveals the closeness of Javanese-Islamic literature to the tradition of Sufi adaptation within Javanese culture. (Syajarah, 2020).

While "*Allah*" serves as an explicit affirmation of God's identity in Islam, the term "*Dat*" is more commonly used to emphasize the dimensions of God's essence, power, and will. In the text, this term appears in three main forms: "*Dat Kang Murbeng Dumadi*," "*Dat Sejati*," and "*Dat Kang Murbengreh*." These three forms demonstrate that "*Dat*" is not merely an abstract term but is always present in discussions regarding human life, servitude, repentance, and God's decree. The phrase "*Dat Kang Murbeng Dumadi*" appears in the Tembang Kinanthi in the section urging prostration and repentance. After humans are commanded to acknowledge their mistakes and ask for forgiveness, the text directs that plea to "*dat kang murbeng dumadi*." This phrase positions God as the ruler over all that exists—or all of creation. In the context of repentance, this reference holds significant meaning. Humans do not merely seek

forgiveness from God as the lawgiver, but also from God who governs the origin and existence of all life. Repentance, therefore, becomes a form of acknowledgment that humans are entirely subject to God's authority.

The term "*Dat Sejati*" appears in two interrelated contexts. In the Tembang Kinanthi, readers are instructed to always remember *Dat Sejati*, day and night. This call is accompanied by a warning that people should not seek praise from others solely through their religious practices. Elsewhere, in the Tembang Maskumambang, readers are urged to repent immediately and focus their awareness on *Dat Sejati*. Both contexts demonstrate that "*Dat Sejati*" serves as the foundation for cultivating sincerity. Remembering the true God means directing one's worship toward God, not toward human judgment. The use of the phrase "*Dat Sejati*" also highlights the connection between tawhid and the critique of *riya*. In the texts, worship is not considered ethically valid if it is used solely to gain social praise. Awareness of the True God, on the other hand, guides people toward purity of intention and sincerity of heart. Thus, the concept of divinity does not remain confined to the metaphysical realm but is translated into concrete moral demands. Tawhid is realized through sincerity in worship, awareness of one's faults, and self-control against the tendency to seek human recognition.

The third form, *Dat Kang Murbengreh*, appears in the Tembang Asmaradana in the line "*karsaning Dat kang Murbengreh*." In this context, human life is understood to be subject to God's will, which is then linked to God's justice and Islamic law. This term indicates that God possesses the will and power to govern the course of human life. However, the text does not imply that humans bear no responsibility for their actions. On the contrary, after mentioning God's will, the text continues to emphasize Islamic law, human dignity, and the suffering of humans as servants. Therefore, God's will in the text is always linked to the dimensions of justice and moral accountability. A reading of the references to *Allah* and *Dat* reveals that the process of expressing tawhid in the text does not rely solely on the repetition of Arabic terminology. The text links Arabic terms with Javanese expressions to translate the principles of God's oneness, will, justice, and power into the local linguistic context. This strategy aligns with studies of Javanese Islamic texts that view cultural integration as part of conveying Islamic messages, rather than as a departure from the normative foundations of Islam. (Supriyanto et al., 2024; Zakiyah, 2016).

Overall, *Allah* and *Dat* represent two complementary emphases. The term *Allah* affirms an explicit acknowledgment of God's oneness, the identity of the Islamic faith, and humanity's orientation toward prayer and repentance. Meanwhile, the term *Dat* affirms God as the true essence, the ruler of creation, and the determiner of the will that underlies human life. Both terms demonstrate that the text constructs tauhid not only as a doctrine of God's oneness but also as a moral, spiritual, and existential consciousness. Thus, the presence of the terms *Allah* and *Dat* in *Serat Pitutur Raden Nitihardjo* affirms the foundation of Islam within the text. Based on the context of the pillars of faith, worship, repentance, Islamic law, and the afterlife that accompany their appearance, these variations in terminology tend to refer to a single divine orientation, namely the One God within the framework of Islam. The textual data analyzed does not provide sufficient evidence to conclude the existence of doctrinal syncretism. Therefore, the local terms in these sections of the manuscript are more appropriately understood as linguistic articulations of Islamic tawhid rather than as substitutes for the concept of *Allah*.

Gusti, Pangeran, and the Language of the Servant's Relationship with God

In addition to the terms *Allah* and *Dat*, which explicitly affirm the dimension of tawhid, the *Serat Pitutur Raden Nitihardjo* also uses the terms *Gusti* and *Pangeran* to establish a relationship between humans and God in Javanese idioms. These two terms

appear a different number of times: *Gusti* appears once, and *Pangeran* appears three times. However, the position and context of their occurrence indicate that both play an important role in shaping a sense of servitude, moral submission, and human responsibility for one's deeds. In Javanese-Islamic literature, the use of local terms to convey religious concepts can be understood as a form of translating Islamic teachings into the linguistic framework of Javanese society. (Widyastuti, 2022; Zuhri, 2022).

The use of "*Gusti*" and "*Pangeran*" cannot be understood merely as linguistic variations of the term "*Allah*." Within the structure of the manuscript, both terms serve distinct pragmatic functions. The term "*Gusti*" appears at the beginning of the manuscript as an expression of reverence and acknowledgment of God, whereas "*Pangeran*" appears in the context of ethical admonitions, teachings about the afterlife, and the identification of God within Islamic doctrine. Thus, these two terms not only demonstrate lexical diversity but also illustrate how the text translates the vertical relationship between humans and God into language that resonates with the social experiences of Javanese society. This use of local language aligns with the character of Javanese Islamic literature, which integrates didactic, ethical, and religious elements into a unified narrative. (Mukaffa, 2018; Zakiyah, 2016).

The term *Gusti* appears in the opening section of the Tembang Kinanthi in the line "*anebut asmaning gusti*," which translates as "*by invoking the name of God*." This line follows the speaker's declaration of intent to begin the discourse: "*sun wiwiti niat ingsun*." After invoking the name of *Gusti*, the poem describes God's nature as the bestower of mercy in this world, love in the afterlife, rewards for the righteous, and punishment for sinners. This structure demonstrates that the term "*Gusti*" serves as a theological gateway to the entire content of the text. The speaker does not begin the teaching directly but first affirms his spiritual orientation by invoking God's name. The position of "*Gusti*" in the opening section holds significant meaning. In didactic-religious texts, the opening is not merely a formal element but a space for articulating the foundational values that underpin all subsequent teachings. By invoking "*Gusti*," the text situates the act of imparting advice or guidance within the framework of devotion to God. The teachings on faith, worship, repentance, morality, and the afterlife that appear in the subsequent poems do not stand as ordinary moral advice, but as part of humanity's responsibility to God. In Javanese literary studies, religious texts often serve as a means to connect inner spiritual experience, the formation of ethics, and religious instruction (Syajarah, 2020; Widyastuti, 2022).

In this context, *Gusti* portrays God as a being endowed with mercy, love, and the authority to reward or punish human actions. The text does not depict God solely as a source of threats or punishment. God is also portrayed as the bestower of grace in this world and love in the afterlife. However, this mercy is balanced by the assertion that every deed has consequences. Those who do good are rewarded, while sinners will face punishment. The balance between love, grace, reward, and punishment demonstrates that the relationship between humans and *Gusti* in the text is built upon the principle of moral responsibility. The term "*Gusti*" fosters an atmosphere of religious intimacy through familiar Javanese idioms of respect. However, this intimacy remains within a hierarchical relationship. In the opening stanza, *Gusti* is positioned as the bestower of generosity in this world, love in the afterlife, reward for the righteous, and punishment for sinners. Therefore, the function of this term cannot be understood solely from its lexical meaning, but rather from the context that places humans as those who petition, receive retribution, and are under God's authority. In Javanese-Islamic literature, the use of such local vocabulary can be understood as part of the articulation of Islamic teachings in the language of its readers, without necessarily treating these terms as separate theological concepts. (*Serat Pitutur Raden Nitihardjo*, n.d.; Zoetmulder & Robson, 1994; Zuhri, 2022). This closeness does not mean lowering God's status to be on par with humans; on the contrary, the term *Gusti* maintains a hierarchical distance

between God—as the giver of grace and reward—and humans—as those who receive, petition, and are accountable for their actions. The relationship established is one of servitude, not a horizontal relationship. The use of local terms that continue to point toward submission to God demonstrates that vernacularization does not always imply a shift in religious belief, but can instead serve as a medium for reinforcing religious messages. (Zuhri, 2022).

Unlike *Gusti*, who appears in the manuscript's opening, the term *Pangeran* features more directly in teachings about moral consciousness and the afterlife. In the Tembang Kinanthi, the manuscript urges, "*Para manungsa sadarum / élinga Pangéranéki*," which can be understood as a call to all humanity to remember God. This call is then followed by an explanation that God is the one who bestows rewards and punishments in the afterlife, in accordance with people's good or bad deeds. The word "*élinga*" or "*remember*" is a key element in understanding the function of the term *Pangeran*. In the context of this poem, remembering God goes beyond a mere intellectual acknowledgment of His existence. The call serves to foster a moral awareness that all human actions have consequences in the sight of God. The connection between the call to remember God and the explanation of reward and punishment demonstrates that the term *Pangeran* is used to establish an ethical orientation. People are reminded that both good and bad deeds do not end with this worldly life but will be repaid in the afterlife.

The next occurrence of the term "*Pangeran*" is found in the Tembang Durma, which discusses the questions posed by the angels Munkar and Nakir. In that section, the text states that humans will be asked about "*pangranira*," the prophets, role models, the qibla, and fellow believers. After that, the answer to the question about God is explained in the following stanza: "*Pangranira yeku Allah mung sajuja*." The connection between these two stanzas is very important because it shows that the term *Pangeran* is directly equated with the One and Only God. The equating of *Pangeran* with God demonstrates that the local term in the manuscript does not function as a standalone theological concept. "*Pangeran*" serves as a bridge to the Javanese reader, while "*Allah*" affirms God's identity within Islamic doctrine. The manuscript does not allow the reader to interpret "*Pangeran*" as a term for a different divine power, since the answer explicitly names *Allah*. In this case, the use of "*Pangeran*" demonstrates a strategy of vernacularization: the concept of tawhid is explained through local terms and then reaffirmed through clear Islamic terminology. This pattern aligns with Zuhri's (2022) finding that theological terms in Javanese literature can undergo vernacularization without altering their fundamental orientation toward Islamic teachings.

The context of the questions posed by Munkar and Nakir also reinforces the function of "*Pangeran*" as a term related to the responsibilities of faith. Questions about God do not stand alone but are intertwined with questions about the Prophet, the Qur'an, the qiblah, and the community of believers. This arrangement indicates that acknowledgment of God in the text is always connected to one's overall Islamic identity. It is not enough for a person to simply claim to know God; they must also understand the Prophet Muhammad as a role model, the Qur'an as a guide, the qibla as the direction of worship, and fellow believers as brothers and sisters in faith. At this point, the term *Pangeran* takes on a strong pedagogical function. The text uses Javanese vocabulary to explain very fundamental religious concepts, yet it does not detach these concepts from the structure of Islamic teachings. Javanese readers or listeners are invited to explore questions about God through familiar terms and are then guided toward an explicit answer rooted in tawhid. This approach allows the teachings of Islamic creed to be conveyed in a communicative manner without losing their doctrinal rigor. The use of local language and symbols as a medium for teaching Islam is also evident in various traditions of Javanese Islamic manuscripts that connect

normative teachings with the cultural context of their readers. (Supriyanto et al., 2024; Zakiyah, 2016).

Semantically, both “*Gusti*” and “*Pangeran*” convey a vertical relationship between humans and God. However, the two terms place slightly different emphases. “*Gusti*” more strongly portrays God as the source of mercy, love, reward, and punishment in the opening section of the text. Meanwhile, “*Pangeran*” is more strongly used in calls to remember God and to recognize human accountability in the afterlife. “*Gusti*” establishes the foundation of servitude through an atmosphere of reverence and opening prayers, whereas “*Pangeran*” directs readers toward moral awareness and the consequences of their deeds. However, the functions of both terms in this text are determined by the accompanying religious context. *Gusti* appears in the opening passage, which discusses mercy, reward, and punishment, while *Pangeran* is used in exhortations to remember God and in teachings regarding the questioning by Munkar and Nakir. In the latter context, the term *Pangeran* is even directly emphasized through the line “*pangranira yeku Allah mung sajuga.*” Therefore, in *Serat Pitutur Raden Nitihardjo*, both terms are more accurately interpreted as Javanese idioms used to establish a relationship of servitude and moral accountability to *Allah* (*Serat Pitutur Raden Nitihardjo*, n.d.) Tembang 1, Kinanthi, bait 1; Tembang 10, Kinanthi, bait 1; Tembang 21, Durma, bait 5-6; (Robson & Wibisono, 2002; Zoetmulder & Robson, 1994; Zuhri, 2022). In this text, “*Gusti*” and “*Pangeran*” do not refer to symbols of superiority, noble titles, or the king’s sons, but rather to absolute divine authority, which is obeyed by His servants (Robson & Wibisono, 2002; *Serat Pitutur Raden Nitihardjo*, n.d.; Zoetmulder & Robson, 1994). This is crucial; while the terms *Gusti* and *Pangeran* in socio-political discourse are often applied to worldly leaders, *Gusti* and *Pangeran* in this text are contextualized as the supreme beings upon whom human existence depends, thereby reinforcing His position as the ultimate controller of destiny and life. Thus, the use of “*Gusti*” and “*Pangeran*” demonstrates that the Javanese language in this text serves as a medium for bringing the understanding of tawhid to life. These two terms do not supplant the concept of Allah in Islam, but rather allow the relationship between the servant and God to be conveyed through expressions familiar to Javanese readers. Through “*Gusti*” and “*Pangeran*,” the manuscript establishes the teaching that humans must begin everything by invoking God, live with the awareness of His watchful eye, and prepare themselves to be held accountable for their deeds before Him.

“*Hyang*” and “*Widi*” as Local Idioms in the Articulation of Tawhid

The lexical groups “*Hyang*” and “*Widi*” occupy the most prominent positions among the variations of God’s names in the *Serat Pitutur Raden Nitihardjo*. Of the thirty occurrences of God’s name that have been mapped, nineteen belong to this group, namely *Hyang*, *Hyang Maha Agung*, *Hyang Agung*, *Hyang Manon*, *Hyang Suksma*, *Hyang Widi*, and *Widi*. This dominance in frequency indicates that the manuscript actively employs local idioms in conveying divine teachings. However, frequency of use alone does not prove the origin or theological orientation of a term. The function of the terms *Hyang* and *Widi* must be determined through the context of the verses that discuss faith, prophethood, prayer, repentance, reward, sin, heaven, and the afterlife. Using this approach, local terms are interpreted as part of a strategy to articulate Islamic teachings in the Javanese language, rather than merely as vestiges of vocabulary from earlier traditions. (*Serat Pitutur Raden Nitihardjo*, n.d.; Zuhri, 2022).

In the manuscript, the *Hyang-Widi* lexical group does not appear in a context separate from Islamic teachings. Rather, these terms consistently appear in discussions of the pillars of faith, the prophethood of Muhammad, the five daily prayers, repentance, sin, reward, paradise, the afterlife, and self-control. The consistent connection between local terms and Islamic themes indicates that the manuscript is

articulating tawhid through the Javanese language. Tawhid is conveyed not only through Arabic terms such as *Allah* and *Dat*, but also through terms that already possess cultural resonance within the Javanese readership. This linguistic strategy ultimately affirms that God, although unrecognizable through His absolute essence, can still be approached by His servants through the attributes of His names as understood within the framework of *uluhiyyah*. The integration of this terminology ultimately reinforces that the diversity of these designations constitutes an effort to crystallize tauhid into the local consciousness without reducing the essence of the Creator's absolute oneness. (Acridi, 2020; Acridi et al., 2024; Brakel-Papenhuyzen, 2002; Zuhri, 2022).

The first form is *Hyang Maha Agung*, which appears in the Tembang Wirangrong when the text describes the status of the Prophet Muhammad. In that section, there is the line "*tuhi utusaning Hyang Maha Agung*," which explains that the Prophet Muhammad is the messenger of the Almighty God. The appearance of this term is very significant because it is placed within a discussion of the pillars of faith and prophethood. Thus, "*Hyang Maha Agung*" is not used in a standalone sense, but is directly linked to the concept of prophethood in Islam. The Prophet Muhammad is positioned as God's messenger, not as a spiritual figure standing outside the Islamic system of faith. The phrase "*Hyang Maha Agung*" emphasizes the majesty of God. The use of the word "*maha agung*" emphasizes God's glory, power, and status, which transcend humanity, as well as God's absolute authority that transcends all things, positioning Him as the center of the universe's existence. (Zakiyah, 2016; Zuhri, 2022). However, this majesty is not presented as a purely abstract concept. In the text, God's majesty serves as the foundation for accepting the teachings of the Prophet Muhammad and the certainty of the Day of Judgment. Thus, God—*Hyang Maha Agung*—is the source of revelation, the one who sends prophets, and the one who guides human life toward accountability in the afterlife.

The next form is *Hyang Agung*, which appears in the context of nighttime worship, repentance, and awareness of sin. In the Tembang Kinanthi, the reader is instructed to "*sumungkema mring Hyang Agung*" when others have fallen asleep. This call is followed by an exhortation to repent sincerely, acknowledge one's mistakes, and ask for God's forgiveness. This context shows that *Hyang Agung* is not merely a name to express God's greatness, but also a term that guides people to cultivate spiritual closeness through worship and repentance. In the Tembang Mijil, the same term reappears after an exhortation to repent both outwardly and inwardly. The text links prostration, the plea for forgiveness, and the act of *sungkem* to *Hyang Agung*. This relationship demonstrates that God's majesty does not distance humans from Him, but rather serves as a reason for humans to humble themselves. In the Javanese context, the act of *sungkem* conveys respect, submission, and acknowledgment of the status of the respected party. When this act is directed toward *Hyang Agung*, the text fosters the understanding that humans are servants who must recognize their own limitations in the presence of God. Furthermore, *Hyang Agung* also appears in the Tembang Megatruh, which discusses illness as a punishment or warning for sin. The text states that illness can be "*ukuman sangking Hyang Agung*." The use of this term reveals a dimension of God's justice. Illness is not only understood as a physical experience but can also serve as a means for humans to remember their mistakes, improve themselves, and return to God. However, the text does not stop at the idea of punishment. In the same stanza, humans are still directed to understand the consequences of sin and to recognize God's wrath. Thus, *Hyang Agung* portrays God as the one who has the power to judge and educate humans through the moral consequences of their actions.

The dimension of God's oversight is more clearly evident through the term *Hyang Manon*. This term is used in the Tembang Mijil when the text calls for repentance to "*Hyang Manon*." In another context, a person who strives to maintain purity,

honesty, and good character is described as one beloved by *Hyang Manon*. Furthermore, the Tembang Megatruh links the suffering caused by sin to the wrath of “*Hyang Manon*.” These three instances demonstrate that *Hyang Manon* serves to affirm that God knows, sees, and watches over human behavior (Robson & Wibisono, 2002; Zoetmulder & Robson, 1994; Zuhri, 2022). Within the text’s doctrinal framework, God’s oversight carries ethical implications. Humans are not only required to perform formal acts of worship but also to maintain proper conduct in their daily lives. Piety, honesty, and refinement take on religious significance precisely because they are under God’s watchful eye. Conversely, sins and mistakes are not portrayed as actions that can be completely hidden from God. Through the term *Hyang Manon*, the text conveys the awareness that human life is always under divine gaze. The use of this local term helps Javanese readers understand the concept of God’s oversight in a concrete form that is closely tied to their daily moral experiences.

Meanwhile, *Hyang Suksma* appears in a context that emphasizes inner cultivation, steadfast awareness, peace of mind, divine grace, and God’s assistance. In the Tembang Asmaradana, this term is associated with the necessity of focusing the mind, avoiding doubt, and maintaining sincerity in leading a religious life. Therefore, *Hyang Suksma* in this text can be interpreted as a formula that connects human inner orientation with divine assistance (*Serat Pitutur Raden Nitihardjo*, n.d., Tembang 19, Asmaradana, bait 3; Tembang 23, Asmaradana, bait 4) (Marrison, 1997; Purwadi, 2015; *Serat Pitutur Raden Nitihardjo*, n.d.; Zuhri, 2022).

The terms *Hyang Widi* and *Widi* appear most frequently in this group. *Hyang Widi* is used in Tembang Kinanthi when the text discusses the pursuit of true knowledge, inner awareness, the performance of the five daily prayers, sincerity in prostration, and the perfection of worship. In Tembang 9, the reader is instructed to strive to attain true knowledge and to focus their awareness on *Hyang Widi*. In Tembang 15, this term appears in the context of the five daily prayers, *tuma’ninah*, the regularity of recitation, and surrender during prostration. This indicates that “*Hyang Widi*” is consistently used in discussions regarding formal worship and spiritual experience. This context is particularly important because it demonstrates that the term “*Hyang Widi*” is not used to direct readers toward religious practices outside of Islam. Rather, the term is used when the text explains prayer, one of the main pillars of worship in Islam. Thus, “*Hyang Widi*” becomes a local idiom used to refer to the God worshiped in prayer. This term demonstrates the flexibility of the text’s language in bridging Islamic teachings with vocabulary already familiar in Javanese culture.

Widi appears in the context of repentance, the journey to the afterlife, paradise, divine reward, and God’s power. In the Tembang Maskumambang, the text urges readers to repent immediately to *Widi* and direct their awareness toward the True Self. In the Tembang Sinom, *Widi* is associated with God’s omnipotence as depicted in the image of the *shirath al-mustaqim* bridge. Meanwhile, the Tembang Kinanthi depicts those who diligently worship *Widi* as those who receive the reward of paradise. In another section, God’s power over the beauty of creation is also referred to as “*kodrating Widi*.” In the manuscript, *Widi* serves as the object of repentance, the entity worshiped by humans who receive the reward of paradise, and a symbol of God’s power as depicted in both worldly and afterlife contexts. Therefore, *Widi*’s primary function is not merely an aesthetic element in the poem, but rather a divine idiom that connects humans to worship, moral retribution, and divine order. This interpretation is derived from an analysis of the manuscript’s textual context; lexicographical references are used only to support the distinction between the word’s basic meaning and its theological function within the text, specifically in Tembang 20, “Maskumambang,” stanza 6; Tembang 25, “Sinom,” stanza 1; and Tembang 28, “Kinanthi,” stanzas 4 and 6. (Marrison, 1997; *Serat Pitutur Raden Nitihardjo*, n.d.; Zoetmulder & Robson, 1994; Zuhri, 2022).

The concept of *Hyang*, without further explanation, appears in the context of God's oversight and God's justice (Acri, 2020; Acri et al., 2024; *Serat Pitutur Raden Nitihardjo*, n.d.; Suroyo & Bima, 2023). In the Pucung poem, humans are reminded that their deeds cannot escape *Hyang's* sight. In the Asmaradana poem, human life is linked to God's will and *Hyang's* justice. These two instances reaffirm that the use of local terms does not obscure the divine function. *Hyang* continues to refer to God, who knows human deeds, possesses a will, and serves as the foundation of moral justice in life. Thus, the function of *Hyang* in these two stanzas—Tembang 18, Pucung, stanza 1; and Tembang 23, Asmaradana, stanza 1—can be understood through its connection to deeds, justice, and Islamic law, rather than solely through the lexical history of the term. (*Serat Pitutur Raden Nitihardjo*, n.d.).

Overall, the *Hyang-Widi* lexical group demonstrates that the *Serat Pitutur Raden Nitihardjo* uses the local language to articulate monotheism in a more communicative manner. *Hyang Maha Agung* and *Hyang Agung* emphasize God's majesty and power; *Hyang Manon* underscores His oversight and justice; *Hyang Suksma* conveys God's spiritual dimension and assistance; while *Hyang Widi*, *Widi*, and *Hyang* connect God with the practice of worship, repentance, reward, and the afterlife. All of these terms appear within a relatively consistent Islamic context, particularly in discussions of faith, prophethood, prayer, repentance, reward, sin, paradise, and the afterlife. On this basis, their use in *Serat Pitutur Raden Nitihardjo* is more accurately interpreted as a trend toward the vernacularization of tauhid. This conclusion does not rule out the possibility that some terms have an older lexical history, but it indicates that their actual function in the manuscript is oriented toward the horizon of Islamic teachings.

Overall, the research findings indicate that the variations in the names of God in the *Serat Pitutur Raden Nitihardjo* are structured through a deliberate and mutually complementary pattern. The terms *Allah* and *Dat* affirm the foundation of Islamic monotheism, while *Gusti* and *Pangeran* shape an awareness of the relationship between the servant and God. Meanwhile, the lexical groups "*Hyang*" and "*Widi*" function as local idioms to convey God's majesty, oversight, assistance, power, and transcendence within the context of Islamic teachings. None of these terms exist in isolation from the manuscript's Islamic framework; rather, they are always linked to the pillars of faith, prophethood, prayer, repentance, reward, sin, paradise, and the afterlife. Therefore, the variations in the names used for God in this manuscript are best understood as a form of vernacularization of tawhid through the Javanese language and cultural context.

Conclusion

This study identifies thirteen textual formulations of God's name in the *Serat Pitutur Raden Nitihardjo*, with a total of thirty occurrences: *Gusti*, *Allah*, *Pangeran*, *Hyang*, *Hyang Maha Agung*, *Hyang Agung*, *Hyang Manon*, *Hyang Suksma*, *Hyang Widi*, *Widi*, *Dat Kang Murbeng Dumadi*, *Dat Sejati*, and *Dat Kang Murbengreh*. Based on an analysis of the context of the poems, stanzas, and lines, these variations tend to indicate a process of vernacularization of tawhid through the Javanese language. The term *Allah* affirms the oneness and theological identity of Islam; *Gusti* and *Pangeran* convey a relationship of servitude and moral accountability; the *Dat* formula points to the essence, will, and power of God; while the *Hyang* and *Widi* groups articulate majesty, oversight, worship, assistance, power, and the rewards of the afterlife. Although some terms have Old Javanese or Sanskrit linguistic origins, the analyzed data do not provide a sufficient basis to conclude that there is doctrinal syncretism in this manuscript.

In practical terms, the findings of this study can be used as teaching materials for Islam based on local culture, particularly in the study of Javanese-Islamic literature,

the history of Islamic culture, and character education. Methodologically, this study highlights the importance of interpreting divine terminology based on the context of the poem, stanza, and verse, rather than solely on the etymology of the words. Theoretically, this study reinforces the view that the vernacularization of tawhid is a process of expressing Islamic teachings through local language and culture without altering the substance of faith. Future research could utilize original manuscripts or critical editions supplemented with codicological information to strengthen the philological and historical analysis. A comparative study with other Javanese-Islamic serats or suluks is also necessary to determine whether this pattern of using God's names is unique to the *Serat Pitutur Raden Nitihardjo* or part of a broader Javanese-Islamic literary tradition.

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