



At Tabsyir Jurnal Komunikasi dan Penyiaran Islam  
Universitas Islam Negeri Sunan Kudus

ISSN : 2338-8544

E-ISSN : 2477-2046

DOI : <http://dx.doi.org/10.21043/at-tabsyir.v13i1.37708>

Vol. 13 No. 1 Tahun 2026 | Hal. 95-120

<http://journal.iainkudus.ac.id/index.php/komunikasi>

## Local Culture as a Communication Media for Cultural Da'wah of the Mandraguna Music Group in Purwosari Village Wonogiri Regency

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### Abstract

LOCAL CULTURE AS A COMMUNICATION MEDIA FOR CULTURAL DA'WAH OF THE MANDRAGUNA MUSIC GROUP IN PURWOSARI VILLAGE WONOGIRI REGENCY. Contemporary Islamic da'wah faces growing challenges due to the rapid development of information technology and digital culture, requiring adaptive and culturally relevant communication strategies. This study examines the use of local culture as a communication medium for cultural da'wah by the Mandraguna Music Group in Purwosari Village, Wonogiri Regency. A descriptive qualitative approach was employed using Harold D. Lasswell's Communication Model and Abdul Munir Mulkhan's cultural da'wah theory. Data were collected through interviews, observations, and documentation, then analyzed using data reduction, data display, and conclusion drawing. The findings reveal that Mandraguna integrates gamelan, modern musical instruments, shalawat, syiiran, and religious songs to deliver Islamic messages in ways that resonate with the local community. This approach enhances cognitive, affective, and behavioral responses toward religious values. Community support and trust strengthen the program, while member regeneration remains a challenge. The study concludes that local culture is an effective and sustainable medium for cultural da'wah communication.

Keywords: Cultural Da'wah Communication, Da'wah Media Music, Local Culture.

### Abstrak

Dakwah Islam kontemporer menghadapi tantangan yang semakin kompleks akibat pesatnya perkembangan teknologi informasi dan budaya digital, sehingga memerlukan strategi komunikasi yang adaptif dan relevan dengan budaya lokal. Penelitian ini bertujuan menganalisis pemanfaatan budaya lokal sebagai media komunikasi dakwah kultural oleh Kelompok Musik Mandraguna di Desa Purwosari, Kabupaten Wonogiri. Penelitian menggunakan pendekatan kualitatif deskriptif dengan landasan Model Komunikasi Harold D. Lasswell dan teori dakwah kultural Abdul Munir Mulkhan. Data dikumpulkan melalui wawancara, observasi, dan dokumentasi, kemudian dianalisis melalui reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa Kelompok Musik Mandraguna memadukan gamelan, alat musik modern, shalawat, syiiran, dan lagu-lagu bernuansa religius untuk menyampaikan pesan-pesan Islam yang selaras dengan budaya masyarakat setempat. Pendekatan ini meningkatkan respons kognitif, afektif, dan perilaku masyarakat terhadap nilai-nilai keagamaan. Dukungan serta kepercayaan masyarakat menjadi faktor pendukung utama, sedangkan regenerasi anggota masih menjadi tantangan. Penelitian ini menyimpulkan bahwa budaya lokal merupakan media komunikasi dakwah kultural yang efektif dan berkelanjutan.

Kata Kunci: Budaya Lokal, Komunikasi Dakwah Kultural, Musik Media Dakwah.

### A. Introduction

Da'wah is a process of communicating Islamic values that aims to invite humans to goodness through the delivery of messages that are in accordance with the characteristics of society (Azmi & Jaya, 2025). From the perspective of Islamic Communication and Broadcasting (KPI), da'wah is no longer understood as a lecture activity that takes place in one direction, but as a communication process that involves communicators, messages, media, communicators, and the effects caused in the socio-cultural life of the community (Gustia et al., 2022). Therefore, the success of da'wah is highly determined by the ability of the dai to understand the social context, read the needs of the audience, and choose communication media that is relevant to the development of the times.

Historically, Islamic da'wah in the archipelago developed through a cultural approach carried out by Walisongo (Syalafiyah & Harianto, 2020). This approach integrates Islamic values with local cultures that have lived in the community, such as puppets, gamelan, Javanese songs, and various other social traditions (Ahmad et al., 2026). Through this strategy, Islam can be accepted peacefully without losing the cultural identity of the local community. The model of da'wah that is adaptive and accommodating to local culture is an important heritage that shows that culture can function as an effective da'wah communication medium in bridging Islamic teachings with the reality of people's lives.

In the digital era, da'wah challenges are increasingly complex as the use of the internet and social media increases which affect the communication patterns of the younger generation. The 2024 survey of the Indonesian Internet Service Providers Association (APJII) shows that Indonesia's internet penetration rate reaches 79.5 percent with a total of 221.56 million users. Generation Z is the largest user group with a percentage of 34.40 percent, followed by the millennial generation at 30.62 percent (Fatah et al., 2024). This condition shows that the young generation lives in a communication environment filled with various information, entertainment, and popular culture that compete directly with religious messages.

This phenomenon has an impact on the decline in the interest of some young generations in formal religious activities that are considered less attractive and not in accordance with their communication style. On the other hand, the development of digital culture also affects the sustainability of local arts and culture which is starting to lose space among teenagers. This situation requires da'wah innovations that are not only able to convey Islamic values effectively, but also able to maintain the sustainability of local culture as a community identity (Nasution, 2023). In this context, music art has great potential as a medium of da'wah communication because it is able to present religious messages in a form that is more communicative, persuasive, and close to the lives of the younger generation.

In the study of da'wah communication, music is seen as a medium that has high symbolic and emotional power. Music serves not only as a means of entertainment, but also as an instrument of the formation of meaning, identity, and social solidarity (Maskuri, 2022). Through the lyrics, rhythm, and performance atmosphere created, music is able to convey da'wah messages more subtly and easily accepted by the public. Therefore, the use of local music culture as a medium of da'wah is a form of cultural communication that allows the process of internalizing Islamic values without creating a patronizing or coercive impression.

One of the cultural da'wah practices based on local culture that is interesting to study is the Mandraguna Music Group in Purwosari Village, Wonogiri Regency. This group not only functions as a performing arts community, but also as a forum for religious formation for its members. The activities carried out integrated music performances with book recitation guided by Kiai Ahans Mahabie. Through this model, music art functions as a medium for social and cultural approaches, while recitation is a means of strengthening Islamic understanding. This integration between art and da'wah shows that there is an effort to reactualize the spirit of cultural da'wah that has been

practiced by Walisongo in the context of contemporary society (Sondakh & Rosyid, 2025).

The uniqueness of the Mandraguna Music Group can also be seen in the form of cultural expression used in conveying the message of da'wah. This group combines gamelan as a traditional Javanese instrument with modern musical instruments, and performs various genres such as shalawat, syiiran, English songs, to dangdut koplo. This combination creates a form of da'wah communication that not only maintains elements of local culture, but is also able to adapt to the tastes of modern society, especially the younger generation. The presence of this group in various social activities of the community, such as celebrations, recitations, commemorations of Islamic holidays, and village events, shows that da'wah takes place naturally in a cultural space that is close to the daily life of the community.

Previous studies have extensively discussed cultural da'wah from various perspectives. Rohmatulloh et al. (2024) examined the digitalization of da'wah within urban Muslim culture, emphasizing the transformation of Islamic preaching from conventional methods to digital platforms such as social media, podcasts, and virtual communities. Similarly, Wahyudi et al. (2023) explored the digitalization of da'wah based on local wisdom, highlighting the integration of cultural values into digital media to broaden the dissemination of Islamic messages while preserving local traditions. In addition, Al Layyinah and Nugroho (2025) analyzed the ethics and communication strategies of moderate da'wah in the digital era, emphasizing the importance of local wisdom as a normative framework for communication through social media.

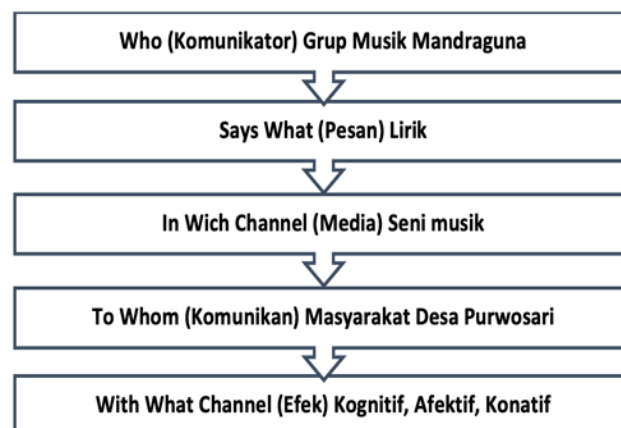
Although these studies have enriched the discourse on digital da'wah, communication strategies, and the conceptualization of culture-based Islamic preaching, research specifically examining local culture as a medium of da'wah communication through traditional music in rural communities remains limited. Furthermore, previous studies have rarely integrated an analysis of the da'wah communication process using Harold D. Lasswell's Communication Model with an evaluation of its cognitive, affective, and behavioral impacts. Therefore, this study aims to analyze local culture as a communication medium for cultural da'wah implemented by the Mandraguna Music Group in Purwosari Village, Wonogiri Regency, focusing on the communication process as well as the supporting and inhibiting factors affecting its implementation.

Based on this background description, it can be understood that local culture has great potential as a medium of da'wah communication in answering the challenges of da'wah in the modern era. The use of music art as a means of conveying Islamic messages

is not only a form of adaptation to social and cultural changes in society, but also an effort to preserve local culture that remains relevant to the needs of today's generation. To understand this process more deeply, this study builds a framework of thinking based on communication theory, da'wah communication, cultural da'wah, Harold D. Lasswell's communication model, and the concept of local culture as a da'wah medium. In this framework, the Mandraguna Music Group in Purwosari Village, Wonogiri Regency is placed as a communicator or collective da'i who carries out the function of da'wah through a cultural approach. As an art community as well as a da'wah community, the Mandraguna Music Group combines Islamic values with local cultural expressions so that it is able to present da'wah that is closer, inclusive, and easily accepted by the community.

Through these activities, local culture manifested in the form of musical performances acts as a medium of communication for cultural da'wah that connects Islamic messages with the community as mad'u. In the communication process, messages sourced from the Qur'an, hadith, and Islamic values are packaged through syiiran, shalawat, song lyrics, and musical arrangements that combine gamelan and modern instruments. The message conveyed is then accepted and interpreted by the community based on their social, cultural, educational, and experienced background. This process produces various effects of da'wah communication, both in the cognitive aspect in the form of increasing religious understanding, the affective aspect in the form of the growth of positive attitudes towards Islamic values, and the conative aspect reflected in changes in the religious behavior of the community. Furthermore, the community's response became feedback for the Mandraguna Music Group in developing a more effective da'wah strategy, so as to create a cultural da'wah communication process that takes place dynamically, sustainably, and is rooted in the local culture of the people of Purwosari Village.

Figure 1.1 Frame of mind



Based on this framework, this study uses a qualitative approach with a descriptive type of research. The qualitative approach was chosen because this research aims to understand in depth local cultural phenomena as a medium of communication for cultural da'wah run by the Mandraguna Music Group in Purwosari Village, Wonogiri Regency. Qualitative research allows researchers to examine the meaning, processes, communication patterns, and social interactions that occur naturally in the field (Juita et al., 2025). The researcher acts as the main instrument (human instrument) that directly conducts observations, interviews, and interpretations of the phenomenon being studied (Juita et al., 2025). The presence of the researcher was carried out through participatory observation of various activities of the Mandraguna Music Group, both in music performance activities and accompanying religious coaching. The research was carried out in Purwosari Village, Wonogiri Regency with data sources consisting of primary data and secondary data. Primary data was obtained directly from coaches, members of the Mandraguna Music Group, and the community involved in the cultural da'wah activities, while secondary data was obtained from books, scientific journals, documents, archives, and various literature relevant to da'wah communication, cultural da'wah, local culture, and music arts as da'wah media.

Data collection was carried out through semi-structured in-depth interviews, field observations, and documentation. Interviews were conducted with three purposively selected participants who possessed direct knowledge and experience related to the implementation of cultural da'wah by the Mandraguna Music Group. The participants consisted of a member of the Mandraguna Music Group, a local community member from Purwosari Village, and a local religious leader. These participants were selected to provide diverse perspectives on the da'wah communication process, message construction, community responses, and the religious significance of the group's activities. The interviews enabled the researcher to obtain comprehensive data from the perspectives of the performers, the community, and local religious authorities.

Observations were carried out to directly observe the implementation of music performances, the social interactions that occurred, and the form of conveying da'wah messages through local cultural media. Meanwhile, documentation is used to complement and verify the data obtained from interviews and observations. Data analysis was carried out descriptively using the Miles and Huberman model which included data reduction, data presentation, and conclusion drawn. At the reduction stage, the data is selected and grouped according to the focus of the research. Furthermore, the data is presented in the form of a systematic narrative to facilitate the interpretation process. The final stage is carried out by drawing conclusions based on the patterns found in the field.

To ensure the validity of the data, this study uses a triangulation technique through the comparison of interviews, observations, and documentation, so that the data obtained has a higher level of credibility, validity, and trust.

## **B. Discussion**

### **1. Communication**

Etymologically, communication comes from the Latin *communis* which means similarity or togetherness of meaning, so communication is essentially the process of creating a common understanding between the parties involved in the interaction (Salim & Pd, 2023). Onong Uchjana Effendy defines communication as the process of conveying messages from one person to another with the aim of providing information, influencing attitudes, opinions, and behaviors through various communication channels (Murniarti, 2019). Meanwhile, Deddy Mulyana views communication as a process of sharing and constructing meaning through verbal and nonverbal symbols, where meaning is not absolutely attached to the message, but is formed through interaction between communicators and communicators based on their respective experiences, knowledge, and socio cultural backgrounds (Milyane et al., 2022). This perspective shows that communication is not just a process of information transfer, but a process of creating meaning that is dynamic and intersubjective. Furthermore, Harold D. Lasswell formulated communication through the classic model of *Who Says What in Which Channel to Whom with What Effect*, which emphasizes the five main elements of communication, namely communicator, message, media, communicator, and effect (Rustan et al., 2025). This model is one of the important foundations in communication studies because it is able to explain the process of conveying messages systematically while identifying the impact produced. In the context of da'wah communication, the five elements remain relevant, but are directed at the purpose of conveying Islamic values so that communication is not only oriented to change knowledge, but also to the formation of attitudes and behaviors in accordance with Islamic teachings (Othman et al., 2026).

### **2. Da'wah**

Da'wah etymologically comes from the Arabic word *da'a yad'u da'watan* which means to call, invite, and call. This meaning shows that da'wah is essentially a persuasive communication activity that aims to direct humans to goodness without the element of coercion (Nurfitria, 2022). Terminologically, A. Hasjmy defines da'wah

as an effort to invite others to believe and practice the Islamic creed and sharia which has been first believed and practiced by the preacher himself (Sya'bani & Has, 2023). Thus, da'wah not only emphasizes the delivery of religious messages, but also the example of a da'i as a source of messages. The purpose of da'wah in general is to realize the happiness and welfare of human life in this world and in the hereafter in accordance with the pleasure of Allah SWT. More specifically, the purpose of da'wah includes changes in the cognitive, affective, and conative aspects of mad'u, namely increasing religious understanding, growing positive attitudes towards Islamic teachings, and the realization of behavior in accordance with Islamic values in daily life (Shohib, 2018). As a communication process, da'wah involves interrelated elements as described in Harold D. Lasswell's communication model, namely communicator (*who*), message (*says what*), media (*in which channel*), communicator (*to whom*), and effect (*with what effect*). In the context of da'wah, da'i plays the role of a communicator who conveys Islamic messages through various media to mad'u with the aim of producing certain changes. The effectiveness of the process is also influenced by the presence of noise that can hinder the delivery of messages as well as *feedback* that allows da'i to know the level of acceptance and understanding of the mad'u of the message conveyed (Sari et al., 2024). Therefore, da'wah can be understood as a process of communication that is planned, systematic, and oriented towards the transformation of individuals and society towards a life that is more in accordance with Islamic teachings.

### 3. Lasswell's Communication Model and Its Relevance in Da'wah

Harold D. Lasswell's communication model is one of the most widely used communication models in the study of da'wah because it is able to explain the communication process in a simple but comprehensive manner through the formula *Who Says What in Which Channel to Whom With What Effect* (Kapur, 2020). In the context of this study, the Lasswell model is used as a theoretical basis to analyze the cultural da'wah practice carried out by the Mandraguna Music Group in Purwosari Village, Wonogiri Regency. Based on this model, the Mandraguna Music Group acts as a communicator (*who*) who conveys da'wah messages (*says what*) in the form of Islamic values through song lyrics, syiiran, shalawat, and various religious symbols packaged in music performances. The message is conveyed through the media (*in which channel*) in the form of musical arts and cultural performances that combine traditional gamelan with modern instruments. The recipients of the message (*to whom*) are the people of Purwosari Village who are the target of da'wah, while the

expected effect (*with what effect*) is in the form of changes in the aspects of knowledge, attitudes, and religious behavior of the community. Thus, Lasswell's model provides a systematic framework for understanding how the process of da'wah communication takes place through local cultural media.

In the Lasswell model, the communicator element is an important factor because the success of communication is greatly influenced by the credibility and ability of the message conveyor (Hasmawati, 2020). In da'wah, communicators play the role of da'i who not only convey Islamic teachings, but also become an example for the community. The message element includes da'wah material in the form of faith, sharia, and moral values that are attractively packaged so that they are easily accepted by the audience. Meanwhile, the media functions as a means of conveying messages which can be in the form of oral, written, and artistic and cultural media. In this study, music is positioned as a cultural da'wah medium that allows religious messages to be conveyed more persuasively and close to people's lives. The communicator or mad'u is the party who receives and interprets messages based on their social, cultural, educational, and experienced background. The difference in the characteristics of the communicator causes the process of interpreting the da'wah message to take place in a variety of ways even though the messages received are relatively the same.

The final element in the Lasswell model is the effect, which is the impact that arises after the communicator receives the message being conveyed. In the context of da'wah, the effect of communication can be in the form of cognitive changes in the form of increased religious knowledge, affective changes in the form of the growth of positive attitudes towards Islamic values, and conative changes shown through religious behavior in daily life. Although Lasswell's model is essentially linear, its relevance in the study of da'wah remains strong because it is able to identify the main components of the communication process clearly and systematically. In its development, this model can also be enriched with feedback elements and cultural dimensions to explain the more complex interactions between communicators and communicators. Therefore, the use of Lasswell's communication model in this study is considered appropriate to analyze how local culture is used as a medium of communication for cultural da'wah by the Mandraguna Music Group and how this process produces an influence on the people of Purwosari Village, Wonogiri Regency.

#### 4. Local Culture and Music as Cultural Da'wah Media

Cultural da'wah is an approach to da'wah that utilizes culture as the main medium in conveying Islamic values to the community. According to Abdul Munir Mulkhan, cultural da'wah is a da'wah process that pays attention to human potential as cultural creatures in order to build a community life with Islamic nuances (Muslimin, 2020). In contrast to the structural and formal da'wah approach, cultural da'wah emphasizes the process of social transformation that takes place persuasively, dialogically, and gradually through the use of cultural elements that have lived in society. This approach allows Islamic teachings to be accepted without causing clashes with local cultural identities because Islamic values are conveyed through symbols, traditions, and cultural practices that are familiar to people's lives.

The main characteristic of cultural da'wah lies in its adaptive, humanist, and contextual nature. Cultural da'wah does not view local culture as something that must be eliminated, but rather as a means that can be used to convey religious messages effectively (Huda et al., 2025). This approach prioritizes dialogue, respect for cultural diversity, and the process of change that grows from the consciousness of the community itself. In the context of rural communities that still have a strong attachment to tradition, the cultural da'wah approach is considered more acceptable because it is able to build emotional and social closeness between the da'i and the community. Therefore, cultural da'wah is one of the relevant strategies in bridging Islamic values with the reality of diverse people's lives.

In the history of Islam in the archipelago, the practice of cultural da'wah has been exemplified by Walisongo who utilizes various forms of local art and culture as a medium for the spread of Islam. Puppets, gamelan, songs, and various community traditions are modified without losing their cultural character, then filled with Islamic values (Farobi, 2019). This approach has proven effective in introducing Islam to the Javanese people in a peaceful and sustainable manner. Walisongo's cultural da'wah heritage then became an inspiration for various art- and cultural-based da'wah movements that have developed to this day. In this perspective, the use of music as a da'wah medium can be understood as a form of cultural da'wah actualization that connects Islamic values with the cultural expressions of contemporary society.

Music as an art form has a strong communication ability because it not only conveys a message through words, but also through the melodies, rhythms, and emotional experiences it creates (Parikesit et al., 2025). From a communication perspective, music can function as a medium of message delivery, an emotional

atmosphere builder, a social solidarity booster, as well as a means of internalizing values (Maskuri & Daulay, 2025). Messages conveyed through music tend to be easier for the audience to receive, remember, and understand than messages delivered verbally. In addition, music is able to present a more relaxed and pleasant atmosphere so as to reduce people's resistance to the message of da'wah. Therefore, music has great potential as an effective da'wah medium, especially in reaching the younger generation and people who have a close relationship with local art traditions.

The relevance of da'wah through music is increasingly seen in the context of the people of Purwosari Village, Wonogiri Regency, who still have a strong attachment to local culture. The presence of the Mandraguna Music Group shows how musical art can function as a medium of communication for cultural da'wah that integrates Islamic values with the traditions of the local community. Through a combination of gamelan, syiiran, shalawat, and modern musical instruments, the Mandraguna Music Group not only presents entertainment, but also conveys religious messages that are easy to understand and accept by the community. Thus, local culture and music not only function as a means of preserving traditions, but also as a medium of da'wah that is able to bridge Islamic values with the social life of the community in a humanistic, contextual, and sustainable manner.

## **5. History, Vision, and Da'wah Orientation of Mandraguna Music Group**

Mandraguna Music Group is a da'wah based art community that was born from the need to present a religious approach that is closer to the lives of the younger generation. Based on the results of an interview with Kiai Ahans Mahabie as the main coach, this group began to form around 2014-2015 in the Hanacaraka Islamic Boarding School, Purwosari Village, Wonogiri Regency. In the early stages, the activities carried out were still simple, namely hadroh exercises which were attended by two to three students informally (Kiai Ahans Mahabie, Interview with the author 2025). The formation of this community did not depart from the desire to establish a performing arts group alone, but as an effort to find a more effective method of da'wah in reaching teenagers and youth who tend to be less interested in formal recitation.

Figure 1.2 Mandraguna Music Group Profile



According to Kiai Ahans Mahabie, the main challenge of da'wah to the younger generation lies in the way of delivering messages that are often considered heavy and unattractive (Kiai Ahans Mahabie, Interview with the author 2025). Therefore, music art was chosen as an initial approach medium because it is considered easier to accept by young people. Through music, da'wah communication can be done in a more relaxed, familiar, and non-patronizing manner. This approach is an important strategy in building emotional closeness between the da'wah community and the community, especially the younger generation who are the main targets of Mandraguna activities.

Over time, the Mandraguna Music Group has experienced significant developments both in terms of the number of members and the form of performances performed. The instrument that was initially limited to hadroh then developed by combining Javanese gamelan, keyboard, guitar, bass, and vocals. This development not only aims to enrich the quality of music, but also to expand the appeal of da'wah to a more diverse community. The uniqueness of the combination of traditional and modern instruments is the distinctive identity of Mandraguna that distinguishes it from other da'wah music groups in the surrounding area. The musical identity has proven to be able to attract new members while expanding the reach of the da'wah audience present in each performance.

Behind these developments, Mandraguna Music Group has a da'wah vision that is oriented towards conveying good values in a humanist and persuasive manner. Based on the results of the interview, Kiai Ahans Mahabie emphasized that the main goal of this community is to introduce Islamic values and humanitarian values in a fun way so that people do not feel that they are being preached directly. This principle is realized through the use of music art as a communication medium that prioritizes the comfort of the audience (Kiai Ahans Mahabie, Interview with the author 2025).

Da'wah is understood not as a coercive or judgmental activity, but as a process of presenting a pleasant experience so that religious messages can be received naturally by the community.

This vision then became the basis of all activities of the Mandraguna Music Group in integrating Islamic values with local Javanese culture. This community views that religion does not have to be opposed to culture, but can run in harmony and strengthen each other. Therefore, the various artistic choices, performance materials, and communication patterns used are always directed to maintain a balance between Islamic messages and the cultural identity of the local community. These findings show that since its inception, the Mandraguna Music Group has not only functioned as a performing arts group, but also as a cultural da'wah medium that seeks to build people's religious awareness through an inclusive, adaptive, and contextual cultural approach.

## **6. Construction of Da'wah Messages and Strategies Through Music**

The findings of the study show that the use of music as a medium of da'wah by the Mandraguna Music Group is based on a clear and structured theological foundation. Based on the results of an interview with Kiai Ahans Mahabie, the use of music in da'wah is not understood as just a means of entertainment, but as a medium that can be used to convey Islamic values effectively (Kiai Ahans Mahabie, Interview with the author 2025). The foundation refers to the hadith of the Prophet which states that Allah loves beauty (*Innallaha jamilun yuhibbul jamal*) as well as the principle that every deed depends on its intention (*Innamal a'malu binniyat*). On this basis, music is seen as a legitimate instrument in da'wah as long as it is used for good purposes and directs society to positive values. These findings show that the da'wah activities carried out by the Mandraguna Music Group are not purely pragmatic, but are rooted in religious understanding which is a guideline in all artistic activities carried out.

Based on this foundation, Mandraguna Music Group develops a da'wah communication strategy that is oriented to the characteristics of the audience. Kiai Ahans emphasized that the success of da'wah is not determined by the desire of communicators, but by the ability to understand the needs and preferences of the community as communicators (Kiai Ahans Mahabie, Interview with the author 2025). Therefore, the selection of music genres is carried out flexibly by adjusting the social and cultural conditions of the audience they are facing. For community groups that have a close relationship with Javanese culture, performances often feature *mapat*

songs, syiiran, and music based on local traditions. Meanwhile, to reach teenagers and youth, the Mandraguna Music Group utilizes more popular genres such as dangdut, campursari, and modern songs that are familiar to the public (Kiai Ahans Mahabie, Interview with the author 2025). The strategy shows that there is a process of audience segmentation that is carried out consciously to create a uniformity in the frequency of communication between the sender of the message and the recipient of the message (Hajar & Syaesti, 2024).

The findings of the study also show that the Mandraguna Music Group applies a selection mechanism and the construction of meaning to the musical material performed. In songs that have become popular in society, this group generally does not change the lyrics directly, but reinterprets the message contained in them so that they can be directed to more positive and religious values. This approach shows that the da'wah process does not only take place through the creation of new messages, but also through the reconstruction of the meaning of cultural symbols that are already known to the community (Murtazza, 2025). In addition, there is a collective awareness among members about the importance of maintaining the suitability of performance materials with the purpose of da'wah. Songs that are considered to contain negative messages or are contrary to Islamic values are not included in the performance repertoire, so that the entertainment function continues without eliminating the da'wah orientation that is the main identity of the community.

In addition to utilizing songs that have been circulating in the community, the Mandraguna Music Group also shows creativity in producing original works rooted in local culture. One example found in the study is a song titled *Ojo Keberanan* which is inspired by the teachings in Serat Niti Mani (The result of the researcher's observation). The song contains a moral message about patience, domestic harmony, and life wisdom which is then packaged in the form of music that is easily accepted by the community. These findings show that the da'wah carried out by the Mandraguna Music Group is not only reproductive by utilizing existing works, but also productive through the creation of new works that integrate local Javanese wisdom with Islamic values. Thus, music not only functions as a medium for conveying da'wah messages, but also as a creative space to transform local cultural values into a means of education and religious guidance for the community (Azizah et al., 2025).

## **7. Da'wah Communication Media and Community Acceptance of Mandraguna Music Group**

The findings of the study show that the main media used by the Mandraguna Music Group in conveying the message of da'wah is live music performances that are carried out in various social spaces of the people of Purwosari Village. The activity took place in various religious and social moments, such as recitation at village halls, recitation at hamlet mosques, observance of Islamic holidays, and residents' celebrations (The result of the researcher's observation). The selection of these social spaces shows that the da'wah carried out is not placed as an activity separate from people's lives, but is integrated with various social events that have become part of the community's tradition. Thus, Islamic messages can be conveyed in a familiar atmosphere and close to the daily life of the community so that it is easier to be accepted by the audience.

Based on the results of interviews with members of the Mandraguna Music Group, the performance carried out had a structured communication pattern. Before the main event started, the members first performed several songs as an opening to build the atmosphere and attract the audience's attention (Members of the Mandraguna Music Group, Interview with the author 2025). After the event was officially opened by the host or organizing committee, Kiai Ahans Mahabie then attended and delivered da'wah messages accompanied by musical performances from all members of the group (Members of the Mandraguna Music Group, Interview with the author 2025). This pattern shows that there is a clear division of communication functions between music as a means of building audience emotional involvement and da'wah as a means of conveying religious values (Nugroho & Najiyah, 2024). In other words, music not only functions as entertainment, but also as a bridge of communication that prepares people to receive da'wah messages more openly.

This study also found that the use of digital media by Mandraguna Music Group is still relatively limited. Although this community once had a YouTube channel as a means of documenting and publishing activities, its management has not been running optimally due to various technical and administrative constraints. As a result, most of the performance documentation is still scattered on accounts belonging to other parties (Members of the Mandraguna Music Group, Interview with the author 2025). This condition shows that until the time the research was carried out, the Mandraguna Music Group's da'wah communication strategy still focused on face-to-face communication through live performances. However, there is awareness from the

management about the importance of developing digital media as a means of expanding the reach of da'wah in the future.

Figure 1.3 Documentation of the recitation of the Mandraguna Music Group



From the communicator's side, the study found that the people of Purwosari Village showed a positive acceptance of the existence of the Mandraguna Music Group. The process of introducing this community generally takes place through recitation activities at the village level which then develop organically through community social networks, such as invitations from hamlet mosques and celebration organizers (The result of the researcher's observation). This pattern of dissemination based on social relationships shows that public acceptance grows through strong interpersonal trust mechanisms (Hermanto, 2022). In addition, the public considers the uniqueness of the Mandraguna Music Group lies in its ability to combine entertainment and da'wah in one harmonious performance. The use of music, including a genre that is popular among the public, is seen as an attractive approach that is appropriate to the development of contemporary culture without losing the substance of the religious message that is intended to be conveyed.

The positive reception was also strengthened by the views of religious leaders and local communities who considered that the presence of the Mandraguna Music Group had given a new color to da'wah activities in Purwosari Village (The result of the researcher's observation). Before this community developed, da'wah activities with cultural nuances were not in much demand by teenagers and the general public. However, after Mandraguna was actively involved in various socio-religious activities, art- and cultural-based da'wah began to gain wider attention. The active involvement

of the Mandraguna Music Group in various community activities, coupled with the figure of Kiai Ahans Mahabie who has been known and trusted by the residents, further strengthens the social legitimacy of this community. These findings show that the success of the Mandraguna Music Group's da'wah communication is not only determined by the message and media used, but also by the level of public trust in the communicator and their ability to adapt to the local culture living in the Purwosari Village environment.

#### **8. The Effect of Da'wah Communication and the Integration of Recitation in the Activities of Mandraguna Music Group**

The findings of the study show that the da'wah communication carried out by the Mandraguna Music Group produces an effect that can be identified in three main dimensions, namely cognitive, affective, and conative. In the cognitive dimension, people have experienced a change in their understanding of the concept of da'wah which was previously synonymous with formal lectures to be more open to the form of da'wah conveyed through art and cultural media. Some informants revealed that the Mandraguna performance provides a new understanding that da'wah can be done in a more relaxed, fun, and acceptable way without compromising the substance of the Islamic teachings conveyed. These findings show that the use of music as a da'wah medium is able to broaden people's perspective on forms of religious message delivery that are relevant to the development of the times.

In addition to producing changes in the aspect of knowledge, the communication of the Mandraguna Music Group also causes an affective effect in the form of the emotional closeness of the community to Islamic values. The research informant stated that the combination of music, syiiran, and moral messages makes da'wah feel closer to daily life so that it is able to build a religious atmosphere that is not patronizing. The affective impact is not only felt by the community as an audience, but also by the members of the Mandraguna Music Group themselves who claim to be encouraged to do self-reflection, improve behavior, and increase spiritual awareness through their involvement in community activities.

In the conative dimension, the study found that there is a change in behavior shown through increased community participation in socio-religious activities and growing concern for the preservation of local culture. The presence of the Mandraguna Music Group is considered to have succeeded in attracting the interest of the younger generation to get to know the regional culture better as well as to be involved in

religious activities that were previously less in demand. The high enthusiasm of the community in following the performance to the end and the increasing involvement of members in various social activities show that the message of da'wah conveyed does not stop at the level of understanding and feeling, but also encourages real actions in community life (The result of the researcher's observation)..

The effectiveness of da'wah communication is strengthened by indicators observed directly by Kiai Ahans Mahabie as the group coach. According to him, the success of da'wah can be seen from the comfort of the congregation during the activity, the sustainability of audience participation until the event is over, and the emergence of questions or public discussions regarding the messages conveyed after the performance (Members of the Mandraguna Music Group, Interview with the author 2025). These findings show that the success of da'wah is not only measured by the number of audiences present, but also by the level of public involvement and attention to the material received.

One of the interesting findings in this study is the strong influence of certain musical works on the audience. The song *Kipat Mancér*, for example, is consistently referred to by informants as the song that has the strongest emotional touch because it contains Javanese spiritual teachings related to the essence of life, selfrecognition, human relationship with God, and the control of lust (Members of the Mandraguna Music Group, Interview with the author 2025). The similarity of perceptions between the group members and the community regarding the meaning of the song shows that the message of da'wah packaged through music can be received relatively uniformly by various levels of the audience, thus strengthening the function of music as a medium for the transformation of religious and cultural values.

The next findings show that the success of the Mandraguna Music Group's da'wah is inseparable from the pattern of integration between musical arts activities and book recitation that is carried out on an ongoing basis. Although organizationally the two activities are carried out separately, the substance of the teachings conveyed in the recitation is still internalized into the lyrics of the songs, siiran, and performance themes performed by the group. The recitation is designed in an inclusive, relaxed, and open atmosphere for various groups without rigid requirements, so as to be able to attract the participation of people from various regions around Purwosari Village. This pattern of integration shows that the Mandraguna Music Group not only functions as a performing arts group, but also as a cultural da'wah community that consistently

connects the process of religious development with local cultural expressions in a unity of mutually supportive activities.

### **9. Supporting and Inhibiting Factors of Da'wah of Mandraguna Music Group**

The findings indicate that the sustainability of the Mandraguna Music Group's cultural da'wah is strongly influenced by community acceptance and social trust. From the perspective of Abdul Munir Mulkhan's cultural da'wah theory, this finding demonstrates that Islamic preaching becomes more effective when it is communicated through cultural expressions that are familiar to the community rather than through confrontational or exclusive approaches. By integrating local musical traditions with Islamic values, the Mandraguna Music Group creates a form of da'wah that is culturally relevant and socially acceptable. This finding supports previous studies emphasizing that cultural adaptation enhances the effectiveness of da'wah communication by reducing social resistance and strengthening audience engagement.

Furthermore, the presence of a respected religious leader as the group's mentor strengthens the credibility of the communication process. In Harold D. Lasswell's Communication Model, the communicator (who says what) plays a crucial role in determining the effectiveness of communication. The high level of public trust in the religious leader increases the credibility of the da'wah messages, enabling them to be more readily accepted by the audience. This finding is consistent with communication theory, which suggests that source credibility significantly influences audience attitudes and behavioral responses.

On the other hand, the challenges related to member cohesiveness and regeneration represent internal organizational issues that may affect the continuity of cultural da'wah. Although these challenges do not directly reduce public acceptance, they influence the sustainability of the communication process. From Lasswell's perspective, effective communication depends not only on the message and the audience but also on the communicator's capacity to consistently deliver the message through an appropriate channel. Therefore, maintaining organizational cohesion and ensuring member regeneration are essential for preserving the continuity of cultural da'wah. Similar findings have been reported in previous studies on community-based da'wah organizations, which highlight that organizational sustainability, leadership succession, and active community participation are key determinants of long-term da'wah effectiveness.

## 10. Local Culture in the Cultural Da'wah Practice of Mandraguna Music Group

Based on the findings of the research that have been presented previously, the practice of da'wah communication carried out by the Mandraguna Music Group can be analyzed using the Harold D. Lasswell Communication Model which consists of five main elements, namely communicator (who), message (says what), media (in which channel), communicator (to whom), and effect (with what effect). This model was chosen because it is able to systematically explain the process of delivering da'wah messages that take place through the media of music art as well as showing the relationship between da'wah actors, the messages conveyed, the communication channels used, the goals of da'wah, and the impact produced in people's lives. Through this approach, the cultural da'wah practice carried out by the Mandraguna Music Group can be understood as a structured communication process oriented towards socio-religious changes in society.

In the communicator element (who), the study found that Kiai Ahans Mahabie played the role of the main communicator who had religious authority as well as social legitimacy in the community of Purwosari Village. Kiai Ahans' credibility does not only come from his scientific capacity as a religious figure, but also from his ability to understand the cultural character of the local community. In addition, members of the Mandraguna Music Group also function as cultural communicators who help convey Islamic messages through art performances. This synergy between religious leaders and the art community makes the da'wah process closer to people's lives and able to reach groups that have been less involved in formal religious activities (Susanto & Nabilunnuha, 2025).

In the element of message (says what), the da'wah material conveyed includes moral values, teachings of togetherness, prayer to the Prophet Muhammad SAW, the importance of maintaining Islamic traditions, and invitations to strengthen social relations in the community. Interestingly, these messages are not only conveyed through verbal lectures, but also packaged in the form of song verses, cultural symbols, performance narratives, and religious atmospheres created during the performance. The creative packaging of messages shows that cultural da'wah does not solely focus on the content of the message, but also pays attention to the way it is conveyed so that it is easier to be accepted and interpreted by the public as communicators.

The media element (in which channel) in this study is realized through the use of music as the main channel of da'wah communication. The combination of Javanese gamelan, shalawat, syiiran, dangdut koplo, and modern musical instruments creates a

form of communication that is able to bridge Islamic values with the local culture of the community. Music not only serves as a means of entertainment, but also as a medium that builds emotional and psychological closeness between communicators and communicators. In the context of cultural da'wah, the use of music is an effective strategy because religious messages are conveyed in a pleasant atmosphere, not patronizing, and in accordance with the character of rural communities who still have a strong closeness to cultural arts traditions (Rofiq, 2025).

In the communicative element (to whom), the target of the Mandraguna Music Group's da'wah includes the people of Purwosari Village in general, especially the younger generation who tend to be less interested in participating in formal recitations. In addition, the da'wah audience also comes from people who attend celebrations, public recitations, commemorations of Islamic holidays, and other social community activities. The diversity of the audience's backgrounds requires flexibility in delivering da'wah messages. Therefore, Mandraguna Music Group implements an adaptive communication strategy by adjusting the music genre, performance theme, and form of message delivery according to the characteristics of the community that is the target of da'wah.

Meanwhile, the element of effect (with what effect) is seen through changes that arise in the cognitive, affective, and conative aspects of society. In the cognitive aspect, people have gained a new understanding that da'wah can be done through art and cultural media without reducing the substance of Islamic teachings. In the affective aspect, people show a stronger emotional attachment to religious values because the message is conveyed in a pleasant and receptive atmosphere. As for the conative aspect, there is an increase in community participation, especially the younger generation, in socio-religious activities and the preservation of local culture. These findings show that the effectiveness of the Mandraguna Music Group's da'wah lies not only in the success of conveying the message, but also in its ability to build meaningful social experiences for the community. Although the Lasswell Model is often criticized for being linear, the results of this study show that there is an active feedback mechanism between the community and the Mandraguna Music Group. Responses, inputs, and community needs are evaluation materials that continue to influence the choice of music genres, performance forms, and message delivery strategies, so that the da'wah communication that takes place in the end is dynamic, participatory, and transactional.

## C. Conclusion

This research shows that local culture has a strategic role as a medium of communication for cultural da'wah in rural communities. The practice carried out by the Mandraguna Music Group proves that da'wah does not have to be done through a formal approach that is verbal and one-way, but can be developed through a cultural medium that is close to people's lives. The integration between musical arts, local traditions, and Islamic values allows the message of da'wah to be received in a more open, humanistic, and contextual manner by various circles, especially the younger generation who tend to be less interested in the conventional da'wah model.

The findings of this research also provide criticism of views that still place culture and art as separate elements of da'wah activities. In the context of a society that has strong ties to local traditions, da'wah approaches that ignore cultural aspects have the potential to reduce the effectiveness of communication and narrow the reach of religious messages. On the contrary, the experience of the Mandraguna Music Group shows that local culture can be a productive dialogue space to instill Islamic values without having to eliminate the cultural identity of the community.

Based on these findings, this study recommends that da'wah practitioners, religious institutions, and Islamic educational institutions be more open in developing local culture-based da'wah models that are in accordance with the characteristics of the local community. In addition, more serious support is needed for the da'wah art community, especially in the aspects of member regeneration, strengthening organizational capacity, and utilizing digital media so that the da'wah message conveyed can reach a wider audience without losing its local cultural roots.

This study has several limitations that should be acknowledged. First, the research was conducted as a case study focusing on a single cultural da'wah community, namely the Mandraguna Music Group in Purwosari Village, Wonogiri Regency, which limits the generalizability of the findings to other cultural and social contexts. Second, the study involved a limited number of participants representing the perspectives of the group, the local community, and a religious leader. Third, the analysis primarily focused on the da'wah communication process and its perceived impacts without quantitatively measuring the long-term effectiveness of cultural da'wah. Considering these limitations, future research could examine the effectiveness of cultural da'wah through other forms of local arts, such as traditional theater, dance, or digital culture-based media. Comparative studies involving art-based da'wah communities in different regions are also recommended to develop a broader understanding of cultural da'wah communication

models across diverse socio-cultural settings. Such studies would contribute not only to the advancement of Islamic Communication and Broadcasting scholarship but also to the preservation and promotion of local culture in harmony with Islamic values.

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