

Cultural Da'wah in The Millennial Era: Studi on Wayangaji Ki Miko Cakcoy

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Abstract. The main challenge for the millennial generation in digital development is not to fall victim to the negative side of technological progress. It is feared that this will have implications for the formation of rigid, pragmatic and individualistic personalities. Seeing this, Ki Miko Cakcoy, who is a preacher, uses a cultural approach so that the tausiyah he conveys can be understood, accepted and save the millennial generation from negative media. Ki Miko Cakcoy made Wayang Aji a cultural da'wah as a science that could be developed and evaluated. So it seems rational in millennial understanding. In this way, da'wah is not left behind as time goes by and is in line with the millennial era. The aim of this research is to examine the cultural da'wah strategy used by Ki Miko Cakcoy in preaching amidst millennial modernity. The research method used in writing this article is descriptive qualitative with data collection through interviews, observation and documentation. The results of this research show that in delivering his da'wah, Ki Miko Cakcoy uses a purely logical approach, while still not deviating from the text of the Al-Qur'an. Da'wah ki Miko Cakcoy through wayang aji tries to rethink the concepts of faith, God's will, human capacity, reason and revelation. This was done by Ki Miko Cakcoy with an adaptive da'wah model without weakening the values of arts and culture as a legacy of local wisdom.

Keywords: Cultural Da'wah, Wayang Aji, Millennial

Introduction

The main challenge for the millennial generation in digital development is not to get carried away and become victims of the negative side of technological progress which is feared to have

implications for the formation of rigid, pragmatic and individualistic individuals who are indifferent to the social environment. Seeing this, Ki Miko Cakcoy, who is a preacher, uses a cultural approach so that the *tausiyah* he conveys is understood, accepted and saves mileage from the negative side of the media. Ki Miko Cakcoy made *Wayang Aji* a cultural *da'wah* as a science that could be developed and evaluated. So it seems rational in millennial understanding. In this way, *da'wah* is not left behind by the times and is in line with the millennial era.

Ki Miko Cakcoy uses *Wayang Aji*, which is a performance art that displays shadow puppets like shadow puppets, but the story content is specifically taken from Islamic teachings which are adapted to the conditions of contemporary society. *Wayang Aji* is the artistic creation of a talented young figure in the field of puppetry, who at the same time has the spirit of a *santri* and usually performs as a preacher in society. He is the *Miftahul Choir*. In fact, *wayang aji* is present as a traditional art performance, like *wayang kulit* in general, which is known as a richness of Javanese culture in the field of traditional arts.

Based on previous researcher Eko Setiawan, *wayang* continues to develop from time to time and has the function of being a medium of information, *da'wah*, education, entertainment, as well as the philosophical values contained in *wayang* which always invites people to do good according to the principles of *da'wah*.¹ *Wayang* and Art Meanwhile, according to Bayu Anggoro, *wayang* is a performing art and a means of *Da'wah*.² Anisul Fuad in his research entitled *Ki Enthus Susmono's wayang santri da'wah strategy* concluded that *Ki Enthus Susmono* changed the name of *Wayang golek* to *Wayang Santri*, on the grounds that *Wayang Santri* was only used for broadcasting or preaching Islam as a *da'wah* approach.³ This research is different from the research mentioned above, which focuses on examining the

¹ Eko Setiawan, "Nilai Filosofi Wayang Kulit sebagai Media Dakwah." *Al-Hikmah* 18.1 (2020): 33-50.

² Bayu Anggoro, "'Wayang dan Seni Pertunjukan' Kajian Sejarah Perkembangan Seni Wayang di Tanah Jawa sebagai Seni Pertunjukan dan Dakwah." *JUSPI (Jurnal Sejarah Peradaban Islam)* 2.2 (2018): 257-268.

³ Anisul Fuad, and Apit Nurhidayat. "Strategi Dakwah Wayang Santri Ki Enthus Susmono." *ORASI: Jurnal Dakwah dan Komunikasi* 8.2 (2017): 29-42.

rationality elements of ki Miko Cakcoy in using Wayang Aji as a cultural da'wah to millennials.

In the past, many folk arts were used to preach in society and were considered effective. That is what is often referred to as cultural da'wah, da'wah using cultural media. At that time, culture was a choice because culture, with its various aspects, was very closely linked to people's lives. Moreover, in a situation where people are still very unfamiliar with Islamic teachings, this da'wah model is considered the most suitable for bringing people closer to Islamic teachings. That is what gave birth to a series of cultures that were deliberately created by past preachers. In Java, the history of the Wali Songo was very much remembered until then, because they had contributed to Islamizing the land of Java through various arts, including wayang which still survives to this day.

In accordance with the existing social and cultural situation, Islamic values are developing in Java,⁴ very suitable to be introduced to cultural da'wah methods. Now Islam, which has developed on a cultural basis, has emerged as a spiritually oriented mercy for all nature,⁵ as well as a tool for social change,⁶ Islam is taught by prioritizing the teachings of social piety.⁷ Social ethics and good ways of living in society are taught based on Islamic teachings.⁸ Such cultural da'wah is a form of invitation to society that is based on love.⁹

⁴ Syamsul Bakri, "Dakwah, Sufisme Jawa Dan Potret Keberagamaan Di Era Milenial Berbasis Kearifan Lokal," *Esoterik*, 2019, <https://doi.org/10.21043/esoterik.v5i2.5936>.

⁵ Abuddin Nata, "ISLAM RAHMATAN LIL ALAMIN SEBAGAI MODEL PENDIDIKAN ISLAM MEMASUKI ASEAN COMMUNITY," *lec UIN Jakarta* (<http://abuddin.lec.uinjkt.ac.id/articles/islam-rahmatan-lil-alamin-sebagai-model-pendidikan-islam-memasuki-asean-community>, 2019).

⁶ Ralph Schoeder, *Max Weber and The Sociology of Culture* (London: Sage, 1992).

⁷ M Abdul Karim, "Some Notes on Madrasah Education in Bangladesh: A Historical Description," *IJISH (International Journal of Islamic Studies and Humanities)* 1, no. 1 (2018): 1–8, <https://doi.org/10.26555/ijish.v1i1.130>.

⁸ Mulyono Mulyono, "Strategi Pendidikan Dalam Tembang Lir-Ilir Sunan Kalijaga Sebagai Media Dakwah Kultural," *Tadbir: Jurnal Manajemen Dakwah* 5, no. 1 (2020): 51–64, <https://doi.org/10.15575/tadbir.v5i1.1969>.

⁹ Shinta Nurrohmah, "PUBLIC SPEAKING HABIB HUSEIN JA'FAR AL-HADAR DALAM BERDAKWAH MELALUI MEDIA SOSIAL YOUTUBE" (Universitas Muhammadiyah Yogyakarta, 2021), <https://etd.umy.ac.id/id/eprint/4875/1/Skripsi.pdf>.

However, in today's modern world the presence of traditional arts has increasingly declined. In the case of Java, for example, artistic performances such as kethoprak, wayang orang, wayang kulit, ludruk, tayub, etc. are increasingly rare to see. Many professional shadow puppet masters currently lack a place to play this art. People now enjoy various contemporary entertainment, which is more rational, adapts to developments and technology. Tourist attractions that provide photo spots are more of a choice for people to relax. Technology-based, games and social media are the simplest options that can be accessed at any time.

Wayang Aji was created in order to combine the spirit of Wali Songo with his preaching achievements in the past with the conditions of today's rational and modern society. From a traditional perspective, all the wayang equipment and performance models are not much different from the shadow puppets left by their ancestors in Java. What's interesting is that Wayang Aji can exist today, which is characterized by a fairly dense performance frequency. At each stage, Islamic-based teachings of goodness are packaged in such a way that they are able to attract enthusiastic audiences. This is what attracts the author to discuss wayang aji as a model for preaching based on traditional culture in the modern era.

Moreover, Islamic values developed in Java,¹⁰ very suitable to be introduced to cultural da'wah methods. Now Islam, which has developed on a cultural basis, has emerged as a spiritually oriented mercy for all nature¹¹ as well as a tool for social change¹². Islam is taught by prioritizing the teachings of social piety¹³. Social ethics and good ways

¹⁰ Syamsul Bakri, "Dakwah, Sufisme Jawa Dan Potret Keberagamaan Di Era Milenial Berbasis Kearifan Lokal," Esoterik, 2019, <https://doi.org/10.21043/esoterik.v5i2.5936>.

¹¹ Abuddin Nata, "ISLAM RAHMATAN LIL ALAMIN SEBAGAI MODEL PENDIDIKAN ISLAM MEMASUKI ASEAN COMMUNITY," lec UIN Jakarta (<http://abuddin.lec.uinjkt.ac.id/articles/islam-rahmatan-lil-alamin-sebagai-model-pendidikan-islam-memasuki-asean-community>, 2019).

¹² Ralph Schoeder, *Max Weber and The Sociology of Culture* (London: Sage, 1992).

¹³ M Abdul Karim, "Some Notes on Madrasah Education in Bangladesh: A Historical Description," *IJISH (International Journal of Islamic Studies and Humanities)* 1, no. 1 (2018): 1–8, <https://doi.org/10.26555/ijish.v1i1.130>.

of living in society are taught based on Islamic teachings.¹⁴ Such cultural da'wah is a form of invitation to society that is based on love.¹⁵

Moreover, the Islamic values that developed in Java are very suitable for being introduced to the cultural da'wah method with Da'wah in Islamization efforts which contain the value of rahmatan lil 'alamin (grace for all nature) which has been carried out since the time of the Prophet Muhammad Sholallahu 'alaihi wasalam and continues to develop until now.¹⁶ Religion as a blessing has a sociological religious orientation when it is manifested and influences social change.¹⁷ So in terms of da'wah, the concept of rahmatan lil 'alamin is placed as spiritually oriented¹⁸. It has been proven historically that Islamic preaching not only brings righteousness to individuals but also social righteousness.¹⁹ So that understanding the teachings of the Islamic religion is not only a matter of being correct and complete (kaffah), but also knowledge and understanding of social ethics and good ways of living in society, taking into account the socio-cultural reality in which Islamic teachings are to be grounded.²⁰ This is one of the efforts to

¹⁴ Mulyono Mulyono, "Strategi Pendidikan Dalam Tembang Lir-Ilir Sunan Kalijaga Sebagai Media Dakwah Kultural," *Tadbir: Jurnal Manajemen Dakwah* 5, no. 1 (2020): 51–64, <https://doi.org/10.15575/tadbir.v5i1.1969>.

¹⁵ Shinta Nurrohmah, "PUBLIC SPEAKING HABIB HUSEIN JA'FAR AL-HADAR DALAM BERDAKWAH MELALUI MEDIA SOSIAL YOUTUBE" (Universitas Muhammadiyah Yogyakarta, 2021), <https://etd.umsida.ac.id/id/eprint/4875/1/Skripsi.pdf>.

¹⁶ Syamsul Bakri, "Dakwah, Sufisme Jawa Dan Potret Keberagamaan Di Era Milenial Berbasis Kearifan Lokal," *Esoterik*, 2019, <https://doi.org/10.21043/esoterik.v5i2.5936>.

¹⁷ Ralph Schoeder, *Max Weber and The Sociology of Culture* (London: Sage, 1992).

¹⁸ Abuddin Nata, "ISLAM RAHMATAN LIL ALAMIN SEBAGAI MODEL PENDIDIKAN ISLAM MEMASUKI ASEAN COMMUNITY," *lec UIN Jakarta* (<http://abuddin.lec.uinjkt.ac.id/articles/islam-rahmatan-lil-alamin-sebagai-model-pendidikan-islam-memasuki-asean-community>, 2019).

¹⁹ M Abdul Karim, "Some Notes on Madrasah Education in Bangladesh: A Historical Description," *IJISH (International Journal of Islamic Studies and Humanities)* 1, no. 1 (2018): 1–8, <https://doi.org/10.26555/ijish.v1i1.130>.

²⁰ Mulyono Mulyono, "Strategi Pendidikan Dalam Tembang Lir-Ilir Sunan Kalijaga Sebagai Media Dakwah Kultural," *Tadbir: Jurnal Manajemen Dakwah* 5, no. 1 (2020): 51–64, <https://doi.org/10.15575/tadbir.v5i1.1969>.

implement the amar ma'ru nahi mungkar as the main mission of da'wah based on love.²¹

As a religion of preaching, Islam positions itself as a source of broadcasting which continues to develop along with the times and transitions occur so that previous traditions become religious in nature.²² So that Islam is not only realized in practice but also inspires dimensions of human life that continue to experience revolution.²³ This revolution makes the challenges in the practice of Islamic da'wah increasingly difficult, so that da'I must be able to have a strategy that is able to navigate their world without undermining the cultural values that exist in society.²⁴ Like the previous Wali Songo who brought changes in the dimensions of religious life of the people on the island of Java, of course this cannot be separated from a strong strategic mission that does not offend the community.²⁵ One of the phenomenal da'wah, especially in the Islamic Mataram area, is the da'wah delivered by Sunan Kalijaga by adopting the arts and culture values that were trending in society at that time.²⁶

The arts and culture da'wah approach exemplified by Wali Songo needs to continue to be popularized among the millennial generation.²⁷ This is because of the phenomenon of the influx of various arts, culture and technology from various regions and even nations which is slowly

²¹ Shinta Nurrohmah, "PUBLIC SPEAKING HABIB HUSEIN JA'FAR AL-HADAR DALAM BERDAKWAH MELALUI MEDIA SOSIAL YOUTUBE" (Universitas Muhammadiyah Yogyakarta, 2021), <https://etd.umsida.ac.id/id/eprint/4875/1/Skripsi.pdf>.

²² Robby Aditya Putra, "Dampak Film Para Pencari Tuhan Jilid X Terhadap Religiusitas Remaja." *Jurnal Dakwah dan Komunikasi* 3.1 (2018): 1-24.

²³ Nur Azizah and Karliana Indrawari. "Implementation of Religious Values and Their Relevance to Religious Moderation (Study at SMP IT Khoiru Ummah)." *AJIS* 7.1 (2022).

²⁴ Exsan Adde and Akhmad Rifa'i, "Strategi Dakwah Kultural Di Indonesia," *Jurnal Dakwatulislam* 7, no. 1 (2022): 59–78.

²⁵ Abdurrohman Kasdi, "The Role of Walisongo in Developing the Islam Nusantara Civilization," *Addin* 11, no. 1 (2017): 1, <https://doi.org/10.21043/addin.v11i1.1973>.

²⁶ T F Budiman, "Konsep Ajaran Sunan Kalijaga (Raden Syahid) Walisanga Dalam Menyebarkan Agama Islam Melalui Kesenian," ... : *Jurnal Kebudayaan Dan Sejarah Islam XI* (2021): 67, <https://ejournal.iainbengkulu.ac.id/index.php/twt/article/view/3699>.

²⁷ Rubini Rubini, "Pendekatan Pendidikan Atau Dakwah Para Wali Di Pulau Jawa," *Al-Manar* 4, no. 1 (2018), <https://doi.org/10.36668/jal.v4i1.15>.

starting to erode local history.²⁸ So that cultural values in society are starting to be replaced little by little and they are easy to accept the information provided by internet media.²⁹ Therefore, it is very important for preachers in the millennial era to try to filter society by combining Islamic da'wah and local wisdom values.³⁰ The da'wah strategy with a cultural approach as well as a vehicle for community-based education has proven to be more effective and lasting, the deepest messages of religion can be conveyed to the community elegantly.³¹

Islam as a religion and the local culture that surrounds it as well as the existence of a legitimate legal basis from *syara'* in the form of *'urf* and *maslahah*.³² Therefore, a strategy for developing Islamic culture in Indonesia that is multi-ethnic and cultural, a cultural approach without abandoning the values of the spirit of the Koran is the best way.³³ Islamization does not have to be Arabization, because Islam is a religion that is comprehensive in culture, attitudes and mentality.³⁴ This is reflected in the components of da'wah bil hikmah and mau'idzoh hasanah which are highly respected in the heterogeneous Mad'u environment. Currently the da'wah is being carried out by one of the da'I and millennial dhalang Miftakhul Khoir or who is often known as Ki Miko Cakcoy, preaching while "ndhalang" using a community approach method or by understanding the situation and conditions of his mad'u.

²⁸ Deni Irawan and Suriadi Suriadi, "Komunikasi Dakwah Kultural Di Era Millennial," *Alhadharah: Jurnal Ilmu Dakwah* 18, no. 2 (2020): 86–96, <https://doi.org/10.18592/alhadharah.v18i2.3383>.

²⁹ Muhammad Hafiz, "Eksistensi Dakwah Dalam Masyarakat Multikultural," *Dakwatul Islam* 8, no. 1 (2021): 37–45.

³⁰ Abdul Wahid, "Potret Dakwah Dalam Mengakomodasi Nilai-Nilai Kearifan Lokal Menuju Asimilasi Budaya," *Jurnal Al-Mubarak: Jurnal Kajian Al-Qur'an Dan Tafsir* 7, no. 1 (2022): 62–72.

³¹ Mohd Rafiq, "Strategi Dakwah Antar Budaya," *Jurnal Hikmah* Vol.14, No, no. 2 Desember (2020), <http://jurnal.iain-padangsidempuan.ac.id/index.php/Hik/article/view/3305/pdf>.

³² Muwahid Shulhan, "Rekonstruksi Hukum Islam Dan Implikasi Sosial," *Karsa* 20, no. 46 (2012).

³³ Sri Dewi Wulandari, "PENGEMBANGAN BUDAYA ISLAM PADA MASYARAKAT MULTIKULTURAL INDONESIA MENUJU CULTURAL WELLBEING" Vol.6, No. (2021), <https://journal.iainnumetrolampung.ac.id/index.php/jf/article/view/1857/1003>.

³⁴ Masykurotus Syarifah, "Budaya Dan Kearifan Dakwah," *Al-Balagh: Jurnal Dakwah Dan Komunikasi* Vol. 1 No. (2016), <https://doi.org/10.22515/Balagh.V1i1.43>.

Da'wah that still upholds local cultural wisdom values can continue to exist among millennial society.

This research aims to examine the cultural da'wah strategy used by Ki Miko Cakcoy in preaching amidst millennial modernity. About how the Cultural Da'wah strategy in the Millennial Era: Wayangaji Ki Miko Cakcoy can be accepted in the millennial era.

The research method used is a descriptive qualitative method. Qualitative methods are intended to search for meaning, understanding, comprehension of a phenomenon, event, or human life by being directly or indirectly involved in a researched, contextual, and comprehensive setting.³⁵ In this paper, data collection uses interview, observation and documentation techniques.³⁶ In research interviews are carried out using a free guided interview guide, namely a way of asking questions that are asked freely, meaning that the questions are not tied to the interview guide about the main problems in the research, then they can be developed according to field conditions.³⁷ Interviews were conducted directly with the research subject in question, namely Ki Miko Cakcoy, with the aim of examining the cultural da'wah strategy carried out by Ki Miko Cakcoy in preaching amidst the current of millennial modernity.

Results and Discussion

Cultural Da'wah

In the Al-Munjid Fi al-Lughoh wa al-a'lam dictionary, the definition of da'wah is mentioned as someone who calls (invites) people to their religion as stated in the Al-Quran, Surah An-Nahl verse 125:

أَدْعُ إِلَى سَبِيلِ رَبِّكَ بِالْحُكْمَةِ وَالْمَوْعِظَةِ الْحَسَنَةِ ۗ وَجِدْهُمْ يَأْتِي هِيَ أَحْسَنُ ۚ إِنَّ رَبَّكَ هُوَ أَعْلَمُ بِمَنْ ضَلَّ عَنْ سَبِيلِهِ ۗ وَهُوَ أَعْلَمُ بِالْمُهْتَدِينَ

³⁵ A Rukajat, Qualitative Research Approach (Deepublish, 2012).

³⁶ Nawari Ismail, Metodologi Penelitian Untuk Studi Islam (Yogyakarta: Samudra Biru, 2015).

³⁷ S. Hadi, Metodologi Research (Yogyakarta: Andi Offset, 1994).

*Meaning: "Call (humans) to the path of your Lord with wisdom and good lessons and refute them in a good way. Indeed, it is your Lord who knows better those who stray from His path and He knows better those who are guided."*³⁸

From this verse in the Qur'an, da'wah can be interpreted as efforts and activities to invite people to balance social life into world harmony to prepare for the afterlife. Da'wah activities are a social engineering process that is carried out continuously and in a planned manner to direct humans, both individually and in groups, to be able to think rationally and behave proportionally in carrying out their lives on earth.³⁹

Meanwhile, the definition of cultural da'wah or da'wah which includes elements of art, culture and customs is a type of da'wah that sees the potential and tendency of society as cultural creatures to create an alternative Islamic culture that is cultured and civilized and imbued with knowledge, appreciation and application of Islamic teachings from Al- Qur'an and Sunnah.⁴⁰ According to Hussein Umar, cultural da'wah is a reflection of the 'wah' wah understanding, approach and methodology. As a result, the chosen strategy takes more into account the culture and environment of the area.⁴¹

In this case, cultural da'wah is not only defined as da'wah that uses cultural means, but also how preachers can adapt to the conditions of society's habits or mad'u. Cultural da'wah can also be a solution to human problems, both between individuals and between groups.⁴² Arifuddin in his book entitled *Development of Da'wah Methods*, explains

³⁸ Kementerian Agama Republik Indonesia, "Kamus Al-Munjid Fi Al- Lughoh Wa Al- a'lam," Perpustakaan Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama Republik Indonesia, n.d., https://perpustakaanlajnah.kemenag.go.id/home/index.php?p=show_detail&id=5441.

³⁹ Abdul Wahid, *Gagasan Dakwah: Pendekatan Komunikasi Antarbudaya*, Cetakan 1 (Jakarta: Prenada Media Group, 2019).

⁴⁰ Aibak Kutbuddin, "Strategi Dakwah Kultural Dalam Konteks Indonesia," *Jurnal Mawa'izh* Vol.1, No (2016): 263–68.

⁴¹ Hussein Umar, *Media Dakwah* (Dewan Da'wah Islamiyah Indonesia, 2002).

⁴² Nur Ahmad and Umi Zakiatun Nafis, "Dakwah Kultural Nilai-Nilai Kearifan Lokal: Ajaran Sunan Muria Di Kampung Budaya Dawe Kudus," *AT-TABSIR: Jurnal Komunikasi Penyiaran Islam* 8, no. 1 (2021): 147, <https://doi.org/10.21043/at-tabsyir.v8i1.11176>.

that the real form of cultural da'wah is seen when there is an interaction between Islamic values and local culture which results in a form of Islam that is in conflict with values (resistance).⁴³

Biography of Ki Miko Cakcoy

Ki Miko Cakcoy has the full name Miftakhul Khoir and lives in Kampung Cabean, Panggunharjo, Sewon, Bantul, Yogyakarta. The young preacher Ki Miko Cakcoy, who is currently 32 years old, is actively preaching everywhere from village to village, from city to city. This preacher from Lamongan, East Java, who now lives as a resident of Sewon Bantul, started his preaching when he was still in high school, when he was still 17 years old. He is familiarly called Ki Miko Cakcoy Pathoknegoro, because apart from being a preacher he is also a dhalang in a shadow puppet performance called Wayangaji.



Figure 1. Profile of Ki Miko Cakcoy

Ki Miko Cakcoy's educational history, after receiving education at Islamic boarding schools in East Java, namely the Alfalahiyyah Lamongan Islamic Boarding School, Tarbiyatut Tholabah Lamongan Islamic Boarding School, then he migrated to Yogyakarta and continued at the Hasyim Asy'ari Bantul Student Islamic Boarding School while studying at ISI Yogyakarta higher education. obstacle course. Then continued at PGPAUD Open University, then in 2015 majored in Islamic

⁴³ Acep Arifuddin, *Pengembangan Metode Dakwah: Respons Da'i Terhadap Dinamika Kehidupan Beragama Di Kaki Cirebon* (Jakarta: Grafindo Persada, 2011).

Broadcasting Communication at UIN Sunan Kalijaga Yogyakarta. Currently he is pursuing a master's degree in the Islamic Broadcasting Communication Master's program at UIN Sunan Kalijaga Yogyakarta.

Ki Miko Cakcoy is also the founder of a program that collaborates with the Bantul Regency Communication and Information Service, namely Miko Cakcoy Goes To School. According to Ki Miko Cakcoy, this program aims to provide education to middle and high school students regarding the importance of science and Islamic religious education. Initially this program was only broadcast via radio, but then it began to expand to schools, so this program, Ki Miko Cakcoy, came from one school to another.⁴⁴

According to Ki Miko Cakcoy, the initial aim of the da'wah was to make parents aware that reciting the Koran is important, children who are sent to Islamic boarding schools do not mean children who have a naughty background but are sent to Islamic boarding schools to become obedient and dutiful children. Erasing the stigma of parents who still think Islamic boarding schools are workshops for damaged children, not a means of education in the afterlife. However, as time goes by, the program activities, which have been running since 2018, continue to develop into da'wah and digital literacy. The aim is to stem the negative current arising from the influence of gadgets and social media on the younger generation.⁴⁵

Ki Miko Cakcoy's portfolio achievements include being a radio announcer at RadioSatu Bantul between 2014 and 2018 and becoming an EMC radio announcer in 2020. Being one of the finalists for DIY Reading Ambassador, Indo Voice Over Dubber, and being the Director of the Film Momong Parangkusumo. and once starred as the prince in the film Tersanjung by Hanung Bramantyo and even became a singer who has released songs and covers of several songs. From these achievements, Ki Miko Cakcoy became a young millennial preacher who continues to exist in the public sector and is an asset for the people of Yogyakarta, especially for Bantul Regency. There is no doubt about his

⁴⁴ Mikocakcoy.com, "Mikocakcoy.Com," n.d., <https://mikocakcoy.com/profil-miko-cakcoy/>.

⁴⁵ Miko Cakcoy, "Wawancara Dengan Ki Miko Cakcoy" (Bantul, 2023).

contribution to the world of public speaking, until he finally became a young millennial preacher and embraced many taklim assembly congregations thanks to the knowledge of public speaking that he mastered. Ki Miko Cakcoy also has many relationships with many people, even the ranks of the Regent and DPRD of DIY.⁴⁶

Wayangaji Da'wah Strategy

Da'wah is an activity to invite people towards a goal that requires special tips so that it can be accepted effectively and efficiently.⁴⁷ Da'wah media is a tool used as an intermediary to carry out da'wah activities. One of the media used in preaching is to use acculturation or a da'wah strategy with culture as an intermediary.⁴⁸ According to the author, da'wah media is a tool used to convey messages from da'i to mad'u, in the context of carrying out da'wah activities, in order to achieve the aim of da'wah.⁴⁹ The method of propagating the art of wayang culture to this day still continues to exist among the community, as is done by Ki Miko Cakcoy, namely "Wayangaji".



Figure 2. Ki Miko Cakcoy "Ndhalang"

⁴⁶ Mikocakcoy.com, "Mikocakcoy.Com."

⁴⁷ Ridlo Syabibi, *Metodologi Ilmu Dakwah* (Yogyakarta: Pustaka Pelajar, 2008).

⁴⁸ Septiana Purwaningrum and Habib Ismail, "Akulturasi Islam Dengan Budaya Jawa: Studi Folkloris Tradisi Telonan Dan Tingkeban Di Kediri Jawa Timur," *Fikri : Jurnal Kajian Agama, Sosial Dan Budaya* 4, no. 1 (2019): 31–42, <https://doi.org/10.25217/jf.v4i1.476>.

⁴⁹ Anisul Fuad and Apit Nurhidayat, "Strategi Dakwah Wayang Santri Ki Entus Susmono," *Jurnal Dakwah Dan Komunikasi* 8, no. 2 (2017): 29–42.

According to Ki Miko Cakcoy, Wayangaji emerged in 2010 when he began studying puppetry at the Indonesian Arts Institute (ISI) Yogyakarta. In his journey, Wayangaji continues to be needed to carry out missions, helping the Kyai to explain the 'kawruh' (knowledge) of the Islamic religion. Wayangaji by Ki Miko Cakcoy is in the form of shadow puppets. In several performances, Ki Miko Cakcoy has been able to perform conceptual and even sensitive stories with social, religious themes, commemorations of Islamic holidays such as the Prophet's Birthday, Rajaban, Ruwahan, Ramadhan, Syawalan, Santri Day and commemoration of the Republic of Indonesia's Independence Day.

Ki Miko Cakcoy in his da'wah strategy uses shadow puppets as a medium for his da'wah. Through wayang, Ki Miko Cakcoy conveys a da'wah message containing the study of muamalah, faith, shari'ah, aqidah and morals through story plays, gestures or swaying of wayang and karawitan. In the wayang story, Ki Miko Cakcoy presents material about the history of Islam, the history of the Prophets and stories of the Ulama taken from books written by Ulama combined with sholawat and accompanied by gamelan music combined with tambourine music.

Ki Miko Cakcoy's wayang santri preaching method is classified as mau'idzatul hasanah preaching which is packaged in Javanese wayang art. Story and music methods are the main elements supporting his preaching method. This can be seen from the aesthetic elements of the shadow puppet show that he performs. These elements include chess which is an aesthetic element in wayang art which is related to words, including dialogue, monologue, narration and description, sabet which is an aesthetic element in wayang art which is related to various movement patterns, expressions and composition of wayang which forms emotional impressions and images of certain scenes, and karawitan which is an aesthetic element in the art of wayang which is related to all sounds, for example, suluk, musical compositions, tembang or song, dhodhogan and keprakan.

In wayangaji performances, Ki Miko Cakcoy always provides Islamic religious material in the storyline being staged. Basically the stories in wayangaji performances are about everyday life, Ki Miko Cakcoy takes many stories from books that are familiar to the public. In

the wayangaji performance, Ki Miko Cakcoy took stories from the Mahabharata, Ramayana, Babad Tanah Jawa and Durratun Nashihin books combined with Islamic figures. For example, the Pandhawa Lima story is related to the concept of the 5 Pillars of Islam, the Dewa Ruci play is related to the concept of Islamic Sufism. In the Mahabharata play, the Bharatayuda war occurs between the Pandavas who want to eradicate the evil nature of the Kaurava troops. Adopting the story of the play, Ki Miko Cakcoy depicts human characters in the form of Kurawa and Pandhawa. If you become a human being with good character, you will have good deeds and good morals in the pillars of Islam which are reflected in the characteristics of the five Pandhawa.



Figure 3. Wayangaji Ki Miko Cakcoy

Miko Cakcoy Official

(https://www.youtube.com/watch?v=0v_0e8Elme0)

Accessed on 29 July 2023 09.27 WIB

The concept of wayangaji is packaged in an epic and interesting way so that the millennial generation also enjoys it. For example, the story of the play in wayangaji with the theme "Raden Syahid Nyantri" was performed at the commemoration of National Snatri Day in Bantul Regency. The concept of Wayangaji is packaged in accordance with the Koran kawruh of the Islamic religion. At the opening, Ki Miko Cakcoy sang prayers, Tawasul and read Rotibul Haddad. In the opening of the carito play Raden Syahid, Ki Miko Cakcoy moves his shadow puppet

kekayon. The songs sung by the Sinden are also Javanese songs which contain advice from Islamic religious law. According to Ki Miko Cakcoy in an interview session, shadow puppetry must continue to be developed and popular among the millennial generation with packaging appropriate to their age because wayang is an effective art for reciting the Al-Qur'an..⁵⁰

Uploading wayangaji performance content on YouTube, making recaps of wayangaji performances and uploading them on social media such as TikTok and Instagram, are forms of supporting strategies so that young people from the millennial generation can also access wayangaji as a medium for receiving da'wah messages. Ki Miko Cakcoy deliberately involved social media because social media is a close friend of today's millennial generation, so using a social media approach to disseminate wayangaji content is considered to be an effective and efficient solution. Apart from spreading Islamic teachings in the millennial era, it is also an effort to preserve Javanese arts and culture which are the forerunners of the history of preaching on the island of Java.

Wayangaji Da'wah Effect

The effect of the da'wah delivered by Ki Miko Cakcoy certainly had a big influence on society. As Jalaluddin Rakhmat said, in an effort to achieve the goal of da'wah, da'wah activities are always directed at influencing three aspects of change in the self of the object, namely changes in the knowledge aspect (Knowledge), the attitude aspect (attitude), and the behavioral aspect (behavioral).⁵¹

1. Cognitive Effects of Knowledge

Cognitive effects occur due to changes in something that the audience knows, understands, or perceives. This effect is related to the transmission of knowledge, skills, beliefs, or information. Wayangaji Ki Miko Cakcoy presented story play material taken from books written by Ulama and also explained the arguments

⁵⁰ Cakcoy, "Wawancara Dengan Ki Miko Cakcoy."

⁵¹ Jalaluddin Rakhmat, *RETORIKA MODERN: Pendekatan Praktis*, Pertama (Bandung: Rosdakarya, 1992).

from the Koran and hadith. Madu' understands these stories and propositions so that they can learn from them and apply them in everyday life.

In his da'wah as a puppeteer in shadow puppet performances, occasionally Ki Miko Cakcoy inserts Javanese songs or songs that contain the Sufistic values of Islamic Sufism, one of which is the song Lir-Iilir. After finishing the song Lir-Iilir, Ki Miko Cakcoy gave an explanation of the meaning of the song Lir-Iilir. The content of the song is that a person must be able to carry out the five pillars of Islam, namely the two sentences of the creed, offering prayers, paying zakat, fasting during Ramadan and performing the Hajj. A Muslim who has implemented the Pillars of Islam must be able to carry them out seriously in guarding and caring for them, because they are very slippery, easy to slip due to many temptations. A Muslim's faith will continue to be tested, various beliefs and behavior that are not in accordance with Islamic teachings (traditions before Islam) must be washed clean so that a person's faith and Islam will be cleaner, truer and stronger.

2. Affective Effects (Attitude)

This affective effect arises due to changes in what the audience feels, likes or hates, which includes everything related to emotions, attitudes and values. This is proven by the spice in the rhetoric delivered by Ki Miko Cakcoy. Many people are familiar with wayangaji because Ki Miko Cakcoy introduced wayangaji to the public, especially young people who like humor are of course interested in the dialogues in the shadow puppets performed by Ki Miko Cakcoy, because almost half of the dialogues in this wayangaji performance are in dominance by examples of attitudes in everyday life that are related to habits in society. So in essence, wayangaji is an old product brought by the cleric Sunan Kalijaga but in new packaging.

Sholawat songs combined with Javanese lyrics such as Joko Tingkir's sholawat were performed during the Wayangaji

performance with the play "Sayyid Demak Bintoro". The meaning of the song Sholawat Joko Tingkir tells the story of a young knight who is humble and obedient in faith, Islam and ihsan so that he becomes someone who can be said to be successful. An example of the meaning of Joko Tingkir's prayer song is realized with wisdom that can be applied in everyday life by diligently praying, drawing closer to Allah, always being humble and being compassionate towards fellow human beings without discriminating. From the story and example given by Ki Miko Cakcoy, it can provide an affective effect in changing attitudes from previously being lazy in worship to being active so that he can be said to be a successful believer.

3. Behavioral Effects (Behavior)

Behavioral effects refer to real, observable behavior, which includes patterns of actions, activities, or behavioral habits. The Wayangaji performance presented by Ki Miko Cakcoy seemed funny and very entertaining. Ki Miko Cakcoy is able to captivate the wayangaji audience with his unique style, the combination of which is packaged in an epic way that makes his show different from other dhalang. Ki Miko Cakcoy also has the ability and sensitivity in composing both modern and traditional (gamelan) music combined with tambourine music. The power of interpreting and adapting stories, in addition to his keen eye for reading current issues, makes Ki Miko Cakcoy's performance style very lively. Moreover, it is supported by exploration of artistic space management, making the plays performed in wayang opera performances communicative, spectacular, current and entertaining. This is also supported by Ki Miko Cakcoy's background, who is also a storyteller and singer. He also often sings Javanese songs and sings Javanese songs, he has even released his own songs which he sings when he is on stage. Apart from that, the concept of wayangaji performances is always to read a prayer at the beginning of the performance, getting used to starting any work with a prayer to Allah and praying to the Prophet Muhammad SAW.

The concept of humor is featured in the form of roasting contained in songs or songs. As was conveyed in Wayangaji "Raden Syahid Nyantri" at the commemoration of National Santri Day in Bantul Regency with the An Nur Ngrukem Islamic Boarding School. For example, roasting his students with the song "...I stepped back alon-alon mergo kulo naming students, while on WhatsApp, I was caught by Mrs. Nyai..." suddenly the atmosphere immediately became busy with cheers and laughter. This shows that there is an element of sudden turning techniques in the art of rhetoric to provide a behavioral effect on the congregation. Followed by the chanting of the song with lyrics for advice on correcting a bad behavior habit with the aim that it will later be changed to a good one. This means advice which essentially gives advice to the congregation to increase their faith by reciting the Koran, not to be disobedient or disbelieving so as to abandon their obligations to the Almighty.

Da'wah Challenges Faced

As Ki Miko Cakcoy said in his interview, "preaching kui is easy, easy, angel" sometimes there are mad'u who are annoying. Once upon a time, he was holding a wayang performance as well as conducting a study in a village where the residents still often played gambling, playing cards and also drank alcohol.⁵² Responding to the condition of society which still carries out the traditions of gambling, cockfighting, playing playing cards is inseparable from the condition of jahiliyah society during the early period of the Prophet Muhammad SAW's preaching. When this interaction occurred, there were at least three approaches taken by the Prophet Muhammad SAW in responding to the traditions and culture of the Jahiliyah Arab society. First, takmil, namely Islam as a religion that perfects traditions and culture that have been carried out for generations by Arab society. Second, taghyir, namely changing or reconstructing traditions and culture that have been implemented in a manner that is in accordance with the values of Islamic teachings. Third,

⁵² Cakcoy, "Wawancara Dengan Ki Miko Cakcoy."

tahrim, namely Islam, prohibits ordering traditions that exist in Jahiliyah society to be abandoned because they substantively conflict with the principles of Islamic teachings, such as worshiping idols, drinking alcohol and so on.⁵³

Due to the condition of society which still behaves in ignorance, the content of the wayang stories that they present for da'wah is no longer about providing arguments from the Koran or teachings that talk too much about haram and halal. What Ki Miko Cakcoy did to provide enlightenment there was to use a social approach method. The content of the wayang story presented is the Punokawan play (Semar, Petruk, Gareng, Bagong) in dealing with the social situation in the Ngastina Kingdom and the Ngastina people. The story of the play is also filled with humor and Javanese songs. Apart from that, he invited discussions with wiyaga (gamelan music players) and sinden to enliven the humor in the story plays they presented, then given explanations according to the contents of religious law. The da'wah he does is not forced, if you want, please do so, it's not up to you.⁵⁴

Sometimes you also get mad'u who have different understandings from the da'i and have many wishes. Differences in understanding are indeed one of the main challenges of da'wah among da'Is, especially if those who are mad'u actually invite debate and are eager to do so. According to Ki Miko Cakcoy, this is a common thing, just how the da'i can make the mad'u not feel blamed or justified, so the wa Jadilhum billathi hiya ahsan method is very suitable for dealing with mad'u like them. Trying to restore moderate Islam without abandoning local wisdom traditions as a cultural heritage is the main goal when facing the challenge of da'wah in terms of the emergence of new religious ideologies that have many promises even though their foundations are not yet clear. Cakcoy's efforts as a young preacher in this regard were also carried out to stem the flow of new ideologies that gave rise to radicalism.

⁵³ Khoiro Ummatin, "Tiga Model Interaksi Dakwah Rasulullah Terhadap Budaya Lokal," *Jurnal Dakwah UIN Sunan Kalijaga* 15, no. 1 (2014): 179–205, <https://www.neliti.com/publications/76363/tiga-model-interaksi-dakwah-rasulullah-terhadap-budaya-lokal>.

⁵⁴ Cakcoy, "Wawancara Dengan Ki Miko Cakcoy."

Conclusion

The results of this research show that in delivering his da'wah, Ki Miko Cakcoy uses a purely logical approach, while still not deviating from the text of the Al-Qur'an. Da'wah ki Miko Cakcoy through wayang aji tries to rethink the concepts of faith, God's will, human capacity, reason and revelation. This was done by Ki Miko Cakcoy with an adaptive da'wah model without weakening the values of arts and culture as a legacy of local wisdom. The good da'wah process carried out by Ki Miko Cakcoy in popularizing wayangaji in society is a form of responsibility as an Indonesian da'I. Become a preacher who contributes to building a society in which life has a balance between individual and social piety and in carrying out Hablu min Allah hablu min annas without diminishing the artistic and cultural heritage. Ki Miko Cakcoy's wayangaji da'wah strategy contains elements of da'wah, namely the da'wah media used as a medium for his da'wah is shadow puppets which are named wayangaji by Ki Miko Cakcoy, the da'wah method is by telling stories, inserting humor and through music, the da'wah material conveyed includes issues of faith, problems Sharia and moral issues.

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