



## Patterns of Dakwah Communication Among Youth Through Mamaos Cianjuran Culture

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### ABSTRACT

*There are various strategies and media for preaching that preachers can carry out or use in their broadcasting activities. You can use local regional culture and arts that are familiar and used by the community for generations. As is often done by the people of the Cianjur area, West Java, who have a tradition of Mamaos Cianjuran songs which are famous outside the area. This research aims to examine the patterns of da'wah communication among Cianjur teenagers who use the Sundanese cultural approach Tembang Mamaos Cianjuran. The method used in this research is descriptive qualitative. From the research results, it was found that there are three patterns of da'wah communication with a cultural approach to the Sundanese song Mamaos Cianjuran, namely: official communication patterns from the regional governments of Cianjur and West Java by making regulations to protect the heritage of the Sundanese song Mamaos Cianjuran; Playing Mamaos Cianjuran songs at various events in the community both formally and informally; Forming a community that teaches Sundanese culture Mamaos Cianjuran. It is hoped that the impact of the research will provide new insights into cultural and arts-based da'wah communication patterns for preachers. Apart from being a medium for spreading Islamic teachings, it can also be an inspiration in maintaining culture and arts which are increasingly being eroded by Western culture.*

**Keywords :** *Communication patterns; preaching; mamaos culture.*

### INTRODUCTION

In preaching, da'i can use various da'wah media; this is done in order to support the success of their da'wah. Various media formats can be used, such as audio, visual, or combining them into an audio-visual format. It's just a matter of how to package the contents of the messages that can be distributed in these formats. Choosing the right da'wah media by da'i can

make da'wah communication effective (Rustandi, 2019; Hendrawan, 2021; Rustandi & Kusnawan, 2023).

The choice of media and messages (in the form of words, pictures, or paintings) for da'wah is adjusted to the background and situation of Mad'u (Jafar and Amrullah, 2018). You can use art as a medium for preaching. One of them is music, which can be used as a medium for da'wah to convey its messages in a light, entertaining, and exciting way. According to Jalaluddin Rumi and Imam Ghazali (in Wulandari, 2019), music has spirit and power that can change a person's thoughts and feelings. If the music has a quality message, then the people who listen to it can have a good impact, but on the other hand, if the music has a lot of less than good content, then the souls and feelings of the people who hear it will also be negative. Apart from music, you can also preach using wayang media, which prioritizes the puppeteer's skills in packaging messages when acting out a wayang story (Nisa et al., 2023).

The preachers can also preach using proverbs from various regions, one of which is Sundanese proverbs, which are so rich in messages with Islamic nuances (Sukayat, 2023), or through poetry, namely poems whose messages contain religion and other positive things for the audience (Braginsky, 2004). Not only religion, but more specifically, many poems contain messages about goodness, monotheism, a form of gratitude for the gifts received, and good advice for the readers (Saefuddin, 2020).

Likewise, preaching with poetry, as was often done by poets during the time of the Prophet. The Prophet also liked literary works, and always encouraged poets to create works to broadcast Islamic teachings. During the time of the Prophet, there were several famous poets, including Hasan Ibnu Shabid, who always composed his poetry for the struggle for Islam and glorified the Prophet. In Ash-Shura, there are also several verses that discuss writers, and other things are proof that Islam does not prohibit language arts or literature.

There are several research results related to how da'wah messages are communicated in various artistic and cultural media, such as the results of research by Mawarni (2023), which examined da'wah communication in the Badui art of Syubbanul Islam, namely verbal communication through sung poetry. The message of his preaching is in the form of a spirit of nationalism, maintaining local culture, prioritizing good manners, maintaining unity, the value of beauty, strengthening brotherhood, and religious attitudes that must be maintained by Muslims.

Then the research results of [Almayda and Zulfaningrum \(2023\)](#) who examined Metal Music as a Medium of Da'wah Communication, the results of their research showed that several songs in metal music have lyrics and diction that contain elements of da'wah to listeners in a wise way. The music also discusses bad human traits and behavior, the importance of emulating the Prophet Muhammad SAW, criticism of those who want to divide the Islamic ummah, and the feelings of someone who experiences regret for the sins they have committed.

The communication of da'wah through art has also been researched by [Rohmah and Muhid \(2020\)](#), namely the art of nasyid or qasidah music at the Sunan Drajat Lamongan Islamic Boarding School. The results of their research show that this music is a method or tool so that the Islamic religion can be understood and accepted easily by the Muslim community in anywhere.

The same thing was also done by [Barkah \(2020\)](#) who conducted research on preaching messages in local wisdom culture, namely on the songs Ceurik Rahwana and Tangis Anjani. The results of his research showed that in the songs Ceurik Rahwana and Tangis Anjani there were messages about gender equality and gender balance (equilibrium). The meaning of gender equality is that they are not essentially the same as a whole, but share roles to glorify each other. This is also what is ordered in the teachings of the Islamic religion.

Then [Bunga \(2017\)](#) which emphasizes da'wah through the medium of art. Based on the results of his research, it states that da'wah is very significant in its existence, and da'wah helps in upholding a teaching, namely the teachings of the Islamic religion. Da'wah can be done anywhere, anytime, by anyone, and through any media, and one of the effective media for preaching is through art. [Risdayah \(2020\)](#) also said the same thing that da'wah can be done through various approaches, one approach is through culture. As was done by Raden Hidayat Suryalaga, through Nur Hidayah who showed innovation, both in the formulation of da'wah and in the content of Nur Hidayah. This innovation is a form of commodification because in the end, apart from producing use value, it also produces exchange value.

Da'wah using artistic and cultural media also exists in Cianjur, West Java, which is full of religious messages, and is often said to be da'wah using poetry, the name is Mamaosan Cianjuran which means reading, namely contemplating all of God's creation, reading (contemplating) the

relationship between humans and humans, humans and nature, and the relationship between humans and their Creator.

The Sundanese song *Mamaosan Cianjuran* is full of meaning. The physical structure contains five types of diction, visual imagery. There are six concrete words in both songs, each song has three concrete words; There are two figures of speech, namely personification figure of speech and hyperbole figure of speech. The rhymes that often appear are alliteration rhyme, assonance, and a combination of alliteration and assonance rhyme; and the layout of the two songs, if seen from the line rules, they have similarities, namely that they both consist of eight lines, the words are arranged to form a coherent whole (Saefuddin, 2020).

However, as time goes by, this tradition is less popular among teenagers. Even though teenagers nowadays have complex linguistics. Teenagers in their physical and mental growth period experience a lot of turmoil in their minds and souls, which often causes them to experience shock in life and they try as hard as they can to escape from various problems. It is impossible for all these problems to be resolved unless teenagers are willing to return to the religious teachings and morals of Islam, both of which are the enforcers of goodness, the cause of the realization of the benefits of the world and the hereafter, and the cause of the descent of various goodness and blessings from Allah SWT. and the disappearance of all evil and damage.

Based on Mawarni's research results (2023) that after entering the era of globalization, most teenagers in Indonesia are increasingly using Western culture as a reference or guide to life, inspiring them a lot, and making Western culture, including Western arts, implemented in their daily lives. day. Western art and culture consists of ways of dressing, music, ways of interacting, and language. Teenagers imitate Western culture solely to fulfill pleasure, and do not see the negative impacts at all (Hikmah and Chairiyah, 2023).

The increasingly sophisticated and rapid development of technology has also had an influence on the displacement of the *Cianjuran mamaos* culture, even the millennial generation or teenagers who come from the Sundanese tribe, are more familiar with the lyrics of songs from other nations, rather than the *Cianjuran Mamaos* who come from their own region. It has been proven that teenagers prefer to download or listen to foreign language songs on their cellphone applications. Teenagers often think that *mamaos* is considered ancient music because it uses traditional

musical instruments, in contrast to other types of music which use more modern musical instruments.

Based on the phenomenon of the lack of enthusiasm among Cianjur teenagers towards Mamaos Cianjuran culture, they are interested in conducting further research. The aim of this research is to find answers to the patterns of da'wah communication through the arts and culture of Mamaos Cianjuran which are used for teenagers in Cianjur Regency.

## **RESULTS AND DISCUSSION**

Da'wah communication carried out to Cianjur teenagers, using Mamaos Cianjuran culture as a medium for spreading religious messages, is the right choice. Thus, in accordance with what [Hendrawan \(2021\)](#) said, by choosing da'wah media that suits the conditions and situations of mad'u, you can make da'wah communication practices in line with hopes or targets.

Even though Mamaos Cianjuran is an old tradition, when it was used as a medium for da'wah and conveyed to teenagers, gradually teenagers also came to love the unique culture of Cianjur's ancestors. This has been done by preachers with the Mamaos Cianjuran culture who try to adapt messages that are relevant to the background of the teenagers who are the targets of their preaching ([Jafar and Amrullah, 2018](#)).

As for the da'wah communication pattern carried out using Mamaos Cianjuran culture, there are several communication patterns as a da'wah strategy that are carried out so that the Mamaos Cianjuran song can survive and remain popular among teenagers in Cianjur, namely the formation of regional regulations, the ritual of playing it at various events, and the formation of communities a place to learn.

The Cianjur Regency Government and the West Java Government contribute to regulations in preserving Mamaos Cianjuran. The Cianjur Regency Government issued Regional Regulation Number 10 of 2020 concerning the implementation of the three pillars of culture, which was also supported by the West Java provincial government which issued West Java Governor Regulation Number 18 of 2021 concerning general provisions, types and forms of regional awards, criteria for regional award recipients, awards Civil servants, institutions, receiving regional awards, financing. These two regulations have strengthened the existence of Mamaos Cianjuran art to this day amidst the onslaught of new art coming from other cultures, domestic and foreign.

The existence of these two regional regulations which are so close in

time to drafting and issuing these two regulations, namely the Cianjur Regency regional regulation and the West Java Regional Regulation, indicates that the culture of Mamaos Cianjuran is truly the center of attention of the provincial government by giving appreciation to regional culture, including providing financing. In an effort to preserve it, the Cianjur regional government has made Mamaos Cianjuran culture one of the cultural pillars that is the wealth of the Cianjur region.

After these two regulations were published, socialization was immediately carried out to all elements of society, so that the public became aware of these regulations, and realized how important and valuable the Mamaos Cianjuran culture is as a heritage of inestimable value. Thus, the culture of Mamaos Cianjuran must be preserved and introduced to the next generation.

Another pattern of da'wah communication is the Sundanese song Cianjuran, which is often performed at every formal or informal event held by Cianjur Regency Government agencies, as well as events organized by the community, as an opening song for events, for example thanksgivings, inaugurations, weddings, circumcisions and various other ritual events. In this way, the song Mamaos Cianjuran became known, recognized by the local Cianjur community or people who had come to the Cianjur area.

Departing from the frequency of the Sundanese song Mamaos Cianjuran, Mamaos Cianjuran's informal communication pattern is indirectly carried out to the surrounding community, as well as to the next generation. People who come and listen several times, or continuously, will gradually know, understand and feel the uniqueness and tenderness of the Sundanese music of Mamaos Cianjuran.

Then the communication pattern in conveying or preserving the song Mamaos Cianjuran is to form a community, and this community becomes a medium for learning the song Mamaos Cianjuran. Teenagers who are interested in studying Mamaos Cianjuran are members of the cultural community. According to Abah Ruskawan, as chair of the Lembaga Kebudayaan Cianjur (LKC), LKC has played a role in the development of Mamaos Cianjuran. LKC acts as a facilitator and mediator, between Mamaos Cianjuran arts activists and the Cianjur Regency Government, when there are official events, aid, festivals and so on.

Based on the results of an interview with one of the informants, as an Arts and Culture teacher at Pasundan Cianjur Middle School who is also an extracurricular supervisor for Mamaos Cianjuran, among other things,

preserving Mamaos culture is the formation of the Mamaos Cianjuran arts and culture extracurricular. Even though the forum has been established, there are still few fans of the Tembang Mamaos Cianjuran culture, unlike other extracurriculars, such as dancing and modern music.

Even if there are teenagers who are active in the Tembang Mamaos Cianjur culture, it is because the teenagers take part in Mamaos Cianjur extracurricular activities and have a hobby of singing, and not a few also because their parents ordered them to learn the art of Mamaos Cianjuran. Parents ask their children to be active in Mamaos Cianjuran activities, because they themselves are artists, art enthusiasts and lovers of Mamaos Cianjuran culture, so they want their children to not only like it but be able to sing it well and correctly.

The teenagers in Cianjur who take part in the Mamaos Cianjuran extracurricular are on average 12-15 years old. They practice the art of Mamaos Cianjuran twice a week, every Tuesday and Saturday, and each meeting lasts for 2 hours. So in a week they practice the art of mamaos for 4 hours.

At first, teenagers who studied the art of Mamaos Cianjuran when Mamaos Cianjuran was sung they acted very indifferent and stupid. Luckily, the arts and culture teachers of Mamaos Cianjuran had extraordinary enthusiasm, they were not bored and not frustrated, these teachers continued to teach intensively asking the participants to sing Mamaos Cianjuran. These teachers try harder to get teenagers to the point of liking Mamaos Cianjuran art.

### **Introducing the History and Philosophical Values of Mamaos Cianjuran**

In the communication process, these teachers first built a communication strategy by first intensively introducing the art of Mamaos Cianjuran. Based on the results of interviews and observations, teenagers in Cianjur Regency who start learning the art of Mamaos Cianjuran are first introduced to the history and differences between Mamaos Cianjuran and other art forms. Starting from the history of Mamaos Cianjuran art. As explained about Mamaos, the Sundanese song Cianjuran was born as a result of the creativity, taste and initiative of the Regent of Cianjur R. Aria Adipati Kusumahningrat, known as Dalem Pancaniti. He became pupuhu (leader) of the Cianjur Tatars around 1834-1862.

Mamaos itself is interpreted as an artistic expression which in its

development is better known as "Sundanese Cianjuran song" which has unique musical characteristics or is different from other musicalities. Mamaos contains extraordinary teaching values (Yuki, 2022).

Then it was also introduced about Mamaos, a cultural art that depicts refinement of mind and taste, and also acts as a glue for brotherhood and kinship in social life. This Mamaos art consists of the harp (large harp and harp petik or small harp), as well as a flute which accompanies the singer or interpreter.

The content of Mamaos' poetry is also dissected, which expresses more praise for the greatness of God with all His creations, even Mamaos' poetry was used as a medium of communication and preaching by Dalem Pancaniti in the past, and has become a characteristic or character for society. Cianjur. As confirmed by the results of research by Iis Ristiani (2019), for the people of Cianjur, the preservation of language and culture is tied to the seven pillars of Cianjur culture, one of which is mamaos.

With the subtlety of Dalem Pancaniti's artistic taste, this art became the inspiration for the birth of a work of art which is now called Mamaos Tembang Sunda Cianjuran Art. In the stage of perfecting his creation, Dalem Pancaniti was assisted by district artists, namely: Rd. Natawiredja, Mr Aem and Maing Buleng.

These artists received permission from Dalem Pancaniti to distribute the songs created by Dalem Pancaniti. The Mamaos lyrics were first composed by Dalem Pancaniti entitled Layar Putri which contains: *Sada gugur di kapitu; Sada gelap ngadadasaran; Sada laut lilintungan. Kamana ngaitkeun ngincir Ka kaler katojo bulan Kamana ngaitkeun pikir Sugan paler kasabulan.*

After Dalem Pancaniti died in 1816, the Regent of Cianjur was succeeded by his son, R. A. A. Prawiradiredja II (1816-1910), this Mamaos art began to reach a stage of perfection accompanied by the sound of the lyre and the sound of the flute. Currently, the Sundanese song Cianjuran is famous not only in the archipelago, but also in remote parts of the country. In general, the lyrics of this Mamaos song express more praise for the greatness of God with all His creation.

Dalem Pancaniti's background, having received religious education at an Islamic boarding school, causes the mamaos art created by Dalem Pancaniti to be very strong with Islamic nuances, and the message of da'wah communication, for example one of the mamaos songs entitled Pangampungan, which tells about the obligations of a child to be devoted to the mother who has conceived, given birth, breastfed, and raised her



child with love.

The content of the song is of course inspired by Islamic teachings, which in Islamic teachings greatly glorify the position of a mother, even in one of the hadiths of the Prophet Muhammad SAW. that heaven is under mother's feet. Mothers are mentioned three times more than fathers, as Abu Hurairah said, there was a man who came to Rasulullah SAW and asked: 'O Rasulullah, who is the person I have the most right to treat well?' The Rasul answered: 'Your mother'. 'Then who else?', 'Your mother'. 'Who else', 'Your mother'. 'Who else', 'Your father. Referring to this hadith, Tembang Mamaos Cianjuran has a da'wah message that is packaged nicely and uniquely for Muslims to respect mothers. The song Mamaos Cianjuran contains good values and has many benefits for the people of Cianjur, so if it is understood and practiced, it can have a positive impact too.

Before starting the song technique and using Mamaos Cianjuran accompaniment tools, the participants were provided with the history and philosophy of Mamaos Cianjuran art, so that the participants could not only get the philosophy of Mamaos Cianjuran art, but also increase their knowledge and insight, so that the teenagers would be active in the learning community. Mamaos Cianjuran has a positive view and assessment of Mamaos Cianjuran art. Because on the ground, the reality that occurs, especially in Cianjur Regency itself, is that Mamaos arts and culture are less popular with society in general, especially among teenagers as the younger generation. Young people prefer and are proud of foreign art which they consider to be more recognized and modern.

In providing material regarding the meaning or content of each Mamaos Cianjuran song, the teachers do it by way of storytelling, so that it is more interesting and the messages are easy to understand for participants learning the art of Mamaos Cianjuran.

Based on the results of interviews and observations, teenagers usually do not really understand the meaning of each song they sing. Therefore, as an effort to convey messages and communicate da'wah, teachers who teach the song Mamaos Cianjuran need to convey the content or message in the Sundanese song Cianjuran, one of the techniques they use is storytelling techniques.

There are several benefits that can be obtained by participants who study using storytelling learning techniques, namely: it can stimulate and increase the proactive attitude of students, strengthen the bond between children and parents, increase insight and understanding, can be a medium

for training devotion or focus in learning, increasing mastery of various terms, increasing enthusiasm for learning and reading, training imagination and increasing students' criticality, stimulating creativity, and when learning there is no coercion or the impression of patronizing students (Rukiyah, 2018).

The stages in teaching it, namely, first the teacher who teaches Mamaos Cianjuran first translates the text or song of Mamaos in Sundanese into Indonesian. Which contains the history of Cianjur or stories of previous figures in Cianjur, which are related to the content of the song, and the song has a deep meaning as a message of preaching or a call for goodness.

Occasionally art and cultural figures come to Cianjur to ask questions and discuss the contents of the song Mamaos Cianjuran, or invite these cultural figures to the students' learning places, such as Auf Pepet, then ask them to tell stories directly in front of the teenagers, so that the teenagers don't feel bored when practicing Mamaos Cianjuran.

By understanding the content of the Sundanese song Mamaos Cianjuran, teenagers are usually more enthusiastic and enthusiastic in practicing Mamaos Cianjuran, especially when playing it they are more enthusiastic. They are more grateful and have more insight after knowing the depth of the meaning of the songs they will perform.

What Dalem Pancaniti exemplifies, borrowing [Risdayah's \(2020\)](#) term, is that in essence Dalem Pancaniti uses a cultural approach in preaching. The conditions and situation are not much different from the da'wah communication patterns carried out by the Cianjur community in teaching Mamaos Cianjuran songs with a cultural approach, so that the community is more receptive and firmly attached to every Cianjur community.

### **Introducing Mamaos Cianjuran Accompaniment Tool**

Teenagers who are learning mamaos for the first time will be introduced to the traditional musical instruments that usually accompany the kawih interpreter, namely the kacapi and suling. Teenagers are taught how to use these musical instruments. Kacapi and suling are one of the main musical instruments of Sundanese art, which are usually used in Sundanese Tembang or Mamaos Cianjuran.

Even in the Kacapi and Suling, the teenagers were explained about the meaning and philosophy of the kacapi and suling, both of which are

closely related to Islamic values. The point is why you use the kacapi and suling musical instruments to accompany the song Mamaos Cianjuran, the aim is to make it sound more beautiful, serene and leave an impression on the heart. It's different from using other musical instruments to accompany it, it doesn't get into the heartstrings which are so wrenching, so the strong lyrics will be more poignant with the harp passages.

According to [Wasta and Sholihat \(2020\)](#), the kacapi suling has advantages that are different from other types of musical instruments in general, namely that the harp and flute contain a relaxing effect for people who listen to them. People who listen to the Kacapi and Suling will feel a peaceful, serene atmosphere and can make their mood cool and calm. As Rumi and Imam Ghazali said ([in Wulandari, 2019](#)), the art of music has great power that can influence the inner mood and thoughts of those who listen to it. Therefore, if the music you hear is bad, then the effect on the person who listens to it will not be good. On the other hand, if the music you hear is good, then the person who listens to it will have a good soul, mind and feelings too.

Apart from that, the kacapi is a musical instrument that has been known for a very long time among Sundanese people, especially in Cianjur and has a social function in community life, education and family ([Ilham and Wijati, 2019](#)). There is a harp that can be played in happy, sad situations, as well as at formal or casual events, which can be accepted by all groups.

When accompanying the Sundanese song Mamaos Cianjuran, the kacapi used is the Mother's Kacapi type which has an important role, namely as a carrier, guard and protector for other artistic instruments which are played in conjunction with the suling or other musical instruments which usually accompany the Sunda song Mamaos Cianjuran.

The crucial position of the Mother's Kacapi requires that the Mother's Harp player must have musical maturity. Not only technical mastery, but also soft skills will be a measure of whether Kacapi Indung is successful or not in accompanying the Sunda song Mamaos Cianjuran ([Setiawan, 2016](#)).

### **Choosing Roles, Memorizing and Body Language**

In the performance of the Sundanese song Mamaos Cianjuran, there are several players including the kawih interpreter, the Kacapi interpreter and the suling interpreter. These teenagers are free to choose roles according

to their abilities and preferences. However, every teenager who learns will be taught all the roles, so that even though they are not skilled at mastering all the roles, but they understand how to play them or do them, they just have to be self-aware enough to spend time practicing them themselves.

After getting their respective roles, the teenagers were then given a song to learn and memorize the lyrics. These teenagers will be asked to memorize the lyrics, because if they have memorized it, it will make it easier for the next stage, namely expression or body language when performing the song *Mamaos Cianjuran*. It's quite difficult if you don't memorize the lyrics and do the movements. The focus of the singer or accompanist will be reading the lyrics, which is different if they have memorized the lyrics, then they just have to learn the movements or expressions in singing.

The teachers' hope for their students is that they don't just memorize it, but that they can truly understand the content of the song they are going to sing, because it matches the expression when performing the song, so it is full of emotion.

After the teenagers understand the content of the song they will perform, they are taught how to use body language when they will perform a *Mamaos Cianjuran* song, which includes how to sit, hand movements, facial expressions, *para language* (low tone, high tone, crooked) and breath. Apart from that, there is a kinesthetic dimension, especially in the context of *cianjuran* art song performances, which fulfills the element of movement, both for the instrument player and the singer (Wiradireja, 2023).

*Tembang Mamaos Cianjuran* is an exclusive and unique art, it requires patience and patience to understand and learn it. According to the information obtained, learning *kawih* for *Mamaos Cianjuran* interpreters is different from learning to sing as usual. In the role of *Mamaos Cianjuran's kawih* interpreter, long breaths and twists are needed that suit the character of *Mamaos Cianjuran's* songs. Therefore, if people never learn how to sing, it will be quite difficult to sing the song.

When singing *Mamaos Cianjuran*, a special technique is needed to sing it, namely the *dongkari* technique. Vocals that use the *dongkari* technique can be said to have a high level of difficulty and require a long learning process to master. The thing that influences the use of the *dongkari* technique is the Sundanese accent or pronunciation. In the Sundanese *Tembang Cianjuran*, *rumpaka* or Sundanese literary poetry is used with smooth language delivery, or in the form of rhymes, because the

Sundanese Tembang Cianjuran is usually performed among the nobility. Among these can be seen from the grouping of wanda (songs) found in the Sundanese Tembang Cianjuran, namely Papantunan, Jejemplangan, Dedegungan, Rancagan, Kakawen, and Panambih (Putri, 2009).

According to Setiaji (2022), Sundanese song artists understand that the dongkari technique has quite complex meanings and techniques. Apart from that, the dongkari technique contains values and philosophies from the life of the Sundanese people. There are various vocal aesthetic construction materials in the dongkari technique, as a shaper for the personal style of the singers, as well as an indicator of the virtuosity of Sundanese Tembang practitioners.

Then, based on the da'wah communication pattern using Mamaos Cianjuran culture taught to Cianjur teenagers, there are several positive impacts on changes in behavior and values obtained by teenagers, including:

### **Firstly, Discipline and Concentration Training**

Teenagers who receive messages about Mamaos Cianjuran will have a spirit full of discipline. When you want to start singing songs, playing the kecapi, or playing the suling, there are rules for everything, don't just play the kecapi and suling carelessly, or just sing the song. Everyone has their portion, which one must enter first, and the others wait for the opportunity to enter so that one and the other are united, thus producing a song full of harmony and beauty. In accordance with Mawarni's (2023) findings, the Mamaos Cianjuran song, apart from being art that contains aesthetic values, can also be a medium for da'wah communication which can be a means of maintaining unity and strengthening brotherhood.

As in communication or in da'wah activities. It is not always the case that a preacher or messenger continuously gives messages, every now and then he has to be quiet to see and feel the effects of the message he is giving. This is done to see and evaluate the effect of the message it creates.

Then when they want to perform, they have to sit emok (for female kawih interpreters), and have to sit sila for harp interpreters or blow the flute for male players. This shows that mamaos art is an art that must obey rules and discipline. The same thing is also from the research results of Adawiyah and Munsri (2019), that there are 13 character values contained in the song Mamaos Cianjuran, and among these character values include religion, honesty, hard work, creativity, curiosity, enthusiasm, nationality,

love of the homeland, respect for achievement, communicative, like to read, care for the environment, responsibility and the value of discipline.

### **Secondly, Religious Knowledge**

After understanding the meaning of each song in Mamaos Cianjuran, every teenager will grow a sense of love and pride when they can learn Mamaos Cianjuran. Because the meaning of each Mamaos Cianjuran song requires meaning and contains a message of da'wah, so that it can change the behavior patterns of those who were originally less than grateful to become more grateful, those who originally did not care become more concerned about each other or the environment around them. Because in this song, images are given about how to have a good relationship with Allah SWT, build and maintain good relationships with humans and the universe in which they live.

Arts can be used as a medium for da'wah which can increase the knowledge of the audience, according to [Braginsky \(2004\)](#) and [Saefuddin \(2020\)](#) that good poetry is poetry whose message has a lot of religious content, which is full of good and useful values, faith, being grateful for the gifts given by Allah SWT, and various other messages that can increase knowledge for readers.

Likewise with other music, such as the results of research by [Almayda and Zulfaningrum \(2023\)](#) who tried to observe metal music as a propaganda medium whose message can increase the knowledge of the community or fans, so that it has good implications from the presence of this type of metal music. Several songs in this metal music contain messages about bad human traits and behavior that must be avoided, about being an example to the Messenger of Allah, humans not liking to divide or pit themselves against each other, and various feelings of sin when humans commit sins.

Then the results of [Barkah's research \(2020\)](#) show that music and songs can also increase the knowledge of listeners, such as the music and songs of Ceurik Rahwana and Tangis Anjani, which at first glance are ordinary, but behind that they can increase knowledge about gender equality. how to share roles between women and men so that they support each other as ordered by the Islamic religion.

### **Thirdly, Morals**

After gaining knowledge and Islamic messages from the song Mamaos Cianjuran, teenagers who learn the song Mamaos Cianjuran, can have noble and commendable morals, which can be implemented into various

forms of behavior and attitudes, such as behavior and attitudes towards the Creator, behavior and attitudes towards fellow human creatures, and behavior and attitudes towards the natural environment.

Similar to [Bunga's \(2017\)](#) research results, the media for preaching in upholding Islamic teachings can be through the use of art. Mamaos Cianjuran art is the right art as a medium for da'wah in spreading religious teachings. Apart from maintaining regional arts, the song Mamaos Cianjuran also contains teachings about ethics, morals and guidance on how to interact with each other and with the Creator.

This is also reinforced by the results of research by [Adawiyah and Munsir \(2019\)](#) that the Sundanese song Cianjuran has the function of making humans behave in accordance with religious teachings, both in interacting with the Creator, relationships with fellow human beings, and interactions with the universe. In this way, the universe can be maintained and continue to protect the humans who inhabit it.

There is nothing in the Sunda Song Mamaos Cianjuran that teaches ugliness, teaches destruction, or other negative things. The message in Mamaos Cianjuran is for humans to always get closer to the Creator so that they can continue to receive an abundance of His grace and guidance, maintain communication with fellow Muslims so that life in the world is easy, and how to protect the natural surroundings occupied by humans, so that nature can continue to exist. friendly with humanity.

This is the substance of the message in da'wah communication using the culture of the Mamaos Cianjuran song. Apart from teenagers being able to play the communication tools used to accompany Tembang Mamaos Cianjuran, teenagers also understand the main message in Tembang Mamaos Cianjuran, which teaches more about goodness and can lead humanity to have good morals so that they are safe in this world and the hereafter. In this way, Muslims become a people who can obtain happiness in this world and the hereafter.

This is in accordance with the findings of [Mawarni \(2023\)](#) who conducted research on da'wah communication in the arts which always prioritizes ethics, good manners, strengthening brotherhood and various other religious attitudes, all of which lead to improving morals as taught by the Prophet Muhammad. Leaving with good morals can lead to subsequent success.

## **CONCLUSION**

Based on the results and discussion, it was found that there were three patterns of da'wah communication carried out by Cianjur teenagers using the cultural approach of the Sundanese song Mamaos Cianjuran, namely: First, the da'wah communication pattern carried out by the Cianjur regional government by making regional regulations, which were supported by regional regulations by the governor of West Java. This regulation is a regulation in protecting and preserving the Sundanese song Mamaos Cianjuran as a cultural heritage.

Second, the da'wah communication pattern by getting people used to playing or listening to the Sundanese song Mamaos Cianjuran at various events in the community, both formal events and informal events such as thanksgivings, inaugurations, weddings or circumcisions as accompanying songs.

Third, institutionalized communication patterns in the arts community which officially teaches the Sundanese song Mamaos Cianjuran to teenagers involved in training activities on the Sunda Mamaos Cianjuran song. Teenagers not only become skilled at being singers and playing musical instruments of the Sundanese song Mamaos Cianjuran, but also understand the content of each poem in the Sundanese song Mamaos Cianjuran.

Apart from being able to be an inspiration in developing and preserving regional culture for future generations, da'wah communication using a da'wah approach can also be a medium for spreading the messages of Islamic teachings that are easily accepted and strongly adhered to among teenagers. In the future, it is hoped that the results of this research can become points in the development of research on da'wah media, intercultural da'wah communication patterns, and strategies in efforts to preserve regional culture that can compete with foreign cultures.

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