



Commodification and Commercialization of Islamic Da'wah Practice on Indonesian Television

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ABSTRACT

This study aims to understand and analyze the relationship between da'wah's practice, especially in the form of Islamic broadcasting on television media, and the presence of popular culture in society. This research is qualitative research using descriptive and holistic research methods. Data collection was carried out through interviews, observation, and documentation techniques. Besides, researchers also use critical discourse analysis methods as data analysis methods. The use of analytical techniques that combines various approaches in critical discourse analysis, such as textual analysis, sociological macro analysis, as well as the use of ideological and power relations theories, is assumed to be the right technique in formulating meaning and understanding the practice of da'wah on television more critically. This research wants to answer how the construct of da'wah practice on television and the role of television media in the commodification and commercialization of Islamic da'wah from the perspective of critical discourse analysis.

Keywords: *commodification; commercialization; Islamic broadcasting practice; television.*

ABSTRAK

Penelitian ini bertujuan untuk memahami dan menganalisis bagaimana relasi antara praktik dakwah, terutama dalam bentuk penyiaran Islam di media televisi, dengan kehadiran budaya populer di masyarakat. Penelitian ini adalah penelitian kualitatif dengan metode penelitian deskriptif dan holistic. Pengumpulan data dilakukan melalui wawancara, observasi dan dokumentasi. Selain itu, peneliti juga menggunakan metode analisis wacana kritis sebagai metode analisa datanya. Penggunaan teknik analisa dilakukan untuk analisis tekstual, analisis makro sosiologis, juga penggunaan teori ideologi dan relasi kuasa, diasumsikan sebagai teknik yang tepat dalam merumuskan makna dan memahami praktik dakwah di televisi secara lebih kritis. Penelitian ingin menjawab bagaimana konstruk praktik dakwah di televisi dan peran media televisi dalam hal komodifikasi dan komersialisasi dakwah Islam dalam perspektif analisis wacana kritis.

Kata kunci : komodifikasi; komersialisasi; praktik penyiaran Islam; televise.

INTRODUCTION

One form of media that plays the most crucial role in human life is television, or the media known as a "magic box" in terms of information dissemination, ideology, and promotion. Television is one form of pop culture that is very popular with the public, and therefore it is the most effective medium for business people to sell their products. This is due to television's ability to shape a reality that never existed to be as real or accepted as reality by the community. What is shown on television can easily affect the mind, and in its aftermath, shape one's behavior (Surette, 1992: 32).

Television is one of the largest media and most accessed by people regardless of age. Children, teenagers, the elderly all love television. Indonesians' average time is 3.5 hours per day, far above other countries such as Thailand, which only reaches 1.9 hours per day, or Malaysia, which only 2.2 hours per day. Richard Robison's study shows that the ratio of people per television in Indonesia is 16.3, while the telephone ratio is 176.4. This figure shows that the use of television is much greater than that of telephones.

Television plays a significant role in shaping the mindset, behavior, lifestyle, and vital agent for capitalism in globalization. Through television and its various channels, business people can sell anything and turn it into a commodity. Art, drama, soap operas, cartoons, news, knowledge, life stories, figures, inspiration, advertisements, and religion is no exception.

Almost every television station has programs or shows with the theme of da'wah. These shows are packaged in lectures, questions and answers, recitation, discussions, religious soap operas, dramas, FTV (film television), music concerts, and all the things that make these shows attract many viewers. Commodification is carried out according to the tastes of the audience or viewers, which can be seen from the show's rating concerned. The higher the rating of an event, the more profit it will generate. On the other hand, shows that are not interesting will be polished, added with supporting elements to attract new audiences. This shows the critical role that can be used by da'i in broadcasting Islamic messages (Murfianti, 2012: 109).

Another fact that can be seen from how popular culture through television influences the practice of da'wah is the emergence of preachers who are considered to influence market tastes. It does not matter what the

quality of scholarship he has or what level of piety in society; a da'i will be chosen to be shown on television when he has an interesting aspect that can be sold to viewers. The viewers have to choose which one of the dai suits their taste. Characteristics are essential points in how the media transforms an event to get the expected response. Therefore, in a religious lecture on television, this da'i are polished, given an attractive appearance, because they are the actors who will later attract the audience.

Religion and mass media, in this case, television, will become two sides of the coin that will flow into the pockets of the owners of capital. Media and religion become one unit which acts as a space in which people try to find meaning in their lives (Hoover, 2008: 5). Religion in the hands of the media is like a product that can be modified, decorated, given spices so that it is attractive to be presented and, in its continuation, can provide benefits. Therefore, it is not strange if much piety shown on the screen by preachers, ustadz, and religious soap operas is not always directly proportional to daily behavior in the real world. It is all about shaping a reality that can be sold to viewers. Television today has a significant role in developing social reality. Television is a means of channeling information, setting agendas, and informing people about important things to humans (Huda, 2018: 139).

Research on the practice of da'wah in the media, or how the relationship and influence of popular culture with religion, has been done a lot. However, in general, these studies are more specialized in discussing and focusing on the problem in some instances with a quantitative approach to find the effect, significance, perception of the variables studied. Several studies have also used a qualitative approach, especially using a phenomenological perspective to get a clear picture of widespread cultural phenomena and religious features (lifestyle, clothing, writing, etc.). However, the author has not found any research on how the practice of broadcasting da'wah on television in popular culture using critical discourse analysis as a method of analysis.

Thus, as far as the author can trace, this research is the first attempt to discuss the practice of broadcasting Islamic da'wah in the mass media, particularly television media, in the popular sphere using critical discourse analysis as the method of analysis.

Some of the research that has been done regarding the practice of da'wah, pop culture, and media are as follows:

First, the research conducted by Najib Kailani, with the headline

Moral Panic and Popular Islamic Da'wah (A Study on the Phenomenon of Indonesian High Schools and High Schools in Indonesia. Najib Kaelani's research focuses on discussing contemporary dakwah movements carried out by teenagers who are members of communities. Islamic studies in their schools (Kailani, 2011).

In his analysis, it is stated that this movement arose because of the desire of these teenagers to increase religious enthusiasm in order to face the various negative influences of contemporary youth culture, which present many things that are contrary to religious teachings. The urgency to save adolescents' morals from the destructive influence of external cultural constructions as a result of globalization and the development of information and communication technology makes the da'wah movements grow to the school level.

What distinguishes this research from the study conducted by Najib Kaelani above is that Najib Kailani's research focuses more on the study and development of da'wah among adolescents. In contrast, this research focuses more on contemporary dakwah practices in television media by critically analyzing the context. Discursive da'wah originating from popular culture.

Second, research conducted by Fathulmubin, with the title Construction of Popular Culture in Da'wah Activities on Television, Deception under the guise of religion. What is studied in this research is the contemporary da'wah phenomenon, which is mostly carried out by preachers, from among the young ustadz-ustadz, primarily through television media. This research critically seeks to investigate and analyze da'wah's construction in the media, which is heavily influenced by cultural values, especially those originating from the development of popular culture in Indonesia (Fathulmubin, 2012).

In his analysis, the researcher found that popular culture, in its various forms, has had a significant influence on the dakwah presentation patterns carried out by preachers on television. This influence can be seen in how the television media presents the figure of a da'i, the way the preachers deliver material for preaching, and how the media polish their business interests through da'wah programs.

Fathulmubin's research focuses only on representative descriptions, namely explaining the constructive impact of popular culture by examining what appears to be da'wah practices on television. This is what distinguishes it from this research. In this study, the author explains descriptively about

the construction of da'wah on television in the context of popular culture and analyzes it further by using the method of critical discourse analysis to find hidden things in the practice of preaching on television.

Third, Khudhoril Yaum with the title *Construction of Popular Culture in the Da'i Lifestyle; Phenomenological Studies on the Portrait of Da'i Lifestyle in Surakarta*. Khudhoril Yaum's research examines popular culture and its cultural and personal influence on the figure of a da'i by focusing his studies in the Surakarta area (Yaum, 2012).

In their analysis, the researcher states that popular culture has had a significant influence on changing people's way of life, especially those brought and spread by the media as a cultural agent. These changes also impacted dakwah practices, and more specifically, on the lifestyle displayed by contemporary preachers. In the flow of popular culture, the preachers do not hesitate to appear as public figures in general, especially from celebrities, who show glamor or luxury, good looks or beauty, and various other things that, in the researcher's analysis, have deviated a lot from the personification of the preacher, which should be as contained in the teachings of the religion itself.

Suppose Khudhoril Yaum's research above focuses more on the figure of a da'i within the frame of the influence of popular culture. In that case, this research focuses more on da'wah's practice, especially the construction of da'wah in the media in the context of popular culture. However, this research also discusses the figure of contemporary preachers or preachers who appear in the media, which also does not escape popular culture.

Fourth, research on the commodification of hijab in cosmetic product advertisements (Mayaningrum, 2016). This research examines the process of commodifying da'wah's message with the theme of the hijab in Sophie Paris's product on television. The results showed that the commodification of da'wah messages was also carried out through beauty products with the theme of halal products.

Fifth, research on the commodification of religiosity (Syahputra, 2007). This study analyzes the views of Islamic activists in Medan regarding Islamic broadcasts on television. The results showed that Islamic broadcasts on television had two impacts, namely giving advantages in spreading Islamic messages and having a negative impact when television shows did not pay attention to the syar' i aspects of transmitting Islamic messages.

Sixth, research on commodification in religious soap operas in Indonesia (Nazaruddin, 2009). The results show that in Indonesian religious soap operas, Islam is represented as an irrational religion that views the world as black and white, ideal Muslim representations are those who are resigned and steadfast, ustadz and al-Qur'an are seen as repelling spirits, God and death are considered torments. And the process of repenting as practical and one-time.

Based on the background of the problems and phenomena above, the main problem that will be examined in this study is how to preach Islam and media in the context of popular culture using a critical discourse analysis perspective. Meanwhile, the term da'wah referred to in this research is tabligh activity, namely the process of internalizing and transmitting Islamic teachings through the mass media.

How is the relationship between media and religion in the scope of popularization of cultural and religious messages, how is the role of the media in shaping religious messages that affect public awareness, how is the commodification and commercialization of da'wah practices by the media, which are the basis for the writer's interest in further researching about da'wah Islam and the role of the media in it.

As is common in social research, especially in seeking understanding and meaning of the phenomenon under study, the approach commonly used is qualitative (qualitative inquiry). This approach was chosen because the researcher wanted to get an overview.

RESULT AND DISSCUSSION

Da'wah-Contained Television Programs

The existence of various television stations that adorn the world of Indonesian television, as previously described, has had a significant impact and influence on the practice of religious da'wah itself. In a preliminary study conducted by researchers, especially on private television stations with national coverage, throughout 2014 alone, there were 109 programs with the theme of Islamic syiar which took various forms and program formats, as shown in the following table, including:

Tabel 1 Program Televisi Bermuatan Dakwah

Stasiun TV	Nama Program	Jumlah Program Religi
RCTI	Sinetron Jilbab in Love Kultum bersama Kang Rashied Assalamualaikum Ustadz Sinetron Cinta Ilahi Curcol al-Habsyi Kaki Langit	7
SCTV	Sinetron Islam KTP Mutiarah Hati Quraish Shihab Kata Ustadz Solmed Indahnya Kebersamaan Sinetron Para Pencari Tuhan	5
Trans TV	Assalamualaikum Cantik Cahaya Timur Berita Islami Masa Kini Islam itu Indah Realigi Halal Iqra	6
Trans7	Poros Surga Karimah Jalan Dakwah Khazanah Jazirah Islam Rahasia Sunnah Pintu Rejeki Ngaji Bareng Wali DeMas	9
Indosiar	Kisah Sembilan Wali Pintu-pintu Surga Muhibah Pesantren Obat Hati Mamah dan Aa Hikayat	6
ANTV	Pelancong Muslim Chatting dengan YM Wisata Hati Tabligh Dai Muda Pilihan Hati ke Hati Bersama Mamah Dedeh	6

TVOne	Khazanah Islam Asmaul Husna Jejak Islam Titian Qolbu Tabligh Akbar Damai Indonesiaku	6
MNC TV	Sinetron Sampeyan Muslim Indahnya Cinta Para Ustadz Siraman Qalbu Majelis Sakinah Indahnya Sedekah Taman Hati	6
Metro TV	Ensiklopedia Islam Sukses Syariah Tafsir al-Mishbah	3
TVRI	Tele Dakwah Dakwah Islam Indahnya Pagi Jalan-jalan Islami	4
Global TV	Kultum Jejak Kebesaran-Mu Umi Ceritalah pada Kami Kisah Hati 1001 Masjid Akhirnya Aku Tahu	6

Sumber : Observasi penulis 2016

Table 1 regarding the programs of several national TV stations above is just a few of the programs with the theme of Islam or Islamic preaching, which will increase every year, especially when welcoming the month of Ramadan or other religious, cultural moments. The addition of television programs or shows at certain religious, cultural moments, such as the month of Ramadhan, or the celebration of Islamic holidays such as the Prophet's birthday, Isro 'and Mi'raj commemoration, Idul Fitri and Idul Adha, on basically caused by the increase in the number of viewers which got an increase of more than 8% compared to broadcast hours on weekdays. Sacred moments, such as Ramadan's month, are critical broadcast times for media business players because almost every broadcast hour at that moment is prime time for events with the theme of Islamic da'wah (Nielsen, 2011: 1).

The number of programs and shows with Islamic themes in the

month of Ramadan with various types, formats, and material of the program, on the one hand, an opportunity for the Muslim community to choose what programs are most beneficial to them, on the other hand, this phenomenon is often criticized as a form of commercialization practice religion and the degradation of noble religious values because the events presented were not wholly in line with religious teachings. This certainly makes the Indonesian Broadcasting Commission (KPI) more challenging, especially in supervising and evaluating every program with the theme of Islamic da'wah on television, so as not to violate broadcast norms that can lead to religious conflict and horizontal conflict in society. Nevertheless, these programs also have value in providing correct information and knowledge about Islam to audiences at home.

Apart from certain religious, cultural moments, and the interests of media business practitioners in them, the practice of Islamic da'wah on television through da'wah-themed programs is a practice that has been going on for a long time. Some programs with the theme of preaching or spreading Islam even have a reasonably long broadcast period compared to other television programs with different themes (music, cartoons, features, etc.).

Currently, almost every national private television station has programs with the theme of preaching or spreading Islam. These programs generally air at the same time or sequentially from one television station to another, especially during a broadcast time, which is indeed prime time for programs with the theme of da'wah or Islamic syiar, as in the table below:

Tabel 2. Pogram Dakwah Televisi Prime Time

Nama Program	Stasiun TV	Jam Tayang
<i>Assalamualaikum Ustadz</i>	RCTI	Senin – Minggu; Jam 04.00 – 04.30 WIB
<i>Kata Ustadz Solmed</i>	SCTV	Selasa – Minggu; Jam 04.00 – 04.30 WIB
<i>Siraman Qalbu</i>	MNC TV	Senin – Minggu; Jam 04.45 – 05.25 WIB
<i>Mamah dan Aa Beraksi</i>	Indosiar	Senin – Sabtu; Jam 06.00 – 07.30 WIB
<i>Cahaya Hati</i>	ANTV	Senin – Minggu; Jam 03.30 – 03.50 WIB
<i>Akhirnya Aku Tabu</i>	Global TV	Setiap Jumat; Jam 04.30 – 05.00 WIB
<i>Islam Itu Indah</i>	Trans TV	Senin – Minggu;

<i>Khazanah</i>	Trans 7	Jam 05.00 – 06.00 WIB Sabtu – Kamis;
<i>Tafsir Kehidupan</i>	TVOne	Jam 05.30 – 06.00 WIB Senin – Minggu;
<i>Risalah Hati</i>	RTV	Jam 04.00 – 04.30 WIB Senin – Minggu;
<i>Pelita Hati</i>	Metro TV	Jam 06.00 – 06.30 WIB Senin – Minggu; Jam 04.05 – 04.30 WIB

Sumber: Observasi Penulis 2016

It can be seen that the broadcast hours of programs with the theme of da'wah or religious broadcasts are generally aired in the morning from 03.30 to 07.30 WIB with almost the same duration, which is +30 minutes, except for Mamah and Aa Beraksi which airs. For 1 hour 30 minutes on Indosiar and the Islamic program Itu Indah which aired for 1 hour on Trans TV. In addition to these programs, there are also programs with the theme of da'wah or Islamic broadcasts that air at times that are not public broadcast hours of religious events, such as the Modern Islamic News program, which airs from Monday Friday on Trans TV from 17:15. - 18.00 WIB, the program Buka Mata Buka Hati, which airs from Monday to Friday on RTV from 13.00 - 13.30 WIB, and the Damai Indonesiaku program, which airs on Saturdays and Sundays on TVOne from 13.00 - 15.00 WIB.

The Impact of Popular Culture on Islamic Da'wah Practices

The commodification process in communication, which deals with messages' transformation, ranges from bits of data to more meaningful thought systems into marketable products. The programs or programs presented are the factors that make the audience interested in following the broadcasts broadcast by broadcasting stations. Programs can be likened to or analogous to products or goods or services sold to other parties; in this case, the audience and advertisers. Thus, the program is a product that people need so that they are willing to follow it (Nuraeni & Mentari, 2013: 73).

Commodification is a process of transforming valuable things into salable products. Commodification describes how capitalism carries out its goal by accumulating capital or realizing the transformation of use-values into exchange values. Commodity and commodification are two things that have a relationship between objects and processes and become one of the global capitalism indicators that are currently happening. In the political economy, media commodification is one form of media control besides

structuring and spatialization (Manggaga, 2018: 259).

In the context of this research, popular culture also has an influence and impact on the practice of da'wah carried out through television media. The use of television as a medium for preaching itself impacts the development of science and technology that is widely practiced by the community. There are also various other phenomena in the practice of preaching or religious broadcasting through television media which are also influenced by the development of popular culture, especially those related to the following:

Firstly, Modification of the Da'wah Format. In popular culture, what people like and practice usually becomes the standard and consideration in doing something. However, there are always specific references that are permanent, which cannot be violated. Social norms, statutory regulations, applicable laws, and obligations based on religious teachings become references that must be considered in acting or doing something. From that, things that are not in direct conflict with the norms, rules, laws, and obligations can be done as long as they have specific aims, objectives, and benefits. Things like this can now be seen in the practice of religious preaching or the spread of Islam on television.

The practice of da'wah found in various television stations, especially those with national broadcast coverage, has various program formats and material presentations. In general, these da'wah programs are presented in the following format: (1) taushiyah (religious lectures), such as the Siraman Qalbu program on MNC TV and Damai Indonesiaku on TVOne; (2) question and answer and interactive dialogue, such as in the Mamah and Aa Beraksidi Indosiar program; (3) reading documentary narratives, such as in the Khazanah program on Trans 7 and the Modern Islamic News broadcast on Trans TV; (4) audio-visual, in the form of shows about matters related to natural treasures and the richness of Islamic culture and civilization, such as in the Muslim Traveler program on ANTV, Jazirah Islamdi Trans 7 program, or the Islamic Way program which broadcast on TVRI; (5) drama series and soap operas, such as the Tukang Bubur Naik Haji program on RCTI and the Emak Ijah Pngen program to Mecca which aired on SCTV; (6) variety shows, such as the Hafizh Indonesia program on RCTI, the Pildacil program on MNC TV, or the Dzikir Akbar program on TVRI; and (7) the combined format of taushiyah and question and answer or interactive dialogue, such as in the Tafsir al-Misbah program with M. Quraish Shihab on Metro TV, the Chatting program with YM (Yusuf

Mansur) on ANTV, or the Islam Itu Indah program on Trans TV.

The variety of broadcasting formats in programs with the theme of Islamic da'wah is also often accompanied by diversity in the style and method of delivering dakwah messages. The use of 'slang' or 'alay language' in the communication process developed by preachers as a source of da'wah is often found as a way of delivering da'wah messages that are considered more acceptable to the public. Excessive use of body language, fluent speaking style (Arabian), and attributes (clothes, cap, turban) with specific brands or brands as attributes that symbolize Islamic values are often found in practice. Da'wah by preachers on television. Various things that are generally practiced in a widespread manner by the public will also be easily found in this da'wah practice.

Secondly, The popularization of Da'wah Subjects. The da'i character's selection is more based on the distinctive character (appearance, personality, uniqueness, style, character) rather than capability and scientific quality. The packaging of the da'wah subject on television, which is adjusted to the audience's tastes, related to the cultural phenomena that are developing in society itself, is a form of popular culture. Performers or presenters (da'i or preachers) and presenters on dakwah programs on television are generally selected based on specific criteria, namely: (a) publicity and popularity; (2) uniqueness or distinguishing character; (3) intellectual quality and breadth of scientific insight; and (4) skills and abilities in filling out an event program (Rustandi, 2018: 213).

Various programs with the theme of Islamic preaching or broadcasting on television media have not only brought about a new revival in the practice of da'wah in society but have also succeeded in producing new ustadz or da'i figures in a more modern, popular da'wah format, as well as figures who become a new public role model in preaching. The following are the profiles of some of the young da'i who were born and well-known from the programs with the theme of da'wah or Islamic broadcasts on television: 1) Aa Gym; 2) Jefri Al-Buchori; 3) Soleh Mahmud; 4) Arifin Ilham; 5) Yusuf Mansyur; 6) Dedeh Rosyidah; 7) M. Nur Maulana; 8) Subki Al-Bughury.

Thirdly, Stagnation of Da'wah Material. The practice of da'wah on television is generally the practice of da'wah, which does not have sufficient space to elaborate on a problem from various scientific perspectives. Therefore, it is difficult for the community to obtain a depth of the subject matter or teaching that satisfies the issues being studied. Da'wah delivered

on television must follow broadcast rules and be limited by time, space, advertisements, and various production demands, which means that preachers cannot broadly explain matters relating to religious teachings in depth. Because of that, much of the preaching material delivered is mostly in the form of quotations of hadith or verses of the al-Qur'an without a complete explanation and contextualization of the interpretation of the existing problems. Some da'wah practices on television are even more filled with matters of mere entertainment.

Fourthly, Commercialization of Religion in Da'wah. Another influence of popular culture on the practice of da'wah on television is related to the commercialization of religion through programs on preaching or religious broadcasts. As is commonly known, a program on television is made based on calculations and considerations that focus more on the media's business aspects. Therefore, all the elements involved in the program will be modified in such a way to create an exciting program that is liked by the audience. The more viewers who watch the program, the greater the chance for a program to be maintained and provide income to the media through advertisements and other program contributors.

The same applies to programs with the theme of preaching or religious broadcasts. It is formed, processed, modified in all its aspects to become an exciting program to watch, which means that it can be sold to the market as a space to advertise their products. At this point, other considerations outside of business interests should be considered secondary. However, a television medium in a business context will largely depend on how much it can generate profits and inputs that can make it live. Therefore, the programs it broadcasts are a product that determines a television medium's ups and downs. In that context, what is at the core of activities in the media, like any other type of business, is marketing, selling, and how to make a profit. From it, everything that can be broadcast must be interpreted as anything that can be sold.

Programs with the theme of preaching or containing religious broadcasts also do not escape from this kind of business flow, which means "religion" must also be modified to become a commercial broadcast that can generate profits. The transformation of religion into a commodity traded by the television industry has made religious messages no longer conveyed vertically and with sacred nuances but has turned horizontal and even has commercial nuances. Next, in the world of religious television is also a matter of "celebration" of pleasure-seeking. When religion has

entered into a profitable commodity, religion will be traded. Likewise, when religion becomes a theme in television programs, which are cultural products and the capitalist industry (Arnus & Utomo, 2018: 9).

Analysis and Interpretation of Research Findings

Related to this, there are at least 4 (four) basic things that must be read first regarding the existence of da'wah practices on television in the context of popular culture in Indonesia, namely: (1) the tactility of da'wah practices; (2) context; (3) ideology; and (4) power. The following is a description and analysis based on reading critical discourse analysis of preaching on television.

Firstly, The textuality of Da'wah Practices. In the first or the textuality of da'wah's practice on television, it must be remembered that critical discourse analysis does not deal with linguistic units as in general data analysis techniques in other discourse analysis perspectives. Critical discourse analysis is an approach that seeks to read linguistic units as a complex social phenomenon (Wodak & Meyer, 2009: 2). In other words, in this study, the researcher will not carry out a linguistic investigation of da'wah's textuality, such as analyzing the words and sentences used by preachers or preachers. However, this does not mean completely detaching themselves from linguistic problems but instead analyzing da'wah practices' textuality as a form of a social phenomenon that develops in society.

As a social phenomenon, da'wah's practice, especially that which is carried out using television as the medium, is a communicative interaction like the interaction between members of society in general. It is born from society, develops in it, and that community also feels the impact and results. This interaction shows how a communicative relationship is built between preachers or preachers as communicators with the congregation or audience as communicants in these interactions. An interaction or a communication discourse, in critical discourse analysis, is not a form of action taken only by and for specific individuals who do it. Interaction with certain communication patterns is a directed and purposeful action, which means involving other people in the interaction process. This purpose can vary, whether to influence, persuade, deny, argue, explain, all of which are done consciously by the subject concerned.

The practice of da'wah on television is also a form of interaction; there are messages conveyed through speech, dialogue, gestures and movements, style, and appearance, all of which have a specific purpose. In

the practice of preaching on television, as reviewed in the previous section, this practice's primary purpose is to provide teaching, guidance, advice, and answers about religious teachings to the audience through a collection of information conveyed either orally or in writing. However, as many have discussed in the field of communication in its development, everything contained in the interaction process is a message. The practice of preaching on television, whether consciously or not by the communicant community, also has other objectives that can be dismantled from messages that have been modified in such a way in the form of commercial practices of preaching on television.

As can be seen in the previous description, the practice of preaching on television, apart from being a normative practice of upholding religious teachings, is also space for the media to practice commodification and commercialization of religious teachings and values. A message is always influenced by the media system in which the message is produced. The media's ideology or content that has emerged for political economy thinkers of the media also tends to follow capitalist interests. Including religious broadcasts and religious issues (Yusuf, 2016: 33).

Secondly, The Context of Da'wah Practice. In the second, the context of da'wah's practice as a discourse, it is necessary to remember that discourse is never born from a space. It is an act of intended interaction that is carried out consciously within a specific socio-cultural scope that will influence the patterns and styles of the subjects in the interaction. As explained by van Dijk, the context itself is not some objective condition or direct cause, but rather a subjective (inter) construct designed and developed in an interaction carried out by participants as members of the group. Or specific communities Dijk, 2008: x).

In this sense, the context of da'wah's practice on television as social interaction is built and developed by the subjects involved in the processes and activities of the interaction and communication. In a da'wah program on television, generally, there are da'i figures as performers or communicators, and congregation (audience) as communicants who are either directly involved face-to-face in the communication process audience who follow them from the screen. In this process, both the da'i of the congregation and the audience build an atmosphere of interaction in which each party can achieve its goals through this built atmosphere. This is the context for the entire communication process in the practice of da'wah or religious broadcasting programs on television.

However, by using the perspective of critical discourse analysis, the above context, which is constructed by subjects involved directly or indirectly in the interaction process, is only the second context from the earlier contexts that have been built previously. The first context, which must be taken into account, is how every subject involved in the process of communication and interaction in a da'wah practice is born from a specific background, which shapes his personality, character, attitudes, actions, and other decisions he makes, as well as various other things. Who are then involved and determine in developing the context of the interactions that occur in the ongoing dakwah practices. Every human being in the act of communication and interaction that he builds with other humans, will not be separated from the various things that have shaped him, affect his view of life, all of which in turn will determine his decision in choosing what form of communication he wants to achieve the stated goals. . In this case, there is always a process of struggle and negotiation of interests in interaction and communication activities, including the practice of da'wah itself.

Da'i, with various personal backgrounds, will try to build the right atmosphere and environment to achieve their goals, accommodate the audience's needs for da'wah messages, and the interests of the media in creating an attractive dakwah show. The same thing is done by the audience or congregation who are involved in the practice of preaching. They try to achieve the expected goals, namely getting teaching and entertainment by building a conducive atmosphere, such as being polite and ethical, listening to lectures well, and doing what is ordered by the hosts and the media. Even though they do not have a dominant position, the community or congregation only has to accept these conditions while hoping to achieve the expected results.

All things that exist and function as supporting elements in making dakwah programs on television can ultimately become and influence the context of communication and interaction that is built. At this point, what needs to be kept in mind is that the media is the most dominant party in the negotiation process and the struggle for interests in developing this context. This is because it is the media who have the most interest in da'wah's practice on television. They determine what and how the da'i or preachers and congregation or audience should behave and act. What is said and ordered by the media must be obeyed by the preachers and congregation accompanying the event, where this fact shows that the

context that is built in the process of interaction and communication on the practice of da'wah on television is a context that is full of interests and not a situation—born from the subjects directly involved (the preachers and audiences). The media, thus, are the party that controls and supervises, and directs the continuity of discourse that occurs between preachers and congregations or audiences on broadcast programs on television.

Thirdly, Ideology in Da'wah Practices. In the third, or ideology, it must be understood that the practice of da'wah in programs with the theme of religious broadcasts on television is not an act or neutral activity. On the contrary, it is an action or activity loaded with specific values that underlie one's views, decisions, and choices in attitude, action, and thinking. These values are beliefs or fundamental belief systems in certain truths held by a person as part of the community where the values are developed. This fundamental belief system is also known as ideology. In other words, ideology refers to the truth in a person, formed by accumulating teachings and experiences from living in a particular community.

Ideology as a fundamental belief system that has groups and is believed and carried out by its members, according to van Dijk, must be interpreted with a note that: (1) ideology can become a false consciousness or misguided beliefs for adherents; For example, this can be seen in the ideological conception of the Marxists, which state that ideology is a false consciousness used by the rulers to maintain the status quo of their power; (2) ideology as the basis for social action (the basis for social practices); as a system of beliefs and ideas, ideology not only provides a perspective on the world but also becomes the basis for existing social actions and practices (Dijk, 2008: 16). Van Dijk's notes show that ideology as a belief system is always related to the power and domination practices applied to social discourse formation. It also underlies a person's decisions and behavior in communicating in social interaction.

The belief system adopted by a person will appear in the speech, behavior, views, or knowledge possessed by that person. As in the sociocognitive approach, ideology in its work begins with a belief system in a particular group, which is then applied in attitudes, then influences knowledge, especially in terms of perspective, thinking patterns, ways of acting, how to communicate, and so on. Ideology then influences how discourse is formed or constructed by its carrying subjects in social interaction. Almost everyone has this ideology. Regardless of profession and gender, there is always a person's belief system, whether consciously or

not.

In the context of da'wah practice itself, especially on programs with the theme of da'wah on television, every subject of the actors in it, especially the preachers or da'i, always comes with a specific ideology. Every da'i will always provide material based on a belief system or belief in specific truth values. These truth values can come from a religious school he adheres to or from the accumulation of socio-cultural knowledge and experiences that shape him. From a more critical perspective, the spread of ideology in the practice of da'wah can also be ridden by specific values that come from the economic interests of media owners or power holders. However, there is always the supervision and dissemination of ideological values by the state to its society in a space where there is a formal government.

The practice of preaching on television in its application forms certain discourses of truth that can be used by interested parties for hidden purposes. For example, this can be seen in the case of da'wah programs on television which discuss the existence of Shia and Ahmadiyah teachings and sects which are not and contrary to the actual teachings of Islam, the judgment of the tradition of pilgrimage to the grave and tabarruk as teachings that are contrary to tauhidullah, and other matters. Other things that essentially show society that one form of view or teaching is authentic and views different from it are heretical or wrong. In the context of da'wah, as a path to the truth by comparing teaching with other teachings, this is understandable. Suppose there is any pretension to lead the community to take sides with individual views that can lead to horizontal conflict through the material presented at the da'wah program. In that case, this must be considered as a consequence of telling the truth.

Fourthly, Power in Da'wah Practices. In the fourth, or power, it is a matter that is closely related to efforts to instill ideological values in dominating social practices. It should be understood that power is not merely a coercive force that places one under another (subordination), but it is also the glue that holds society together. This shows that power can also be understood as a process that produces and makes every form of action and social relations work well (Barker 2011: 10). Subordination or placing people under others is an act of coercion and implies the approval of other parties below. Without this agreement, whether we realize it or not, social practices will not work well, and there will be more conflicts or resistance. The power distributed without any resistance but is accepted naturally by the community is also known as hegemony. If ideology is

generally understood as a map of meaning, then power is the place shown in the map of meaning. Power is the result of the distribution of ideological values from certain parties to others, as a way to control and control so that the subordinate party is willing to do and act as the party in power wants.

In the context of social practice as an effort to form discourse, whether, in the form of interactive or communicative practices, this power is one of the essential concepts to understand how this discourse can give birth to what Foucault calls the regime of truth society. In a heterogeneous society, such as in Indonesia, there is always a discourse battle society, either through social interaction or through other cultural practices that involve various sophisticated devices, such as the media, formal institutions, or for example, through religious institutions. This shows that discursive social practice, even though linguistic elements, is never objective, natural, and free from dominating goals. The practice of da'wah as a social practice is also inseparable from this.

The problems of how da'wah programs as television media products are inseparable from the interests related to power. In the end, it will also impact the contours of the viewer society itself. Da'wah practices through religious broadcast themed programs on television bring new popular culture to the practice of da'wah itself and give birth to specific da'wah figures who are used as role models of da' I and ideal Muslim or Muslimah figures. More than that, the practice of da'wah is also a space for the practice of cultural and religious hegemony through content that public, which shapes certain truth discourses. Society is directed unconsciously to adhere to specific values, views, and truths, all of which are inseparable from the groups' interests and goals in power.

CONCLUSION

Thus, several things can be critically understood from preaching on television and the practice of commodification and media commercialization of these da'wah programs, namely: First, the practice of da'wah through programs with the theme of religious broadcasts with various formats and forms on television, is a discursive, purposeful practice. Second, the practices of commodification and commercialization of broadcasts containing da'wah carried out by the television media, especially in the formulation of the format and form of the program, the selection, and determination of preachers, the formulation of material and content contained in the program, the determination of guest stars.

Furthermore, the audience accompanying the event, determining the schedule, time and duration of the event, setting the location, clothing, style, and performance of the event performers, to setting advertisements and promotion of event supporting products, all of which are the strategies of the parties concerned in spreading the values and a specific ideology on the audience, primarily that directs them to become a consumptive society and a socially stable society.

Third, every form of discursive practice, including da'wah, is an effort that is closely related to the power and formation of a specific truth regime or discourse tyranny in society. Fourth, popular culture as a cultural sphere that houses the practice of da'wah on television is a discourse of truth that plays a lot with things that are artificial and provide entertainment, material symbols with specific values that penetrate unconsciously into the audience, or linguistic articulation that contains the ideology of certain groups that want to create a tyranny of power.

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