

Reading the Soul of Yayat Rukhiyat in Si Rawing: The Spiritual Transformation of a Fictional Character in a Digital Narrative on the Radio Cakra Bandung YouTube Channel

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Abstract:

This study investigates the spiritual transformation of the main character in the Sundanese folktale series *Si Rawing*, broadcast on the YouTube channel Radio Cakra Bandung. Employing a qualitative content analysis and grounded in James Fowler's theory of faith development, this research explores how the character's inner journey reflects a shift from emotional and mythic-literal faith stages to more reflective and universal forms of spiritual awareness. Drawing on a religious psychology approach, the study also examines how the story embodies the lived spiritual experiences of its author, Yayat Rukhiyat. Findings reveal that *Si Rawing* is not merely a fictional hero but a symbolic projection of the author's personal struggle with ego, suffering, and the pursuit of inner peace (*wening panggalih*). The narrative weaves together elements of Sundanese wisdom, Islamic spiritual values, and philosophical reflections into a coherent story of transformation. Moreover, the digital medium of YouTube allows this narrative to transcend local boundaries, making it accessible to a wider audience and reinforcing the role of digital platforms in preserving and transmitting traditional values. By integrating religious psychology, cultural narrative, and digital ethnography, this study offers a novel contribution to the field of digital spirituality and local cultural studies. It demonstrates how fictional narratives can serve as vehicles for both autobiographical reflection and moral-spiritual education, especially within culturally rooted digital spaces.

Keywords: Cultural narrative; Digital folklore; James Fowler; Religious psychology; Si Rawing; Spiritual transformation; Sundanese values; YouTube.

INTRODUCTION

Spirituality is an important dimension of human life, encompassing an individual's relationship with the meaning of life, moral values, and transcendental experiences. According to Danah Zohar, spirituality is the highest human intelligence that enables a person to act with wisdom and recognize their connection to something beyond themselves (Zohar, 2012, p. 55). In modern life, spiritual transformation is becoming increasingly relevant, especially amidst ever-evolving social and technological dynamics.

Spiritual transformation refers to a profound change in one's perspective, values, and understanding of life. This change often affects behavior, self-awareness, and the way one lives based on believed spiritual principles (Mendrofa, 2024, p. 225). This process is also at the heart of many traditional narratives, including Sundanese fairy tales, which are rich in moral and spiritual messages. One prominent work is the tale of Si Rawing by Yayat Rukhiyat (Yat R), which is now accessible through digital platforms like YouTube.

In recent decades, digital technology has opened up new opportunities for the dissemination of cultural narratives. Platforms like YouTube enable local content to reach a wider audience, transcending geographic boundaries (Burgess, 2018, p. 102). According to a report by the Central Statistics Agency (BPS), the proportion of individuals using the internet in West Java showed a significant upward trend, from 45.33% in 2018 to 53.94% in 2019 (Penyusun, 2023). This reflects increased public access to the internet, which can impact the digital skills of the local community.

Furthermore, a report from PortalJabar revealed that West Java's Digital Literacy Index (IDM) experienced a significant increase in 2024. The IDM in West Java was recorded at 3.73 in 2024, up from 3.43 in 2023. This increase indicates progress in the public's understanding and use of digital technology, in line with increased internet access in the province (Pun, 2024).

In this context, preserving traditional values, as reflected in Sundanese fairy tales, is becoming increasingly important. With more people accessing the internet and developing digital literacy skills, digital platforms like YouTube have become strategic media for conveying Sundanese spiritual and cultural values. The YouTube channel Radio Cakra Bandung has become an important medium for promoting Sundanese fairy tales, including the Si Rawing series. With 124,000 subscribers, this channel is a successful example of cultural preservation through digital media (Cakra, 2018d). This shows the relevance and urgency of studying how spiritual narratives in Sundanese fairy tales, such as those found in the Si Rawing series, can function as an effective medium for moral and spiritual education for today's digital audience.

One particularly striking episode is "Si Keling" (episodes 62-63), which features a dialogue between Si Rawing and his teacher, Eyang Jati Nur Alam, in a dream. The dialogue discusses the meaning of life and the importance of practicing human values (Cakra, 2018a). This episode illustrates the essence of spiritual transformation, where humans are encouraged to let go of their egos and live according to the teachings of humanity. This message is relevant not only in the context of Sundanese culture but also in the dynamics of modern life.

The Si Keling episode received a positive response from audiences, with 206 likes and 27 comments. Many of the comments highlighted the depth of the moral and spiritual messages conveyed. One commenter stated, "This episode is very interesting because it is rich in profound messages." (Cakra, 2018b). This data shows that Sundanese fairy tales, with their strong moral messages, still have a place in people's hearts, even in the digital era.

The narrative in the Si Rawing fairy tale not only provides entertainment but also serves as a medium for spiritual reflection. The spiritual transformation experienced by Si Rawing depicts the inner struggle of humans in searching for the meaning of life. In Sundanese culture, this concept is often associated with harmony between humans, nature, and God (Nasr, 2021, p. 7).

As a cultural figure and intellectual, Yayat Rukhiyat blends philosophical and spiritual nuances in his works. In Si Rawing, philosophical elements are evident through the depiction of Si Rawing's inner journey, reflecting a profound search for the meaning of life. Through this narrative, Yayat Rukhiyat positions humans as entities constantly interacting with nature and God, a concept that emphasizes cosmic harmony as the foundation of existence (Nasr, 2021, p. 8).

This philosophical perspective is demonstrated through the concept of *pancermanunggaling alam*, which integrates the fundamental elements of the universe (air, fire, water, and earth) as a reflection of universal harmony. This thinking demonstrates that Yat R understands humans not merely as biological beings but also as an integral part of the broader cosmic order.

The spiritual dimension in Yat R's work is evident through Si Rawing's transformation into *wening panggalih*, or inner peace. In this process, Si Rawing experiences release from worldly desires and reaches the pinnacle of spirituality, identified as the *pancermanunggal* (single reflection of the creative power of nature). At this level, humans not only realize their divine origins but are also able to live with unconditional universal love (Nasr, 2021, p. 8). In this narrative, Yat R displays a profound understanding of transformative spirituality, the process by which humans dissolve their egos to achieve true enlightenment.

Yat R revealed that Si Rawing is the embodiment of accumulated thoughts and readings encompassing philosophy, religion, mysticism, and literature (Wawancara dengan Yat R, 2023). His philosophical approach emerges in the exploration of the relationship between humans, nature, and God, while his spiritual approach emphasizes personal experience toward transcendental awareness. Philosophical thinking about the harmony of nature is expressed through the use of symbols of the four elements of nature united in the concept of *panca tunggal*, while the spiritual approach is seen through the unification of humans with the divine source in the *pancermanunggal daya* of nature.

Furthermore, direct discussions with Yat R confirmed that this work does not simply tell the journey of a fictional character, but also conveys universal humanitarian ideas. Yat R explained that the story's orientation is to strengthen human awareness of its common origins and its duty to live life with unconditional love. In this view, humans, nature, and all creation are seen as brothers and sisters of one origin (Interview with Yat R, 2023). With this understanding, Yat R presents himself not only as an artist, but also as a philosopher and spiritualist who aligns grand ideas with local Sundanese wisdom.

Si Rawing, the main character, is depicted as embarking on a complex spiritual path by isolating himself from the hustle and bustle of the outside world. Although this journey does not lead him to perfection, Si Rawing has achieved a level of wisdom that reflects a depth of spiritual reflection. His attitude of viewing enemies as brothers, based on the belief that all humans originate from the same source, represents universal values of humanity (Admin, 2022). In these moments, Si Rawing's narrative seems to bring to life Yat R's inner experience, who understands the importance of inner peace as the foundation of social harmony.

According to the author, Si Rawing's spiritual transformation is not only a narrative element but also a manifestation of Yat R's inner journey as an author. As a cultural figure living amidst the currents of modernity, Yat R faces the challenge of maintaining the relevance of traditional values in a constantly changing world. This experience is reflected in the character of Si Rawing, who undergoes a transformation from a young man consumed by revenge to a figure of *wening panggali* (inner calm). This suggests that Si Rawing is a metaphorical expression of Yat R's personal struggle to attain spiritual wisdom amidst life's challenges, particularly in his inner experience when he fell ill (Interview with Yat R, 2023).

Preserving traditional values in the digital age faces significant challenges. Globalization and modernization often threaten the sustainability of local traditions (Hasan et al., 2024). In this context, the use of digital media such as YouTube is a strategic step in preserving and modernizing Sundanese folklore. The Si Rawing series is an example of how local traditions can be revived in a format relevant to today's audiences.

The relevance of this research also lies in the ability of fairy tales to serve as a medium for moral and spiritual education. According to Stuart Hall, representation is an active process of creating meaning through language and symbols (Hall, 1997, p. 6). In the Si Rawing series, spiritual values are represented through narrative, dialogue, and Sundanese cultural symbols. This process not only depicts reality but also creates new meanings relevant to modern audiences.

James Fowler's theory of faith development provides a framework for understanding Si Rawing's spiritual journey. Fowler maps six stages of faith development, ranging from the Intuitive-Projective stage to the universalizing faith stage (Fowler, 1995, p. 202). Si Rawing's journey from a vengeful youth to attaining *Wening Panggali* reflects the transition from early childhood to spiritual maturity. This transformation is relevant to the spiritual dynamics of Sundanese society, which is rich in local and religious values.

The relevance of Fowler's theory in this study lies in its ability to explain how fictional narratives can serve as a medium for spiritual reflection for their authors. Si Rawing, as a fictional character, serves as the embodiment of Yat R's inner struggle to understand and articulate Sundanese spiritual values that are part of the author's cultural and personal identity. Thus, this theory is not only relevant for analyzing Si Rawing's spiritual transformation but also for exploring the autobiographical dimensions contained within this work.

In this context, the author's research positions itself within a broader academic discourse by comparing approaches with similar studies. One relevant study is Norman Kyrieleison Nainggolan's (2024) work, entitled "A Critical Review of the Spirituality of Sunday School Teachers at GKP Cianjur." Nainggolan's research uses Fowler's theory to analyze the faith development of Sunday school teachers within a Christian context. A qualitative approach was applied to explore four main aspects: emotional, social, spiritual experience, and behavior. The results indicate that these teachers experienced significant spiritual growth in their relationship with God and commitment to service (Nainggolan, 2024).

While both studies utilize Fowler's theory, this study differs significantly from Nainggolan's. While Nainggolan's focuses on the development of individual faith in real-life contexts, this study explores cultural

narratives through the lens of spirituality and the author's inner experiences. This approach makes a novel contribution to cultural studies by demonstrating how the author's personal experiences can manifest in fictional narratives that represent traditional values in modern media like YouTube (Campbell, 2012, p. 78).

The urgency of this research lies in the lack of studies specifically examining the spiritual transformation of fictional characters in fairy tales presented through digital platforms like YouTube. Spiritual narratives in the digital age present both challenges and new opportunities for disseminating moral messages. In this context, the Si Rawing fairy tale is not merely entertainment but also a medium for conveying spiritual and moral values to a wider audience. Si Rawing's spiritual transformation is an important focus for understanding how cultural and religious values can be conveyed through modern media.

Thus, this study aims to analyze Si Rawing's spiritual journey using Fowler's theory of faith development, which maps the stages of an individual's spiritual development. It will also examine how digital platforms like YouTube influence the delivery of spiritual narratives and how audiences respond to the moral messages conveyed through their interactions in the comments section.

METHOD

This study uses qualitative research because it aims to explore the meaning, values, and processes of spiritual transformation in depth. According to Sugiyono, qualitative research is a method based on philosophy and used to understand phenomena in a scientific setting. The researcher acts as the primary instrument, with data collected and analyzed qualitatively, emphasizing deeper meaning (Sugiyono, 2013, p. 7). As for the research approach, the author uses a psychology of religion approach. According to Rahmadi in his *Methodology for Religious Research Based on the Four Pillars of Science*, psychology of religion is an approach applied in religious studies to study various psychological elements contained in religious experiences, utilizing various psychological theories (Rahmadi, 2023, p. 100).

Based on Rahmadi's view regarding the approach of religious psychology, the author chose James Fowler's approach of religious psychology, which aims to reveal the phenomenon of Yat R's spiritual transformation in the Si Rawing fairy tale series. James Fowler's approach of religious psychology was chosen because the focus of this research is to understand in depth how the main character of Si Rawing experiences mental and spiritual changes in the story, as well as to explore the cultural values integrated in the narrative, also allowing to identify and describe complex social phenomena.

The method used is content analysis, which is a method for examining messages in text and identifying certain recurring themes, patterns, or symbols in the existing data (Zuchdi et al., 2019, p. 7). In the context of this research, content analysis will be used to analyze the narrative, dialogue, and other important elements in the Si Rawing series related to the spiritual development of the main character.

This study examines the spiritual development of the character Si Rawing in the YouTube fairy tale series *Radio Cakra Bandung*. The primary data consisted of videos watched and transcribed for analysis using James Fowler's theory of faith development. Sundanese spiritual values and Islamic teachings were used as a contextual framework to understand the main character's transformation.

Data were collected through four stages: watching and transcribing videos; quantitative and qualitative coding of themes based on Fowler's stages of faith; triangulation with the literature and interviews with the scriptwriter (Yat R); and confirmation of local and religious values. This research was conducted online from December 2024 to June 2025, with the first three months devoted to data collection and the following three months to analysis and writing.

RESULTS AND DISCUSSION

Profile of Yayat Rukhiyat (Yat R) and Radio Cakra Bandung

In the period from around 1970 to the late 1990s, Sundanese fairy tales on the radio became the *prima donna* of public entertainment. (Suhartono, 1998) Listening to Sundanese fairy tales on the radio was a routine activity that people did not want to miss, similar to the current habit of people waiting for soap opera series on television. The popularity of Sundanese fairy tales gave birth to big names such as Rachmat Dipradja, Aki Balangantrang, Wa Ké poh, Mang Jaya, Mang Barna, and Ki Mad Ohle. However, behind the success of these storytellers, there is a major contribution from creative writers who are often forgotten. Fairy tale scriptwriters play a vital role in determining the quality of stories that are popular with the public (Administrator, 2021).

The presence of Sundanese fairy tales on the radio also increased public interest in reading. As Atep Kurnia wrote in *Seni Budaya Magazine*, Sundanese fairy tales on the radio were closely linked to the publication of Sundanese pop romance books in the 1960s and 1970s (Dhipa, 2020). People sought out not only books read by famous storytellers but also other popular books. Atep noted that the number of these books reached hundreds of titles. Ironically, many of these books are collected by the University Kebangsaan Malaysia (UKM) library, which has a collection of at least 270 Sundanese romance titles (Dhipa, Galuh, 2020).

Of the many Sundanese fairy tales on the radio, some of the most phenomenal are *Sirod Djelema Gaib* (Saputra, 1969) by K. Soekarna, *Si Buntung Djago Tutugan* (Tjaringin, 1969) by S. Sukandar, and *Si Rawing* by Yayat Rukhiyat (Admin, 2021). The *Si Rawing* fairy tale, presented by Si Raja Dongéng Wa Képo (Drs. Ahmad Sutisna), made the public very enthusiastic about listening to Sundanese fairy tales. The popularity of *Si Rawing* caught the attention of a film producer from Jakarta, who then adapted it for the big screen with actor Barry Prima as the main character (Dhipa, 2020).

Yayat Rukhiyat, better known as Yat R., was born in Bandung on September 8, 1954, as the eldest of seven siblings. He began his formal education at Elementary School (SD) at SDN Cicadas in 1961 and completed it in 1967. After that, he continued his education at the Secondary Technical School (STN) 1 Bandung, located on Jl. Lengkong Besar, and studied there until 1970. Next, he continued his studies at the Secondary Technical School (STM) Grafika Mardijuna in Bogor from 1970 to 1973. After graduating from STM, Yat R. continued his education at the Grafika Academy in Jakarta, but did not complete his education (Interview with Yat R, 2023).

Figure 1. An interview with Yat R.



(Source: Private Documentation, 14/02/2025)

Figure 1 shows an interview with Yat R. Since childhood, Yat R. has been familiar with the world of literacy. He believes that writing not only hones skills but also helps maintain mental acuity, as it requires the brain to continuously work. Furthermore, he has an artistic bent, inherited from his grandfather, a puppeteer. Yat R. believes this artistic streak stems from his grandfather, who played a significant role in shaping his love of art (Interview with Yat R, 2023).

During his elementary school years, Yat R. was very fond of reading various types of books, from religious books and cultural books to martial arts stories (*kopingho*). Furthermore, Yat R. had a strong curiosity, which led him to often listen to conversations between his parents and elders in his neighborhood. Although he realized that these conversations were not intended for children his age, Yat R. was interested and liked to compare what he read with the stories he heard from these elders. This reflects a high level of curiosity, which made his insight and knowledge very broad (Interview with Yat R, 2023).

During his school days, Yat R. preferred to socialize and talk with older people rather than his peers, especially when discussing various subjects, both spiritual and rational. When his formal education at the Graphic Academy was discontinued, Yat R. chose to marry the girl he loved and move on with his life.

In 1979, Yat R. entered the world of radio broadcasting by joining Radio PAKSI (Association of Sundanese Arts Experts), located on Jalan Sukasirna, Cicadas, Bandung, right next to his house. The PAKSI Foundation was managed by his maternal grandfather, who then donated his house and other facilities to the foundation. At Radio PAKSI, Yat R. worked alongside two skilled storytellers, Aki Balangantrang and Om Cecep. At that time, Aki Balangantrang asked Yat R. to create fairy tale scripts that were adapted to objective situations, such

as adding Islamic values during the month of Ramadan or more directed towards entertainment during normal months (Interview with Yat R, 2023).

Radio PAKSI, founded in 1979, was Yat R.'s first place to hone his broadcasting skills. Although he wrote numerous fairy tale scripts, due to the limitations of documentation technology at the time, many could not be archived. However, Yat R. admitted that he wrote quite a lot of scripts for Aki Balangantrang at that time.

After that, Yat R. continued his career at Volvo Radio from 1980 to 1989 as a broadcaster, storyteller, and author. The biggest challenge he faced at Volvo Radio was having to tell stories without a script, like Azi Dulacis from Dayeuh Kolot did. Although it was difficult at first, Yat R. decided to accept the challenge and, armed with experience and extensive reading, he succeeded in telling stories without a script.

During his time at Volvo Radio, Yat R. wrote a number of famous fairy tales. One of them was Harta Karun di Basir Kidul in 1979. Over time, Yat R. became increasingly known in the world of radio storytelling and began collaborating with Wa Kepoh at Radio Sinta, which was then known by the branding "Radio Dongeng". There, Yat R. began writing scripts for Wa Kepoh, and together they worked on the project Si Rawing, which was later broadcast on 28 radio stations throughout West Java. Si Rawing exploded and became very popular, raising the names of Wa Kepoh and Yat R. both personally and financially.

After its explosive popularity, Si Rawing was adapted for the big screen, but the film version failed to match the success of its radio counterpart. Tensions between Yat R. and Wa Kepoh led to a reduction in sponsorship and a decline in sales of products supporting the show. Although it faded, Si Rawing has been re-produced by storyteller Dora Dori on Radio Cakra Bandung since 2013.

Yat R. explained that Si Rawing is essentially a historical reflection of the transition from the fall of the kingdom to independence. The story and characters were inspired by Yat R.'s personal experiences during a visit to Sumedang, discussions with elders, and observations of village life that still preserves the heritage of Pajajaran. He also stated that the character of Si Rawing was born from his observations of a child with a torn ear (rawing) in his neighborhood.

While he doesn't cite a specific figure as his inspiration, Yat R. acknowledges that his thinking is heavily influenced by reading, discussions with moderate figures, and the teachings of his maternal grandfather, Sujai, who helped shape his views on religion and culture. The writing of Si Rawing is an expression of his thoughts on social change and the search for identity in society following the collapse of the Sundanese kingdom and the era of independence.

In this regard, the radio broadcasting industry in Bandung City is growing rapidly, with the emergence of numerous radio stations, currently numbering 42 according to data from ppid.bandung.id. This intense competition demands that each radio station be increasingly creative and innovative in designing its programming. Otherwise, they will lose listeners and ultimately lose the advertising revenue crucial to their operational continuity (Salman et al., 2022).

In this context, Radio Cakra 90.5 FM Bandung emerged as a radio station striving to differentiate itself by prioritizing local wisdom as a key value in every program it presents. As a local private radio station, Radio Cakra has successfully utilized the potential of local cultural wisdom, elevating Sundanese culture, and providing entertainment and information relevant to its audience. This has become a crucial strategy in retaining listeners amidst intense competition in the radio industry, which is increasingly influenced by digital media (Prasetyo & Rochim, 2017).

Amidst the rapid development of technology and new media, radio continues to demonstrate its presence thanks to its unique advantages. As Effendy stated, radio is often referred to as the fifth power due to its direct nature, its ability to transcend distance, and its immense appeal. This makes radio a medium that remains relevant despite the emergence of many new media, such as television, newspapers, and digital platforms (Hidayati et al., n.d.).

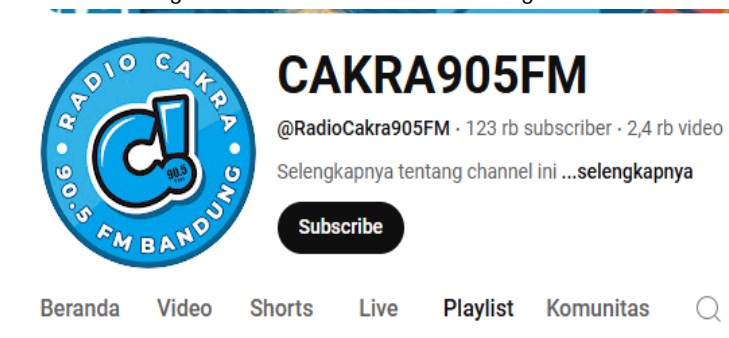
Radio Cakra 90.5 FM is one of the radio stations in Bandung under the auspices of the Ardan Group. Radio Cakra can be heard by all levels of society in Bandung and its surroundings. With songs with love themes from several musical genres that will pamper its listeners. Radio Cakra 90.5 FM will present dangdut songs and Indonesian Pop, Sundanese Pop, and Bollywood Pop dishes that are thick with love notes. Globally, Radio Cakra's positioning is adults aged 19 to 45 who love music, like to work hard, enjoy the latest songs, but have a unique collection of old songs, Radio Cakra adapts its characteristics to the typical style of Bandung people who are identical to someah. Based on this description, the on-air program is designed to meet the needs of listeners who like to work hard while accompanied by pop and dangdut songs that are hits, very polite and polite or someah (Dewanti & Primasari, 2023).

Radio Cakra 90.5 FM, with its commitment to promoting local wisdom, has successfully demonstrated that the cultural values it promotes in its programs are capable of engaging audiences, despite other radio stations facing similar challenges. Local wisdom is a key factor for Radio Cakra in distinguishing itself from other radio stations that prioritize more general programming, offering more mainstream entertainment content (Firmansyach, 2023, p. 202).

In order to maintain its audience, Radio Cakra 90.5 FM presents a variety of programs involving elements of entertainment and information that are highly relevant to the audience of Bandung City, especially the lower-middle class. The programs offered, such as dangdut music, hit songs, religious-themed programs, and local information, can be easily accepted by various groups. In addition, Radio Cakra is also active in holding live events in the field, such as Munggahan, Buka Bersama (BERBUSA), and Agustusan events, which aim to get closer to its listeners. These programs, besides functioning as entertainment, also serve as a forum for fostering social closeness between radio and the community, strengthening radio's role as a medium that unites the community (Suroso, 2014).

Furthermore, Radio Cakra also recognizes the importance of adapting to digital developments. In 2014, Radio Cakra began its digital foray by entering the YouTube platform. This move opened access to younger, more digitally connected listeners and reached a wider audience beyond geographic boundaries. One of the programs adapted for the YouTube platform was Si Rawing, a very popular fairy tale program in the 1980s, previously hosted by legendary broadcaster Wa Kepoh. In an updated form, the Si Rawing fairy tale was again produced by Yat R and hosted by Dora Dori. This move demonstrates that despite the significant challenges presented by the new digital platform, Radio Cakra successfully met them by maintaining the uniqueness of its existing program while making it relevant to today's audience (Rossano & Yuliati, 2022).

Figure 2. Radio in which the Rawing told



(Source: Youtube Radio Cakra Bandung, 14/01/2025)

Figure 2 shows Radio Cakra's involvement in the digital world extends beyond YouTube. The Hariring Dangding program, broadcast on radio, is also presented digitally, with a distinctive Sundanese cultural signature: combining fairy tales with a distinctively playful humor. The program is hosted by Dora Dori, who not only presents stories but also plays various characters, such as Kang Dori, Tante Dora, Aki, and Emak, to further enhance listeners' enjoyment of the stories. The program has received a very positive response from listeners, with a Nielsen survey showing that Hariring Dangding is one of the most popular programs, with over 219,000 daily listeners. This demonstrates that Radio Cakra is able to leverage the power of local wisdom as a key attraction in the face of increasingly fierce competition in the radio industry (Simanjuntak & Lutfi, 2020).

It's important to note that in facing the existing competition, Radio Cakra not only relies on programs that highlight local culture and entertainment content, but also pays close attention to its audience segmentation. Its programs are aimed at all levels, especially the lower-middle class, which is its primary audience. Furthermore, Radio Cakra is highly selective in selecting content that suits its audience's needs, which in turn attracts advertising from various companies seeking to reach relevant markets for their products. This precise segmentation strategy allows Radio Cakra to continue to grow, even amidst increasing competition from other radio stations with larger or more diverse audiences (Dewanti & Primasari, 2023, p. 40).

Despite facing fierce competition in the radio broadcasting industry, Radio Cakra 90.5 FM Bandung has managed to maintain its existence and become the primary choice for listeners in the city of Bandung. This success is inseparable from the commitment to continue to innovate by presenting programs that are relevant, creative, and in accordance with the characteristics of the audience. In addition, Radio Cakra has also

succeeded in combining local cultural values in each of its programs, which is a major attraction for the people of Bandung. By utilizing digital platforms and continuously adapting to the times, Radio Cakra has managed to maintain its relevance amidst increasingly fierce media competition. As a media that is deeply rooted in local culture, Radio Cakra is proof that cultural wisdom can still be a significant attraction even in the face of increasingly competitive global competition (Prasetyo & Rochim, 2017, p. 20).

Sundanese Fairy Tale Series Si Rawing

Si Rawing is a Sundanese fairy tale series created by Yat R which was most famous in the 80s era which was presented by the famous broadcaster Wa Kepoh. Then, today the Sundanese fairy tale Si Rawing was reproduced by Yat R with the same setting and a more complex storyline, and read by a broadcaster named Dora Dori who is no less flashy than Wa Kepoh. But what is different from this latest version of Si Rawing is that it is more in tune with the times, so it is not only broadcast on Radio, but also broadcast via Youtube Radio Cakra Bandung, so that its reach is even wider, and becomes a nostalgia event for the 80-90s generation. Currently, Radio Cakra Bandung's Youtube Channel has reached 124 thousand subscribers, increasing rapidly since 2018 when the Si Rawing Fairy Tale Series was broadcast, which at that time was still around 50 thousand subscribers (Cakra, 2018c).

The tale of Si Rawing tells the story of a young man whose real name is Darma who lives in the village of Jati Sari Sumedang, this tale takes the background of the life of a traditional society in the past after the collapse of the Sunda Kingdom, during the horde era. Darma lives with a father named Wikarta who happens to be the pupuhu (leader) of the white rhino horn school in Sumedang, and a mother named Ningsih, a beautiful woman whom Wikarta married when they were young, and after he finished studying martial arts from a teacher named Mbah Wigena in Cianjur (Cakra, 2018c).

Long story short, that day in Jati Sari Village, Sumedang, there was a meeting with the residents to discuss a growing issue: robbery. This robbery took the form of a group known as the Wild Tigers, led by a champion named Bewok. Coincidentally, in the past, Bewok and Wikarta had studied together under Mbah Wigena, but they had a disagreement and even fought over a woman named Ningsih, who is now Darma's mother. The result of the meeting was that Wikarta and the Cula Badak school were appointed to be the vanguard against the shadowy bandits, who would come to the village that night to plunder the residents' belongings (Satcom, 2017).

Night fell, it turned out that a group of Karaman came to loot the village of Jati Sari. Bewok also faced Wikarta, but unfortunately because Bewok's strength had increased significantly far from his, in the end Wikarta died covered in blood on his body. Meanwhile, at Ningsih's house, two of Bewok's men also came to kidnap her, although Ningsih put up a strong resistance, but because Bewok's two men were well trained, in the end Ningsih was successfully taken out of the house, but before that Darma with all his strength held his mother, but was unable, instead Darma was tortured by two of Bewok's men by slashing Darma's ear until it was torn apart (Rawing in Sundanese), this is the origin of why this tale would later be titled Si Rawing. After his mother was taken away by Bewok's men, Darma went to the village hall and found his father lying lifeless bathed in blood. Since then Darma has become a child cared for by his father's oldest student named Marlan (satcomlebak, 2017a).

Day after day continued to pass Darma who is now more familiarly called Si Rawing because of his torn ear, living with Marlan, until one day Marlan decided to invite Si Rawing to meet Mbah Wigena in Cianjur to run martial arts, because of Si Rawing's strong determination to avenge his father's death on Bewok, they finally left. But Mbah Wigena was not there, finally they decided to return, but not a few steps they were blocked by an old grandfather who looked like slengean, this old grandfather was known as Ki Debleng, who was none other than Mbah Wigena's older brother. Si Rawing was adopted as a student by Ki Debleng and inherited the Buhun Silat knowledge known as Ilmu Silat Ulin Karuhunan. With this silat knowledge, it would later become Si Rawing's travel companion in life to become a Jago Pilih Tanding who had difficulty finding an equal opponent, and with this silat knowledge Si Rawing would later avenge his father on Bewok (satcomlebak, 2017b).

The Ulin Karuhunan martial art is a traditional martial art originating from the belief in the strength and beliefs of Sundanese ancestors of ancient times. The Ulin Karuhunan martial art, which has seven moves, originates from the ancient belief that a month consists of four weeks, and a week consists of seven days, with each day having its own signs and symbols that have special characteristics. This is in accordance with what Yat R conveyed during a discussion with him as a form of data exploration. The Ulin Karuhunan Ki Debleng martial art has seven main moves inspired by the symbolism of the days of the week. Each move is not only

inspired by the division of days but is also combined with the results of reading explorations such as the Kopingho martial art, philosophy, spirituality, religions, Islam, and mysticism. In traditional teachings (buhun), each day is believed to have its own symbols and characteristics which are then manifested in the movement of the moves (satcomlebak, 2017b). The following is an excerpt from the author's interview with Yat R as an exploratory effort to compare the descriptive data from the video transcript with direct interviews, so that this data becomes comprehensive.

"Ilmu silat ieu mibanda tujuh jurus anu dicokot tina pecahan poé dina saminggu, sarta dipadukeun jeung hasil bacaan tina rupa-rupa buku, saperti persilatan Kopingho, filsafat, spiritual, agama-agama, Islam, jeung kabatinan. Dina ajaran buhun, unggal poé mibanda lambang jeung karakter sorangan. Minggu lambangna mega, ku kituna dina jurusna disebut Mega Malang. Senén lambangna kembang atawa bunga, jurusna disebut Kembang Sari, kalayan tata gerak kawas jalmi nu ngibing tayuban, leles liat. Salasa lambangna seuneu, jurusna disebut Geni Pamatri, gerak leungeun anu mibanda hawa panas. Rebo lambangna daun, jurusna disebut Daun Paniruk, langkung ngagunakeun kekuatan totok leungeun anu wangunna kawas kembang. Kemis lambangna angin, jurusna disebut Bayu Panglumpuh, langkung ngandelkeun kana kacapatan gerak atawa élmu meringankeun awak. Jumaah lambangna cai, jurusna disebut Banyu Pangluluh, gerakna lalaunan tapi pasti, saperti cai anu ngalayah tapi teuas. Saptu lambangna tanah, jurusna disebut Paku Bumi, karakterna ajeg, posisina kawas aksara alif dina Al-Qur'an, tur gerakanana tanpa pasangan."

[This martial art has seven moves taken from the days of the week, and combined with the results of reading from various books, such as the Kopingho martial arts, philosophy, spirituality, various religions, Islam, and spirituality. In ancient teachings, each day has its own symbol and character. Sunday symbolizes clouds, so the move is called Mega Malang. Monday symbolizes flowers, the move is called Kembang Sari, with movements like someone dancing tayuban, graceful and flexible. Tuesday symbolizes fire, the move is called Geni Pamatri, with hand movements containing heat. Wednesday symbolizes leaves, the move is called Daun Paniruk, using more power of hand pressure with a shape resembling a flower. Thursday symbolizes wind, the move is called Bayu Panglumpuh, relying more on speed of movement or the science of lightening the body. Friday symbolizes water, the move is called Banyu Pangluluh, with slow but sure movements, like flowing water but strong. Saturday symbolizes earth, the move is called Paku Bumi, its character is solid, its position is like the letter alif in the Qur'an, and its movements have no partner) (Wawancara dengan Kang Yat R, 23 Desember 2023).

This martial art, according to Yat R, is a reflection of the depth of the values of ancient traditions that integrate natural symbolism with spiritual and philosophical understanding. Each move is not only a manifestation of martial arts, but also a journey of meditation and the meaning of life. The main motive of Si Rawing learning martial arts from Ki Debleng is to take revenge on those who have destroyed his family life, causing the separation of his family, as it is known that his mother was kidnapped by a gang and his father was brutally murdered (Wawancara dengan Kang Yat R, 23 Desember 2023).

James Fowler's Basic Concepts of Faith Development

The analysis of spiritual transformation in this fairy tale is not only based on symbolic narrative, but also depicts Yat R's spiritual journey as represented by the character Si Rawing in the Sundanese fairy tale series. Therefore, this study uses a religious psychology approach to understand the character's inner dynamics in achieving inner peace (wening panggalih). This approach is strengthened by James Fowler's theory of faith development, which systematically maps the stages of faith growth. Si Rawing's transformation is analyzed through Fowler's six stages of faith development.

Before discussing the stages of faith, it is important to emphasize that James Fowler distinguishes between religion, belief, and faith, three concepts with distinct theoretical and psychological dimensions. Religion refers to a structured system, encompassing doctrines, rules, and practices that develop within a historical context and are influenced by the objective reality in which it operates. In this context, belief is a manifestation of religion, namely the embodiment of doctrine in the form of rituals, attitudes, and behaviors carried out by its adherents as an expression of their faith (Fowler, 1981, p. 42).

Unlike religion and belief, faith is neither institutional nor normative, but rather a fundamental psychological process within human experience. Faith is an existential capacity that enables individuals to construct meaning

and navigate the realities of their lives. As a dynamic psychological activity, Fowler defines it as faith, a reflective and creative cognitive-affective act that shapes an individual's belief structure (Fowler, 1981, p. 45).

In Fowler's analysis, faith has three main dimensions. First, faith serves as a psychological mechanism for giving meaning to the reality of life. In Heidegger's existential perspective, humans experience *Geworfenheit*, or being thrown into the world, meaning that individuals have no control over the initial conditions of their existence but must still construct an understanding and orientation toward the reality they face (Heidegger et al., 1962, p. 174). This process is dual: on the one hand, individuals are passively exposed to external conditions that shape their initial experiences, while on the other hand, individuals actively construct interpretations of that reality. Within the framework of developmental psychology, faith at this stage is adaptive and allows individuals to form cognitive schemas that provide stability to their subjective experiences. Even in the context of non-nihilistic atheism, individuals continue to engage in faith as an effort to understand and structure the reality of their lives (Fowler, 1981, p. 48).

In the early stages of his spiritual transformation, Si Rawing displayed faith in a passive manner. He internalized the realities of his life without any deep reflection, particularly in the context of revenge and the struggle against injustice. However, through interactions with spiritual teachers like Eyang Jati Nur Alam, he began to experience an epistemological shift in understanding his existential essence. This is illustrated in the following dialogue:

"Urang ngobrolkeun hirup, nu hirup, jeung kahirupan. Cikan, cik kumaha ngabedakeunana antara anu tilu iyeu. Naon ari hirup, naon anu hirup, sarta naon ari kahirupan?"

"Ari hirup mah nyaeta anu ngalimpudan ieu jagat alam, buana jeung pangisina. Ari nu disebut anu hirup mah, mun dina waruga, ngancikna awas dina panon, ngancikna denge dina ceuli, eling na dina ati, ucap dina biwir jeung sajabana. Tah eta anu hirup teh jadi parobot keur nyorang kahirupan. Ari kahirupan nganung harti disorang dina waktu keur aya di alam dunya. Apanan kahirupan mah masing-masing bakal nyorang sorangan-sorangan, Yang."

(We are talking about life, the living, and life. Try, try to differentiate between those three things. What is life, what is living, and what is life? "If life is that which encompasses the universe, the earth and all its contents. If what is called 'living', in the body there is awareness in the eyes, there is hearing in the ears, memory in the heart, speech on the lips, and so on. Well, that is what is called 'living', being a tool to live life. As for life, it means that which is lived while existing in the world. Because life will be lived by each one individually, Yang) (Cakra, 2018a).

This dialogue shows that Si Rawing is beginning to actively engage in faith, constructing new meanings for the concept of life. At this stage, he moves from simply accepting reality to a more reflective epistemological process of understanding the essence of human existence.

Second, faith is a relational activity involving interactions between individuals and their social world. In developmental psychology, this process can be understood through attachment theory, where an individual's early experiences in building trust in the world are heavily influenced by patterns of interaction with primary caregivers. Fowler adapted Erik Erikson's concept of bipolar relationships, in which the relationship between an infant and its caregiver forms the psychological foundation for the development of basic trust (Erikson, 1963, p. 247). This basic trust then becomes an internal model that influences how individuals relate to others and how they understand transcendent reality in the context of religious belief. In a Husserlian phenomenological approach, this relational experience can be understood as an intentional relationship, where individuals not only interact with the world but also actively construct the meaning of those interactions (Beyer, 2010).

Fowler then criticized this bipolar model and proposed that human relations are better understood within a tripolar structure. This means that every social interaction is always mediated by a third agency, which can be social structures, norms, religious doctrines, or even the individual's own internal psychological constructs (Fowler, 1981, p. 53). In the context of the psychology of religion, this tripolar structure allows individuals to develop more complex belief systems, where religious experiences are not only interpersonal but also involve broader symbolic dimensions. Fowler argued that this tripolar structure is what allows humans to develop religious belief as the most inclusive form of belief, encompassing the individual, others, and transcendent entities. In Fowler's view, religious belief is a broad canvas of meaning, forming a "divine circle" as the culmination of the dynamics of faith (Fowler, 1981, p. 56).

During his spiritual journey, Si Rawing experienced a paradigm shift in his belief system, moving from one based on violence and domination to a more subtle understanding of wisdom and compassion. This change is reflected in his conversation with Rama Pamungkas:

"Mun tos dugi kana tahapan wening panggalih mah, urang teh tangtos bakal tiasa ngawujudkeun aku anu saestu. Nyata mika deudeuh kanu geuleuh, mika nyaah kanu ngewa. Dumasar kana kasadaran salaku manusa, anu ngalaksanakeun ajén kamanusaan nana. Kagungan rasa rumasa gumelar kapawenangan teh ku murah asihna Gusti Nu Maha Suci."

"Sumuhun eta nu abot teh Rama. Mideudeuh kanu geuleuh, mikanyaah kanu ngewa tea Rama. Apanan teu kirang-kirang jami anu ngangkeunkeun tos iman sareng taqwa ka Nu Maha Kawasa, naming dina lampahna patojai'ah kitu Rama."

(If we have reached the stage of clarity of heart, we will certainly be able to realize the true 'I'. That is, being able to have compassion for those who are hated, being able to love those who hurt us. Based on awareness as humans, who practice human values. Having a sense of awareness that the power that exists is born from the compassion of the Most Holy God.)

"Yes, that's what's hard, Rama. Loving what's hated, loving what's hurtful—that's what's hard, Rama. Even though there are many people who claim to believe in and fear God Almighty, their actions actually contradict that, Rama) (Cakra, 2022a).

In this phase, Si Rawing's faith evolves from a bipolar relational structure (which encompasses only the relationship between an individual and an authoritative figure) to a tripolar structure, as proposed by Fowler. In this tripolar structure, an individual's belief system is not solely constructed from interpersonal experiences but is also mediated by social norms, religious doctrines, and broader cultural values. In Si Rawing's context, this tripolar structure is evident in how he begins to understand the significance of compassion as a transcendental moral principle.

Third, faith is related to an individual's cognitive and affective capacity to understand reality beyond themselves. In social psychology, this process is related to the theory of social perspective-taking, in which individuals develop an understanding of the subjectivity of others as part of a broader social reality (Piaget, 1952, p. 103). Fowler emphasized that understanding others is not simply a result of social interaction but also an expression of a more fundamental structure of faith. In this context, faith serves not only as a mechanism of psychological adaptation but also as a means for individuals to develop an awareness of their existential identity as beings within a larger social and spiritual network (Fowler, 1981, p. 62).

During his journey of transformation, Si Rawing experiences various challenges in freeing himself from the dictates of lust and ego. This realization is reflected in his conversation with Rama Pamungkas:

"Jadi kitu, Rama. Nepi ka ayeuna abdi masih keneh teu tiasa bubas, teu tiasa leupas tina pangaruh kahayang sareng kahariwang. Tetela henteu gampang ngalatih diri sangkan wening panggalih, Rama."

"Memang leres, Kang Rawing. Henteu gampang pikeun ngahontal wening panggalih sareng manah. Sabab upami urang tos dugi ka tahapan éta, tangtos urang bakal tiasa ngawujudkeun 'aku' anu saestu. Urang bakal bisa mika deudeuh kanu geuleuh, mika nyaah kanu ngewa, sabab urang sadar yen urang teh manusa, makhluk anu kedah ngalaksanakeun ajén kamanusaan."

(I see, Rama. Until now I still can't be free, I can't escape the influence of desires and worries. It turns out it's not easy to train yourself to achieve clarity of heart, Rama.)

"It's true, Kang Rawing. It's not easy to achieve clarity of heart and mind. Because once we reach that stage, we will be able to realize our true self. We will be able to love those we hate, to love those who hurt us, because we realize that we are human beings, creatures who must uphold human values) (Cakra, 2022a).

At this stage, Si Rawing's faith is no longer simply a dogmatic acceptance of moral teachings, but has evolved into a cognitive process involving critical reflection on his existence. He realizes that true spiritual struggle is not an external battle against an enemy, but rather an internal dialectic of conquering ego and lust. The following are the stages of Si Rawing's faith development within Fowler's framework.

CONCLUSION

Si Rawing is not merely a fictional character in a modern Sundanese fairy tale, but rather a reflection of the spiritual transformation process of its author, Yayat Rukhiyat. Through the psychology of religion approach and James Fowler's theory of faith development, this character's journey depicts the gradual stages of faith—from intuitive and literal faith to deep individual reflection to a broader, more inclusive stage of spiritual meaning. This transformation not only tells the inner dynamics of a character trapped in revenge and then progressing toward *wening panggalih*—inner peace and universal compassion—but also represents the author's inner journey in facing the realities of life, including times of illness and existential contemplation. In this context, fairy tales serve as an expressive medium that unites personal experiences, Sundanese cultural values, and Islamic spiritual teachings into a cohesive narrative.

It is also important to note that this research contributes to his approach, combining the study of the psychology of religion with the analysis of digital cultural narratives. This study extends the scope of Fowler's theory to the realm of traditional narratives represented in contemporary media such as YouTube. This demonstrates that digital platforms can be a significant space for conveying moral and spiritual messages broadly, while also serving as a means of preserving and revitalizing local values amidst the currents of globalization. Thus, Si Rawing is not just a fairy tale, but also a cultural and spiritual tool that lives in today's digital landscape.

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