

# Dongkrek

## *Dakwah Strategy in Islam with Sociology of Performing Arts Approach*

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Abstract: Dakwah is means of spreading Islam religion. One of the problems on Dakwah that appear when its contact to society is tradition culture which grow in society. There is culture which contradiction with Islam law and there is also culture which appropriate with Islam law. This study is a descriptive qualitative study with the approach of sociology of performing arts. The results showed that Dongkrek is a society culture which appropriate with Islam law. Because of that reason in this research will be discuss about the method of dakwah by using dongkrek method as dakwah and also to perpetuate society tradition. Dakwah is Al a'dah and Al urf. Al a'dah means repeated behaviour to be a custom, characters and culture. Al urf means anything which doesn't contra with Islam law. Dongkrek art as a means of dakwah does not turn to Islam law, on the contrary both support each other in innovation and perpetuation.

## 1 INTRODUCTION

Dakwah means call, appeal, or invitation. Dakwah conceptually interpreted as an attempt to persuade, motivate and lead people toward goodness (Siddiq, 2005). Thus, dakwah is proselytize a particular belief based on the substance of Islam is amar ma'ruf nahi munkar. Dakwah and Islam are the two interrelated things, a progress and deterioration depend on Muslim's' dakwah. Muslims are required to disseminate the teaching of Islam that can guide mankind. Yahya's research (2007) states that the strategy in proselytizing the teaching of Islam is quite diverse, he adds that arts and civilization are two crucial aspects to optimize the message. The phenomenon of dakwah in Islam is also seen in religious activities in a Friday sermon. Friday sermon discourse has become the object of research studies since 2011 (Saddhono, 2011; 2012a; 2012b; 2014; 2015a; 2015b; 2016)

Dakwah is a systematic process that involves the elements of da'I (the subject), maadah (material), thoriqoh (methods), washilah (media) and mad'u (objects) to achieve maqashid (the goal). Siswayanti (2015) provides a different overview of culture of dakwah in Sendang Duwur. On the other side, the manner or method of dakwah activities is prudent. The method used is cultural approach as Wali used to teach Javanese Islam in syncretism, in which be

able to understand the socio-cultural of Javanese (Sofwan et al, 2004). This because Javanese was dominated by Hinduism and Buddhism, but the process of Islam proselytizing carried out by Wali went without conflict and peacefully. Thus, dakwah transformed Islam as doctrine became tangible in society and civilization which be based on Islamic view rooted from Qur'an and sunnah (Bachtiar, 2013).

Development of da'wah made by Wali is still closely influence. Mostly da'i in Eater Java use sociocultural approach. In western of East Java, in Mejayan village, Madiun regency da'i use dongkrek to convey teaching. Dongkrek is an original culture of its village. Dongkrek includes into the fragment of performance art that brings the storyline. Dongkrek was created by the late R. Bei Lo Prawirodipuro while at that time served as Palang in Mejayan (Caruban). Palang, a governmental position, is head for 4-5 villages. Palang as a "Head of village chief" (Hoofd Leader) is directly responsible to Wedana, the chief.

Dongkrek Art was claimed its existence as a culture with educational value. In the current development dongkrek has evolved as a medium of dakwah. From point of view, the relation between dakwah and dongkrek is described as local wisdom is able to lead every dakwah activity skilfully, wisely and to touch every person so it gives optimal

result for social balance and development. The local culture is a form of different patterns to convey the message. Mulyati (2006) elaborates tasawuf in Indonesia. Tasawuf is the study of how to purify that applied in Indonesia areas. The local cultural context is also carried out by Sofwan (2004) and Hasan (2013), they present on the idea of dakwah in local cultural perspective. This topic restores the concept of media that can be used to optimize the process of delivering a message.

From the viewpoint of the local culture, the relationship between dakwah and local culture can be overly described that dakwah can be a valuable contribution to the sustainability and worthiness of local culture itself. Wekke and Sari (2014) states about the entity of dakwah in perspective of local culture. This study expands the segmentation on dakwah perspective. Dakwah can be a source of inspiration for local culture to maintain and develop themselves in the midst of global culture competition. The same opinion is stated in Jabrohim's research (2012) in his research on dakwah media that possibly be used to deliver a message. Jabrohim's research uses *srundul* as an alternative medium. Van Dijk (1998) in his research about value and content of dakwah discusses the different views, but at its conclusion, Van Dijk discusses media and the values contained in dakwah. The relation between dakwah and local culture, especially *dongkrek* looks similar in its reciprocal shape, synergic and cohesion. Its support each other's existence. The local culture supports sustainability and success of the missionary. Meanwhile, dakwah supports the sustainability and preservation of local culture.

## 2 METHODOLOGY

This research is literature review in which the researcher collects data from the literature research and uses 'world of text' as the main object of analysis. In this state, the researcher conducts a systematic description, factual, and accurate about the facts and the characteristic of a particular object. Operationally, the conceptual framework (theory), operational concept is conducted to produce variable and indicator. This research aims to describe the reality of what is happening without explaining the relation between variables (Kriyantono, 2006).

In this study, the emphasis is on the study of communication strategies of *da'ir* by using *dongkrek* as medium. *Dongkrek* is the original art of Mejiyan village and is now starting to be used as a medium of

dakwah, by collecting relevant data and concepts then next be compiled and analyzed, classified, and the draw conclusions. Data analysis model used is qualitative methods. According to Sutopo (1998), qualitative analysis methods is to analyze the data without using of certain categories and correlate.

## 3 RESULTS AND DISCUSSION

### 3.1 History of Dongkrek Performing Art

*Dongkrek* was created by the late R. Bei Lo Prawirodipuro at that time served as Palang in Mejiyan (Caruban). Palang is a governmental position that leads 4-5 villages. Palang as a "Head of village chief" (Hoofd Leader) is directly responsible to Wedana, the chief. Raden Bei Lo Prawirodipuro was the last Palang in the system of government at that time until his death in about 1915/1916. Palang position had been erased before the period but the late Raden Bei Lo Prawirodipuro had priority to be in charge. This assumed because of prominent personality of leadership, and integrity owned by Raden Bei Lo Prawirodipuro so the authorities took an action to establish a special Palang department of his time.

It is estimated *dongkrek* was born around 1910. Some sources explain that since the onset of *dongkrek* art of the late *Dongkrek* R. Bei Lo Prawirodipuro, the other arts in Caruban areas were desperately retreated. *Dongkrek* born and grew rapidly and became the most famous art at that time. But the glory of *Dongkrek* art did not last. It was retreat and pushed. Over time, this art drowns and even most Caruban people do not know its name.

The reasons are not clear yet. Perhaps because of the death of the creator who is known in his lifetime as the sacred and had great authority. So, subsided of *Dongkrek* was after being abandoned by the only strong, potential and credible creator. Or it caused by the static and monotonous *dongkrek* and conferred spacious chance to new art from Central Java as new entertainment to Madiun people especially in Caruban (Department of Education and Culture, Madiun regency, 2011). The emergence of *dongkrek* art began when Menjiyan was stricken by plague. When sick in daylight, died in afternoon, or sick in morning then died in night. As a leader, Raden Ngabehi Lo Prawirodipuro thought to find the right method to annihilate of the plague. After doing reflection and meditation in Kidul mountain of

Caruban, he got inspired to make sort of dance or art that can chase it away.

In the story, the prophecy describes the royal courtier spirits or gendruwo spirits attacked Caruban people could be defeated by expelling them from Caruban area. So, they made sort of art depicting the exorcising that brought pagebluk out. This art is experienced its glory in the range of 1867-1902 and afterward, its development experienced ups and downs along the changing political situation in Indonesia.

In the Dutch colonial period, dongkrek was banned by the government of the Netherlands to be shown as folk performances. This is because they were apprehensive about dongkrek positive growth and possibly used as medium to fight against the Dutch government. At glory era of the Indonesian Communist Party (PKI) in Madiun, this art was perceived as "genjer-genjer" developed by PKI to deceive the public. So dongkrek art had been affected by politics. In 1973, dongkrek was arisen and re-developed by the Department of Education and Culture Madiun regency together with East Java.

The beginning of dongkrek may be traced back through following Gambuh: 'Allow talks:

***Keparenga amatur***

allow me to tal

***Sekar gambuh amurwani atur***

this Gambuh song as opening

***Seni dongkrek angirta dongkrek kang asli***

the original dongkrek art

***Ngleluri budaya luhung***

preserving the noble culture

***Ciptane leluhur kita***

creation of our ancestor

***Semangke kang cinatur***

This the story will be tell

***Riwayat dongkrek engkang asli***

The real story of dongkrek

***Asal saking Dusun Mejayan kang asli***

Originated from Mejayan

***Palang kalengahanipun***

Its the Palang

***Priya luhur kang yasa***

The noble creator

***Jamane kang kapungkur***

Long time ago

***Duk semana Mejayan kang dusun***

In Mejayan Village

***Katrajang ing pagablug akeh pepati***

Miserable and men downed

***Tambah-tambah polah ipun***

People were confused

***Kawula ngudi usada***

To find the cure

***Berkah kang Maha Agung***

Blessed by The Almighty

***Eyang Palang hang sakti kalangkung***

The sacred Eyang Palang

***Metu brata angenta dongkrek mauwarni***

Meditated and found dongkrek

***Kinarya mbrasta pageblug***

To exterminated plague

***Sirna tapis tanpa sisa***

With nothing left

***Suka sukur yang Agung***

The Almighty's grace

***Para kawula bingah kalangkung***

People were happy

***Eyang Palang aparing dhawuh sayekti***

Eyang Palang messaged

***Istinen budaya luhung***

We must preserve the noble culture

***Nirkala suka raharja***

To be saved from calamity

**(SK Desa No 2/DK/4/414.107.07/0/2003)**

Based on the book written by the Department of Education and Culture Madiun regency, the origin of dongkrek name was taken from the sound 2 (two) instrument of the drum and lighter. The sound of drum beats echoes dhung and krek the sound of lighted matches, so that turns out and continues duhung-krek-dhung-krek in harmony. This was the beginning of dongkrek name and later became folk art. It is important to remember that the arrangement of Dongkrek instruments consists of several types of instruments namely drum and matches.

Drum and matches is apparently essential and dominant instrument. Essential means absolute presence meanwhile dominant means important and prominent. And both instruments that provide unique and essential patterns of dongkrek art. Especially lighter instrument uniqueness and speciality that none of other instruments have.

Dongkrek is one of the performing arts. The original of dongkrek brings messages one of which is amar ma'ruf nahi mungkar in which evil will be defeated by goodness. Dongkrek performing arts begins with gamelan consisting of kenthonga, kenong, bedug, korek, gong beri, gong gedhe that each of instrument has a philosophical meaning.

Kenthong, symbolizes sign to gather or mobilize people to unite "Saiyeg saeka praya." There are 3 Kentongan instrument in dongkrek performances,

intended to gather people when hearing "titir". Titir is the other name of beaten kentongan.

Kenong, symbolizes silence, creativity, initiative, works to the Creator. There is only one kenong in dongkrek performances. It stimulates peace and tranquillity.

Bedug, symbolizes the Palang Mejeayan sacred as the chosen warriors, "ora tedas tapa paluning pande" (dug deng). There is one bedug instruments provided in dongkrek performance, it refers to the unity of God. No one can exceed the power of God.

Korek, symbolizes as cleaner any kind of visible and invisible dangers. Dongkrek uses three matches referring to exorcise any evil spirit.

Gong beri, it symbolizes the creator is a noble man berbudi wibowo laksono, rawe-rawe rantas malang-malang putung together to heal the plague. It made from a thin yellow metal, rounded and as large as clay water pot and cracked in the middle to hang on rope.

Gong gedhe, symbolizes end of successful effort as mentioned in manj jadda wajada 'there is a will there is a way. "dongkrek performing arts usually uses one gong gedhe referring to successful effort.

Gamelan is played in fragment of story in Eyang Palang, the spirits or genie that wears red, black, green, yellow and white mask. The genie attacked people and Eyang prayed to The Creator to be blessed a solution and as God wished the plague disappeared.

### 3.2 As Dongkrek as Means of Dakwah

The more various kind's phenomenon and media of dakwah, the more challenges people face. Dakwah object is very diverse, so is the culture of the da'i. (Siswayanti, 2015). The word of dakwah is often expressed in verses of Qur'an directly by god. This proves that dakwah is very important in human's life. M. Iqbal, a Pakistani reformer states "most influential thing in my life is my dad's advice saying 'my son, recite Qur'an as if it were revealed to you'" (Basit, 2006).

Preaching has to encourage, instruct the public in accordance with Islamic law. The goal should be right on target, in order to achieve the purpose of dakwah then media is required. The media is divided into two types; first, oral dakwah. This type is mostly used by da'i because has personal contact with mad'u. One of them is through sermons, advice, speeches, talks, lectures, discussions (dialogue), seminars, consultations and others. In the Qur'an found on cue of verbal media, for instance in Q.S. Al-A'raf: 158. Meaning: Say (O Muhammad):

"O mankind! Indeed, I am the messenger of Allah to you all, (from Him) to whom belongs the dominion of the heavens and the earth. There is no deity except Him; He gives life and causes death. So, believe in Allah and His Messenger, the unlettered prophet, who believe in Allah and His word, and follow him that you may be guided." One-way dakwah is commonly used among Muslims as advice and as developmental step to enhance dakwah should be conducted for both sides also known as bi-al-Mujadalah dakwah or by question and answer. Mujadalah in dakwah is the exchange of ideas between one another because of different backgrounds to convey the truth that aims to lead in the way of Allah, through the exchange of good, scientific, rational and objective ideas. It is intended to give an opportunity to the audience to express their opinions or while asking questions they do not really understand.

Second, dakwah through writing is conducted by using writing media, such as books, magazines, newspaper, bulletin, essay, written lectures, pamphlet, written announcement, banners, billboards and etc. Those do not directly find in the Quran but implicitly written in Al-Qalam verse 1. In this chapter Allah swears by 'nun' letter as the crucial sign of the importance of letter, pen and writing in conveying Islam teaching. That is: Nuun. By the Pen and what the (angels) write (in the record of the men). Prophet had given example by instructing his friends to write letter addressed to non-Muslim head of states to accept Islam, as his letter to Kisra in Persia (Iran), King of Najasyi of Habasyah (Ethiopia), Hercules of Byzantium and Maukukis of Egypt. Prophet's letter is "I asked master to embrace Allah's calling, accept Islam so you will be safe." This shows that the Prophet conducted dakwah both oral and written (letter). A mufti conducts dakwah using knowledge or called bi-al-ilmu such as teaching, writing and counseling education. The rich or the property owner possibly conducts dakwah using wealth to help the poor, helping orphans or giving scholarship to less fortunate Muslim students. People in government position might help using authority such as foods, cloths, housing material fulfilment or creating security for society. (Ahmad, 2013).

The meaning intercultural dakwah initially is attempt in faith actualizing which manifested in faithful human's life system in civilization that performed regularly to influence the way of thinking, feeling, acting and behaving among human being or social cultural to create Islam teaching in every aspect of human's life using certain method



(Razi, 2007). Dakwah consists of da'i, mad'u, methods, materials, and media. Communicator, communicant, message, media and effect is being the elements in communication. Farida's research results (2016) also shows the same thing. That communication should be based on other forming elements of the message to be conveyed appropriately. Both have the same meaning in dakwah term but the effects are not included. But surely any good communication is covered in dakwah. Da'i is required to be able to convey material clearly to mad'u so that it can be accepted, this is a must. As da'i is succeed if mad'u understands the teaching. In communications, it is called effective communication. To meet these demands, da'i must be able to understand the conditions of Mad'u. This is the importance of cross-cultural communication, because by understanding the culture, the teaching can be implemented properly. Aligned with Abdullah's research (2009) describes the relationship of rhetoric and dakwah in the view of Islam. Cross cultural communication cannot be separated from the context of the rhetoric that implicitly or explicitly into one unity.

One of the methods used in dakwah is bil hikmah, which is conducted wisely and prudently. It is approach in which the object of dakwah can perform dakwah on his own will without force, pressure or conflict. This is a workable concept in cross-cultural missionary. The existence dakwah will always come contact with the socio-cultural realities surrounding, according to the consequences of dakwah, dakwah as a variable and problematic social life as other variables, so the presence of dakwah in the community can be seen from the function and role in affecting social change, so idealized society will be created. (khoiru ummah). Arifani (2008) elaborates the synergy and strategy of dakwah in cultural perspective. Substantially dakwah is public education, which in practice is not much different from the future of national education. The purpose of education as written in national education put religious moral dimension as important part of dakwah process.

Intercultural dakwah is process that considers the cultural diversity among da'i (subject of da'wah) and mad'u (object of da'wah), and the diversity causes of interaction disturbance in intercultural level. To convey the message of the dakwah is to keep peaceful state (Aripudin, 2011). Intercultural dakwah is the process of the dakwah invites a man to convey the message and behavior of Islam according to developed culture concept in society. Intercultural nature of dakwah is how to teach using

culture of mad'u as material, method, tools, and strategy). Don and Yunus (2009) links between dakwah and its alternative towards the object of dakwah. Because every person, every place and environment have different sociocultural because dakwah is transformation process of Islamic value into society, therefore dakwah will never cease to interact with the culture of the society itself. There is the concept of dakwah that promotes sympathetic, wiser and more humane ways (Pimay, 2005).

Based on research and other studies, including Sunyoto (2010) states that the influence of literature and art correlate with the medium used to convey the message of dakwah. One of them, a method of dakwah by using dongkreng media and other cultural elements as a means of dakwah had been done by Wali sanga, as did Sunan Kalijaga. In similar studies, Muhsin (2008) describes in detail the communication model of dakwah in the countryside. Javanese tradition that inspired Sunan Kalijaga at that time to bring out gamelan. People who heard the sound of the gamelan gathered to source of the sound to watch. Before watching they were asked to perform ablution and witnessing on syahadah so that they converted to Islam. In the middle of gamelan performance, they were told about and introduced to Islam. (Purwadi, 2007). In their dakwah, Wali used ten principles as following:

First, sugih tanpa bandha means happiness does not depend on wealth, dakwah does not depend on wealth but happiness does depend on heart and soul peace. Second, nglurug tanpa bala means the success of dakwah does not judged by the number followers but the success of God's help. Third, menang tanpa ngasorake means da'i must not underestimate mad'u, all humans are equal before God. Fourth, mulya tanpa punggawa means nobility is determined only because of belief and good deeds, not followers. Fifth, mletik tanpa Sutang means dakwah to every layer faithfully that Allah will give His help. Sixth, mabur tanpa lar means conducting dakwah to the way to the people selflessly. Seventh, digdaya tanpa aji-aji, means that although they were abused, humiliated, physically and mentally wounded but they stay strong and fighting. Eighth, menang tanpa tanding means conducting dakwah by the way of wisdom, courtesy, and good advice with no pressure and violence. Ninth, Kuncara tanpa wara-wara means continues move to see people with no one knows. Tenth, Kalimasada senjatane means conducting dakwah in everywhere to enforce Kalimasada (shahada).

In conveying Islam, Wali did not speech or lecture in public as shown nowadays but limited in

halaqah-halaqah even most of dakwah conducted secretly, face to face, then passed from mouth to mouth. When his followers increased, and then there were tabligh held in the subunit college, called madrasah or boarding school (Mulyati, 2006).

The use of traditional arts as a medium of dakwah is popular with the public. It can be seen from da'i uses culture in rural or urban environment, as Emha Ainun Najib does or prominently known as Cak Nun, and Kiai Kanjeng use gamelan to proselytize. In addition to the study of Pahlevi (2016) also describes the cultural dakwah. So, do it will not be trouble if dongkrek also becomes a media of dakwah or supporting media because dongkrek is a whole performance and also has noble value of Java and Islam that deserves to be preserved. Society in the propaganda system also has the perception to translate messages received, it is in line with the findings Enjang (2011).

The use of art and culture as a media of dakwah is inseparable from Islam organization Nahdatul Ulama with the main goal is the enactment of the teachings of Islam that embraces the ideology of Ahlusunnah wal Jama'ah to the realization of social justice for the welfare and the order of society and to get blessed with universe. In order to achieve these objectives, the efforts are made, among others are in education, teaching and cultural field endeavour the realization of an education and the teaching and development of culture in accordance with the teachings of Islam, to foster noble, virtuous, knowledgeable, and skilled Muslim and useful for the religion, the nation and the State (Razi, 2011).

The tendency of Dakwah activity in society is positively accepted when activity uses information and communication technology. The success of dakwah by Yusuf Mansur, Aa Gym, Ary Ginanjar, Dhompot Dhuafa are small example of dakwah activity that fully utilize information and communication media, such as television, mobile phones, internet, newspapers and so forth (Basit, 2013). It is undeniable that the paradigm development of dakwah must be prudently faced by getting along with advance but remaining still in syariah.

Value is an understanding or adjective used to reward goods or objects. Value of dakwah as pointed by Nangim et al. (2013) about the important values promoted in dakwah. People assume that something is worth, because he feels the need or appreciate. With reason and mind, human values world and its nature to have self-satisfaction, for owning, advantaging and satisfying.

The core of the educational value is a cultural process that is always trying to improve human dignity, humanizing education, humanities education. Educational value is also an activity that is specifically aimed to inculcate certain values, such as religious values (religious education), moral values (civics), and aesthetics (art education).

In relation to dongkrek staging / performing arts, the values contained include: cultural values, educational values, moral values, and religious values, values of leadership, heroism value and aesthetic value. It can be seen from the element of musical instruments, masks, makeup and costumes (showing symbols of role's character), the value of moral education means that a crime will be defeated by goodness in the human mind that is portrayed by voice. Context of musical instruments and other media have also been discussed by Suresman and Suryana (2015) describes the implementation of Islamic propaganda through the art of music.

One part of the highest and the most abstract is the cultural value (Koentjaraningrat, 1990). Cultural value system is the concepts of what they assume worthy, valuable, and important in their life, so it can serve as a guideline that can give direction and orientation to lives of citizens. The importance of understanding social plurality is point discussed, in accordance with Huriyudin (2015) that conveys the social plurality in dakwah.

In connection with the expulsion of plague (exorcism), the ritual is done in several ways, namely: (1) the chosen Paraga 'figure', that is assumed to be able to perform rituals are brought first in the Palangan pavilion, to be guided by Palang grandfather, preparation and everything should implement both physical and spiritual; (2) the Paraga 'figure' begins 'walking' lelampah according to the instructions that have been set, as has been prepared, and so forth; (3) on chosen night, legi Friday evening, all the leaders gather at the gazebo to held salvation (barokahan) begging for God's for the occurrence of gendruwo set of devils and its instrument and the necessary equipment; and (4) when midnight (legi Friday night) with the accompaniment of prayer and praise, the exorcism ritual of plague is began slowly on way from pendapa dalem palangan to Mejayan village until dawn. In this ritual, dongkrek leaders particularly gendruwon are required to be unclothed (all figures consist of men).

The ritual rules are: (1) torch made of bamboo; (2) smouldering incense carried by prayer; (3) Palangan heritage brought by the selected heirs under majestic umbrellas (Palangan heirloom); (4)

some terms to exorcise, an assorted food and takhir (shaped from banana leaves) plontang which contains a variety of rice porridge and planted pointed areas, such as at a crossroads, t junction and at the corners of the village; (5) gendruwon and other equipment; and (6) gamben-gamben elders (highly knowledgeable). The procession is only run once and regular move dongkrek around village so the plague will disappear by itself.

Leadership values in dongkrek art is something that is good and true, which is owned by a leader to be able to lead his follower or the people well, honestly, fairly, wisely, and prudently. Leadership value in the arts dongkrek portrayed by actor R. Tumenggung Prawirodipoero as Palang grandfather who led Mejayan people wisely, responsibly and wisely.

The concept of heroism can be seen from bravery and sacrifice one gives to defend the righteous path and is a true warrior (Supratno, 2010). While the definition of the heroism value in this research is something that is good and true that is owned by stand out figures because his bravery and sacrifice to defend in dongkrek art. Heroism values in dongkrek art portrayed by character of Raden Tumenggung Prawirodipora as Palang grandfather who fought bravely against buto/gendruwo to save his people from plague. As an art Pujiyanto (2012) discusses the use of the media to convey the message in a dakwah and later on the messages and media becomes unity to provide understanding to recipient. In additional, Abdullah et al. (2012) explains conveyed in dakwah. Delivering messages has important strategy.

Aesthetic concept can be interpreted as a philosophy of beauty both in nature and man-made art. Aesthetics emerges in Western culture environment began in ancient Greece in which since Plato, Aristotle, and Socrates were there (Sumardjo, 2000). On the other hand, definition of the aesthetic value of this research is something wonderful, enjoyable and entertaining. Aesthetic value of dongkrek art can be seen and heard through the sound of the instrument, the shape of its instrument, make up and mask, dance and elements of drama / stories shown in dongkrek art. Upheld by Puteh (2006) reports art is part of a message in the media dakwah.

#### 4 CONCLUSIONS

Dakwah is a way of spreading Islam, da'i conveys introduction and understanding the teachings of

Islam. Methods of dakwah developed in the community are varies from the mass media, electronics and gadgets. But direct dakwah, face to face, is still much in demand. Intercultural dakwah is a process that considers the diversity of cultural among da'i (subject of dakwah) and mad'u (object of dakwah), and the diversity causes interaction barrier in intercultural level, so that messages can be conveyed if peaceful state is maintained. Intercultural dakwah is process of inviting human to spread teaching of Islam and to behave as Muslim in accordance with existed culture. The nature of Intercultural dakwah is how to preach, using culture as materials, methods, tools, and strategies aligned with subject of dakwah state (mad'u). Because every person, every place and environment have different sociocultural condition because dakwah is a process of moral values transformation of Islam into society, therefore dakwah will never stop interacting with society culture. There is the concept of dakwah that promotes sympathetic, wise and more humane ways. In the middle of information flow at this time dakwah innovates its delivery method, one of is using Dongkrek media. Dongkrek is a traditional performing art that develops in Mejayan village and some areas nearby. Dongkrek as media adapts from what Wali had done previous. The relationship between dakwah and dongkrek is mutual benefit in which renewing dakwah and culture.

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