

Marketing Da'wah through New Media at the "Teras Dakwah" (Da'wah Terrace) Yogyakarta, Indonesia

Eko Saputra

Universitas Islam Negeri Sultan Syarif Kasim Riau

Email: eko322590@gmail.com

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Abstract

Da'wah today has undergone a significant shift. This article discusses the market religion-based da'wah in the Teras Dakwah in Yogyakarta. This article uses netnographic and ethnographic studies to reveal the da'wah marketing of the Teras Dakwah. The paper finds that the consequences of market religion-based da'wah lead to the fusion of religious authorities, hybrid congregations, and delocalization of religious messages, including place, region, age, culture, language, and ethnicity. Thanks to its media marketing, the Teras Dakwah can freely enter diverse segments of young people across identities. The Teras Dakwah has become a religious entrepreneur. It spreads da'wah that is accepted as pleasure for young people based on considerations of rational choice and economic theory (law of demand and offers). The Teras Dakwah provides a form of da'wah program in a market mechanism that can be enjoyed based on the tastes of young people. The role of the Teras Da'wah media is very significant in the success of the Teras Dakwah religious program. The Teras Dakwah will not successfully reach various segments of young people from cross-religious hybrid identities if it does not use new media channels.

Kata kunci

Media Baru, Agama Pasar, Gerakan Dakwah, Otoritas Keagamaan, The Teras Dakwah

Abstrak

Dakwah dewasa ini telah mengalami pergeseran yang signifikan. Artikel ini membahas tentang pasar dakwah berbasis agama di The Teras Dakwah di Yogyakarta. Artikel ini menggunakan kajian netnografi dan etnografi untuk mengungkap pemasaran dakwah The Teras Dakwah. Artikel ini menemukan bahwa konsekuensi dari dakwah berbasis agama pasar mengarah pada peleburan otoritas agama, jemaah hibrida, delokalisasi pesan agama termasuk tempat, wilayah, usia, budaya, bahasa dan etnis. Berkat media marketingnya, The Teras Dakwah mampu masuk secara bebas ke segmen anak muda yang beragam dengan identitas yang beragam. The Teras Dakwah telah menjadi pengusaha religi. Menyebarkan dakwah yang diterima dalam bentuk kesenangan bagi kaum muda berdasarkan pertimbangan pilihan rasional dan teori ekonomi (hukum permintaan) dan penawaran). The Teras Dakwah menawarkan bentuk program dakwah dalam mekanisme pasar yang dapat dinikmati sesuai selera anak muda. Peran media The Teras Dakwah sangat signifikan dalam mensukseskan program keagamaan The Teras Dakwah. The Teras Dakwah tidak akan berhasil menjangkau berbagai segmen anak muda dari identitas hibrid lintas agama jika tidak menggunakan saluran media baru.

Introduction

Da'wah among young urban Muslims today has undergone a significant change. This can be traced to three decades after the New Order, which allowed the multiple expressions of Islam in the public sphere. Previous studies conducted by scholars, for example, the study conducted by Weng (2018), showed that the art of da'wah carried out by Ustaz Felix Siauw was an attempt to attract the attention of young people to the emergence of the caliphate ideology. He disseminated the idea of caliphate to young urban Muslims about the importance of establishing an Islamic state. In this case, the caliphate ideology is disseminated through new media. The caliphate doctrine is packaged through 'the art of da'wah' so that Ustaz Felix Siauw's da'wah may be accepted by urban youth.

In contrast to the study conducted by Weng, the study of Beta (2014) and Kailani (2012) showed that the emergence of the da'wah movement initiated by the Lingkar Pena and Tarbiyah Forum was a moral panic. Western culture can undermine Islamic values in urban Muslim youth. This concern then initiated the birth of a popular da'wah movement from youth cultural communities on campuses, mosques, and public schools (Kailani, 2012; see also Bamualim, Chaider S. and et al., 2018). It is different from the study of Weng, Arnez, and Kailani, the discourse on the contestation of religious authority was written by Triantoro (2018), and the commodification of religion was also written by Bull (2008); and Hasan (2009). Religious authority is also a topic of discussion in the da'wah movement. Instead, religious authorities experience religious fragmentation and simultaneously experience religious contestation. However, Rosidi (2021) explores the connection between politics and da'wah among contemporary Indonesian Muslim preachers.

Based on the research results of previous studies, da'wah based on market religion has not been widely carried out by scholars. This study then aims to discuss market religion-based da'wah conducted by The Teras Dakwah in Indonesia. It is important to discuss this study because Islam is now being expressed through market culture (consumerism), which creates new religious practices, such as a unified lifestyle in Islamic consumerism, halal-friendly food, household-friendly products, fun Islamic holidays, halal logos everywhere, and the emergence of popular Islamic community recitations.

Methods

The author uses a qualitative method — through a netnographic study approach (online) on the Instagram @terasdakwah social media account. Instagram media @terasdakwah is very massive in promoting market religion-based da'wah content. @terasdakwah is always innovative and creative in producing creative da'wah content.

In addition to using netnographic studies, the author also uses ethnographic studies at the Da'wah Terrace, such as participating in recitation activities, conducting participant field observations, being involved in Islamic program activities at the Da'wah Terrace, and also participating in non-religious events such as playing futsal, archery, hanging out, camping, playing football, joking, humor and touring. Then the author also conducted intensive discussions and personal communication with the management and congregation of The Teras Dakwah. During the research, the author spent approximately 6 (six) months at the Da'wah Terrace, starting from December 25th, 2019, to June 25th, 2020. Through the results of the research data, the author argues that the da'wah carried out by The Teras Dakwah is a market religion-based da'wah. The Teras Dakwah market religion in new media has given birth to new socio-religious consequences such as the contestation of religious organizations, the increasing popularity of new media religious organizations, initiating the emergence of new religious actors in new media, merging the boundaries of religious identity of da'wah actors as well as congregations and delocalizing religious messages. This shows that Islam in Indonesia today is leading to a market religion discourse.

Results and Discussion

New Media and Religious Authorities: Marketing Da'wah in Indonesia

In the 90s, television and radio media became a space for the expression of popular da'wah among religious actors. New media by Indonesian Muslim televangelism is used to spread Islamic ideas (religious messages). In addition, new media are also used to gain the popularity of religious authorities. Religious authorities are gaining popularity due to the new media. Instead, the presence of new media has shifted the role of traditional religious authorities. Religious authority is increasingly being displaced (Watson, 2005: 773-797).

The presence of radio and television media has given birth to the fragmentation of religious authorities, which has encouraged changes in Islamic discourse in the public sphere. New media encourage the democratization of science. Muslims, in listening to religious lectures, will adjust to their needs. They will look for references to religious knowledge according to the needs of their congregation. Therefore, a person's Islamic identity is no longer considered important because his or her identity is hybrid. The consequence is that it creates Islamic knowledge, which democratizes knowledge (Pribadi, 2013).

The study of religious authority has received a lot of attention from scholars (Rosidi et al., 2021; Kailani & Sunarwoto, 2019; Kaptein, 2004; Pribadi, 2013; Savatore & Echelman, 2004; Sunarwoto, 2012; Sunesti et al., 2018; Turner, 2007; Watson, 2005b; Zaman, 2002; Asyad, 1995). In the study of religious authority, the scholar above focuses on the study of text, power, fatwas, education, charisma, language, and culture. The religious authority covers all aspects of religious activities that involve him as a religious figure who is respected and has an elevated position in Muslim society.

Kailani & Sunarwoto (2019) said that the Islamic activities of the Indonesian urban Muslim community in the public sphere today are increasingly entering the market trend. They appear as modern people, have a trendy lifestyle, and form a social class (Kailani, 2021). The emergence of popular figures from among Ustaz-Ustaz hijrah culture for young people also initiated the birth of market trends, including street culture. Unlike the usual da'wah, street culture da'wah is very flexible with the popular culture of young people. Instead, the popular figures use new media to capture the youth market. In conveying religious messages, they use a storytelling approach (speech) to change young people's views towards Islam. They are used as figures and role models for young people to become pious and trendy Muslims.

The emergence of radio and television media is the first generation in the conversation about a new religious authority in the style of self-help (or storytelling). The self-help or storytelling-style Ustaz in packaging their religious messages are adapted to urban Muslim identities. They pack da'wah content in an interesting, fun, and enjoyable way. The intonation of a lecture delivered by a new religious authority looks in line with that of a trainer or motivator. If you look at the religious message, it does not have material elements of the message of da'wah but tends to use motivator's languages. The lecture's message with elements of motivation can attract the congregation's attention (Einstein, 2008). Instead, the congregation enthusiastically listened to the lecture delivered by the self-help Ustaz.

Regarding the smiling preacher, Howell (2012) argues that current Muslim televangelism, namely self-help, adopts a lecture model between a blend of Islam and western management. The preacher looks more suitable to be called a motivator than a lecturer (Ustaz). He mostly uses motivational language dictions. The diction of religious messages conveyed by the self-help Ustaz is more prominent in western psychology and management. In this case, the new religious authority mostly does storytelling in packaging its religious messages. The audience is invited to follow the message of the lecture about the journey of the stories of an Ustaz.

This new religious authority's message has been included in the privatization of one's personal life, such as aspects of piety (self-improvement), social class, identity, consumption, and lifestyle. Religious messages and lifestyles are embedded in the identity of the congregation. Ustaz Handy Bonny is an example of a new religious authority that is gaining a lot of fans among urban communities, especially young urban Muslims. He has won the hearts of young people. He is a modern Muslim representation figure.

Along with Ustaz Handy Bonny's religious messages that are spread among young people, he has also had a moment of the hijrah trend. This then made him widely known by the urban youth community. He is clever in packaging his da'wah messages conveyed by young people. It is increasingly popular among young people. Ustaz Handy Bony looks like a young child; he appears in fashionable and trendy clothes. He

wore a sweater, jeans, branded watches, and glasses. He is knowledgeable because he has an educational background in communication science. He looks very pleasant since his religious speech is very fun and enjoyable. For youth, the da'wah that is packaged like the one done by Ustaz Handy Bony is very enjoyable. He can make the congregation feel comfortable. Presenting youth culture, stories, migration experiences, participating in motorcycle gang activities, traveling, and camping increasingly make young people love the actor.

Apart from packaging the storytelling da'wah, the trainers and motivators, Ustaz Handy Bonny and Aa Gym, have gained popularity through their Islamic business products, which are packaged with the marketing of their religious preaching. They sell flannel shirts, sweaters, t-shirts, skullcaps, shall, tumblers, stickers, posters, mugs, souvenirs, slim bags, and Islamic books (Han, 2018; Hoesterey, 2018). They sell their Islamic merchandise. They stretch their da'wah brand by marketing the "political economy of da'wah ."From the merchandise they sell and the da'wah marketing, they profit from capitalism (sales). They made the spirit of work ethic and da'wah a way of prosperity and good deeds (Hoesterey, 2018; see also Haenni, 2009).

In the context of merchandise (markets), the da'wah of religious authorities is also used as a commodity or commodification, and Islam is used as a market (See Han, 2018). This is what Kailani and Sunarwoto (2019) call market religious discourse. Ustaz Handy Bonny and Aa Gym are not only limited to preaching, spreading Islamic discourse ideas, and increasing religious popularity, but also as a market, a source of very abundant (profitable) economic commodities. Instead of 'brands,' religious authorities such as Qolbu Management (MQ) and ESQ and Muslims on Wheels serve as profitable business products.

The da'wah carried out by the preachers succeeded in disseminating their religious messages through recitations as well as Islamic products. In the end, their da'wah is mutually beneficial. The Teras Dakwah, as one of the da'wah movements for urban youth driven by young actors, also has a path similar to religious authority figures such as Ustadz Handy Bony and Aa Gym. The Teras Dakwah disseminates religious messages to the congregation and also sells Islamic products to the congregation. Teras Dakwah's ingenuity in reading market opportunities makes it economically profitable.

In addition, The Teras Dakwah knows that new media have a significant role in the economy or religious messages. Therefore, The Teras Dakwah uses new media to spread its Islamic messages and products. The marketing is done by utilizing new media to boost popularity aspect. By presenting interesting, popular content, such as the theme of migration, romance, youth, traveling, touring, camping, entrepreneurship, and sports, the audience will feel that they are compatible with The Teras Dakwah. The Teras Dakwah produces creative da'wah contexts in the form of poster media, quotes (da'wah advice), study documentation articles, study photos, and one-minute booster poster videos, short films (short films), and web series (films with seasons or series). The

creative media and video posters are packaged based on mapping the youth market across identities, including hobbies, fun, lifestyle, and creativity.

TD Media: Media Marketing Da'wah and Hybridization of Youth Identity

Social media marketing at The Teras Dakwah has implications for the hybrid identity of young people. This hybridization of identity then produces a hybrid congregation. In addition to the congregation, identity hybridization also occurred at the Ustaz The Teras Dakwah. This is seen through TD Media, The Teras Dakwah. Without the role of TD Media, The Teras Dakwah would not be able to make its popular da'wah as it is today. The Teras Dakwah has a hybrid congregation, which is diverse, from a variety of different religious and socio-cultural identities. Thanks to the new media, the diverse identities of The Teras Dakwah congregation can be accommodated into one well. According to Echchaibi (2011), new media have made it possible to delocalize (uproot) regional, regional, social and cultural boundaries to be more integrated; there are no longer barriers between territories. They will be connected directly.

Regarding the delocalization of religious messages through new media, Teras Dawah media is used as a space for delocalizing religious messages such as regions, tribes, cultural races, and even across countries and continents. The uprooting of religious messages through new media across regional boundaries and large areas is a consequence of media 'bias' elements that span across various spaces and times, such as the spread of faster access to information, shortening space and time, and closing distances and increasing popularity. The Teras Dakwah media then penetrates regional boundaries, spreads religious messages, shortens distances, brings the congregation closer, and increases the popularity of The Teras Dakwah. As a result, the Da'wah Terrace and congregations can be connected online even though they are in different areas.

The advantage of the media is that in a short time, religious messages can be widely enjoyed by the public or audience. In this case, the audience of The Teras Dakwah is spread to various regions that penetrate the boundaries of space and time, across culture, language, and society. The Teras Dakwah audience consumes religious messages through social media Instagram, Youtube, and Facebook. Da'wah consumed through social media is enjoyed online. What is also quite encouraging is that the religious message conveyed by the da'wah actor not only conveys the message of da'wah but also the existence of market religious activities, such as selling Islamic products at the same time as the recitation. The Da'wah Terrace is an example of holding recitations while selling Islamic products. The Islamic product The Teras Dakwah is collaborated with recitation activities.

Da'wah poster media, for example, is packaged with creative, beautiful, and contemporary visualizations. Meanwhile, the video poster is packaged with humorous, funny, and creative content — which does not eliminate religious values. This visualization of creative da'wah can be found in the da'wah content of The Teras

Dakwah social media, which produces creative da'wah content. Social media Instagram and Youtube The Teras Dakwah serve as online marketing media for da'wah; da'wah video poster content, documentation of religious activities, creativity, advice (quotes), review of study summaries, study photos, and creative poster videos.

The Teras Dakwah's religious messages, which were delocalized across a wide range of young congregations to several Indonesian cities, were in line with what was conveyed by the author's informant, Ilyas — as the head of the TD Media The Teras Dakwah division team who said:

The Da'wah Terrace is the 'life' that lies in the medium. The Da'wah Terrace. As an anatomy of the body, TD Media is the heart. Likewise, with The Teras Dakwah, everything depends on The Teras Dakwah's social media. The activities of the Da'wah Terrace can be neatly documented because of TD Media. Congregations can enjoy The Teras Dakwah recitation widely because of The Teras Dakwah's social media. The Teras Dakwah religious messages can be enjoyed online by congregations, and netizens because thanks to The Teras Dakwah social media. If there are no media, it is certain that Teras Da'wah's activities cannot be documented and will not be as popular as it is today — which is widely known among young Muslims (Ilyas, Personal Communication, January 25th, 2020).

The da'wah messages can reach young people with a hybrid identity across religious ideologies, various social backgrounds, hobbies, pleasures, and habits. The Teras Dakwah social media is managed by professionals qualified in the media field. They look professional, have a lot of experience, flying hours, and competent skills in using the media so that The Teras Dakwah religious messages can produce outputs that can be enjoyed by young people of The Teras Dakwah congregations across identities.

Thanks to its media marketing, The Teras Dakwah is able to enter the diverse segment of young people across identities — as a da'wah movement that is incarnated in the form of religious entrepreneurs, namely religion in packaging or brands that can be accepted by young people. This cannot be separated from the expression of forms of pleasure, consumption, lifestyle, and piety and the modern lifestyle of young people. To achieve this, young people usually consume religion based on considerations of 'rational choice' and 'economic theory of the law of supply and demand.

In this theory (rational choice and economic theory), Francois Gauthier et al. (2013: 8) call it 'rational choice' and 'economic theory, namely reducing religion in the form of market logic, which is reduced to a sacred commodity. . Meanwhile, in Einstein's terms (2008: 18) this is referred to as supply-side religion — presenting as much religion as possible in the form of commodities or brands that can be accepted by modern society.

Teras Dakwah's marketing media positions itself as a religious entrepreneur, namely offering a form of da'wah program in a market mechanism that can be enjoyed by various segments of hybrid youth culture. The role of The Teras Dakwah media is very significant in the success of The Teras Dakwah program. The Teras Dakwah will not succeed in reaching various segments of young people from cross-religious hybrid identities if it does not use new media channels — which are widely used by religious actors — new religious authorities (self-help) or hijrah-style actors.

Social Media and Popularity of The Teras Dakwah

Proficiency in using new media makes the current da'wah movement actors often appear as motivators rather than preachers (Howell, 2012). According to Weng (2018), religious actors like this are said to be storytellers rather than preachers. In the Indonesian context, new religious authorities in the narrative style (speech) can be seen, such as Ustaz Felix Siau, Ustaz Handi Bonny, Ustaz Evie Effendi, and Ustaz Salim A. Fillah.

The Ustaz above are new religious actors from 'secular' (general) educational backgrounds who do not have a foothold in classical Islamic literature. They gained their religious popularity with their general education, proficiency in using new media, and mastery of storytelling techniques (Han, 2018; Triantoro, 2019: 5). Thanks to their skill in storytelling and using new media make them widely known among young Muslims. The religious messages brought by new religious authorities such as Ustaz Felix Siau, Ustaz Handy Bonny, and Evie Effendi were liked by young people. For their brilliant religious packaging, they gained celebrity status. Their celebrity status surpasses the traditional religious authority clerics (Triantoro, 2019).

According to Sunarwoto (Triantoro, 2019: v-vi) — borrowing the analysis of Williams' theory on 'determinism of technology' or technological determinism, clerics like this who appear like celebrities only appear with their media skills. This case is different from the traditional clerics who gained popularity through their strong religious knowledge, built through Islamic boarding schools, madrasas, and universities (Keaptein, 2004; Zaman, 2002; Dhofier, 1994; Kaptein, 2010: 1-12).

Although it is undeniable that thanks to social media, these traditional clerics have gained religious popularity, their popularity is not solely due to new media but their strong knowledge of the ability to access classical Islamic literature (Zaman, 2002: 206-211; Dhofier, 1994; Kaptein, 2010: 1-12) such as the Qur'an, Hadith and the classical Islamic literatures. The combination of the use of new media and mastery of classical literature has earned them the status of a celebrity as well as the status of a charismatic actor who cannot be equated with the new religious authority clerics. In the end, traditional religious authorities received extraordinary appreciation among traditional and urban communities beyond new religious authorities (Kiptiyah, 2018; Triantoro, 2019: 7).

Thanks to the role of new media and the mastery of Islamic literature, the popularity of the current religious authorities has skyrocketed, both from new religious

authorities and traditional religious authorities. The success of new religious authorities and traditional religious authorities in using social media has been followed by many other da'wah movements, such as the Teras Dakwah movement. The Teras Dakwah is a popular da'wah movement for young Muslims in Yogyakarta who is active in producing creative da'wah content that is distributed to social media such as study themes, then TD Advice quotes, Ustaz Quotes, media articles, Q&A, TD MAGZ, photo documentation study, just stay at home quote, one-minute booster video, short movie or short film and web series. The creative product content by The Teras Dakwah is uploaded through the social media account @terasdakwah on Instagram, Facebook, and Youtube.

Muslim young people are interested in The Teras Dakwah social media content; first, the da'wah material is made creatively. The Teras Dakwah presents creative da'wah content that is packaged through youth pop culture, such as themes of romance, marriage, hijrah, youth, media, and entrepreneur training, then touring, drinking coffee, and hanging out together. It uses youth culture to attract the attention of young people. The Teras Dakwah social media plays a role as a religious entrepreneur to supply religion in the form of packaging that is in accordance with the wishes of young styles. It presents themes of romance, youth and entrepreneurship training (see also Kailani & Sunarwoto, 2019: 189). It also presents the culture of hanging out, touring, camping, and drinking coffee.

The link between the media, propaganda marketing, and The Teras Dakwah religious entrepreneur cannot be separated from the context of market religion discoursed by the Teras Dakwah movement to gain market share for young people with various identities. By utilizing new media and being careful in reading the market share opportunities of young people, The Teras Dakwah gains popularity and gives birth to religious authorities. Thanks to the management of professional media skills, the popularity of The Teras Dakwah clerics has increased. At first, its Ustaz were only known as local Ustaz — by local youths (Jogja). Still, with its media skills, they became famous at the national level and even penetrated the international level, across countries such as Qatar, Saudi Arabia and Egypt.

The spread of religious messages that are easily accessed by fans who are widely spread into cyberspace has made the da'wah actor even more famous. Today's young people no longer attend events directly to the place of preaching, but through online channels, Youtube, Instagram and Facebook channels. Even, the Covid-19 outbreak has forced the da'wah movement to hold recitation events via online broadcasts, live streaming.

From social distancing restrictions, the da'wah movement not only organizes live streaming broadcasts on its social media accounts, but also makes creative da'wah content products, in the form of pious content. But this content does not eliminate the habitus of young people's cultural identity such as hobbies, fun and creativity, for example, reviewing video documentation of traveling, touring, outbound, hanging out, drinking coffee and so on. The content is packaged through a combination of the results

of the ustaz's lectures with young people (the object of the da'wah material). The ustaz's lectures are adapted to the context of the divided content topics. Audiences can enjoy the results of these products in the form of one minute boosters, short films, and web series.

The Teras Dakwah congregations or followers can enjoy da'wah through Instagram accounts @terasdakwah, @tdmedia, @tdnasehat, Youtube and Facebook The Teras Dakwah Official. Through the Teras Dakwah social media channel, they can see the creative content of The Teras Dakwah products at home. At the same time, the government urges the public to #stayhome, #workathome and #socialdistancing. When the Covid-19 outbreak attacks humans, social media becomes an alternative way for da'wah actors to spread religious messages in front of an audience safely.

Transcending Territorial Boundaries: Merger of Traditional Religious Authority and New Religious Authority

Da'wah today is no longer seen as a discussion of the contestation of religious authority but the unification (melting) of the identity of religious authorities. The hallmark of the fusion of religious authorities' identities is that they collaborate with each other. This can be seen in The Teras Dakwah in which the fusion of religious authority in The Teras Dakwah occurred. They talk together. They completed the study carried out together. There is no distance between them. They are getting to know each other. Their identities overlap and melt away. The merging of traditional and new religious authority can be seen through the author's observations, for example, in the Teras Dakwah social movement. At the Da'wah Terrace, clerics from various identities and religious backgrounds merged into one. They gathered as one.

New religious authorities in The Teras Dakwah are Ustaz Awan Abdullah (matchmaking specialist), Ustaz Zaky Ahmad Rifai or often popularly called Bang Zaky (youth specialist and Companions of the Prophet), Ustaz Fatan Fantastik (specialist in Islamic history and civilization), Ustaz Dwi Budi or Kang Budi (specialist in children's fairy tales), Ustaz Sayid or often known as Ustaz Satria Baja Hitam, (expert in spiritual healing). Meanwhile, traditional religious authorities are represented by Ustaz Ismunanto (specialist in Islamic history and education), Ustaz Feri Septianto and Ustaz Fahrurazi Abu Siyamil (specialist in Hadith, fiqh and classical Islamic studies).

The Ustaz that the author mentioned above come from various general and Islamic educational backgrounds or Islamic boarding schools. For example, Ustadz Feri Septianto graduated from the Islamic University of Medina in Saudi Arabia. He majored in Tafsir Hadith with an LC degree. Meanwhile, Ustaz Awan Abdullah graduated from Gajah Mada University, Yogyakarta. He graduated from the Faculty of Social and Political Sciences. The two Ustaz are examples of representations of traditional and new religious authorities where they have their respective expertise ranging from the themes of romance, youth, history, Islamic civilization, education, al-Qur'an, Hadith, Fiqh, Ruqyah Syari'yyah (spiritual healing), Islamic fairy tales and the study of classical

books. These specialized Ustaz fill in Islamic studies at the Da'wah Teras. The author met them doing da'wah collaborations, for example in the public speech event, Wednesday night recitations and fundraising for humanitarian actions. They collaborated to preach at the Da'wah Terrace across their religious authorities.

Through this new phenomenon, religious actors are no longer understood as a discourse of religious contestation, but as forms of collaboration between new and traditional religious authorities. They are no longer contesting, but collaborating in preaching and increasing religious popularity at the same time. They sat together, and collaborated on da'wah to increase their popularity. They disseminate religious messages simultaneously. They held religious lectures peacefully in a cross-identity youth group forum. Apart from the diverse backgrounds of the Ustaz, the identity of the congregation is also hybrid. They have very diverse identities.

The Religious Authority of The Teras Dakwah

The use of the medium has consequences for messages to be widely disseminated (H. A. Innis, 1951). In the theory of technology of determinism, Williams said that technology had brought the nature of 'determinism' - technology (Williams, 2003). Borrowing from Williams' theory, televangelists have gained religious popularity due to the media (Triantoro, 2019: v-vii).

Skills capitalized by the media make self-help (teacher)-style televangelism popular in Muslim communities, especially urban Muslims. Compared with the old religious authority, the new religious authority is more popular with Ulama or Kyai, who have qualified religious knowledge (Eickelman & Anderson, 2003; Turner, 2007). According to Sunarwoto (2012), this is a consequence of the development of technology and communication.

In Indonesia, Ustaz who have gained religious popularity through new media are Ustaz Handy Bonny, Ustaz Evie Effendi and Ustaz Salim A. Fillah. The three popular clerics actually came from a new religious authority background. They gained popularity through new media. They are not from an Islamic educational background, such as Islamic boarding schools and formal Islamic schools. Their ability to utilize new media led them to become popular figures. Through new media, many new da'wah actors have emerged as well as popular da'wah movements which were initiated by new religious actors who later initiated many popular da'wah movements to follow their success in marketing their da'wah through social media.

What's interesting about today's shift in the da'wah movement is that the popularity of the da'wah movement is not built through personal figures (individual actors), but collectively (together) starting from the background of traditional religious authority clerics to new religious authority clerics. They come from various Islamic backgrounds. The Teras Dakwah accommodates these diverse Ustaz as one — by utilizing social media. They are gathered together according to their respective expertise.

Due to the sophistication of social media, The Teras Dakwah religious messages are well packaged. Their da'wah messages are managed professionally and distributed through Youtube, Instagram, Facebook and Telegram social media.

Through social media, religious messages from The Teras Dakwah are easily enjoyed by The Teras Dakwah congregations from different regions and various countries. Echchaibi (2011) says that religious information messages spread to various regions are referred to as "delocalization", namely the uprooting of religious messages, from various regions, ethnicities, races, identities, cultures, and religious ideologies (Echchaibi 2011).). This is then called the unification of the global network (global village), as the 'imagined word' of the imagined world (Kailani & Sunarwoto, 2019). Therefore, the imagined word media has penetrated the boundaries of identity, such as broad religion and even across Islamic ideologies, including Salafi, Tarbiyah, NU, Muhammadiyah and HTI. Pribadi (2019) called this the "democratization of religious knowledge".

The various backgrounds of the clerics were accommodated by The Teras Dakwah as one. Their da'wah is mapped based on the topic of study and their respective expertise. After they get a lecture schedule, they will appear to fill the study at the Da'wah Terrace. They are equipped with good media insight, knowledge, and storytelling skills; the Teras Dakwah clerics such as Ustaz Awan Abdullah, Bang Zaky Ahmad Rivai, and Ustaz Fatan Fantastik, Ustaz Puji Hartono, Bang Dinda Denis Prawitasandhi get the popularity among the Teras Dakwah congregations.

The Ustaz collaborated with The Teras Dakwah to produce da'wah themed on modern youth topics, such as "Patience, honey, this is a test," "Thank you for being my first boyfriend," "fun da'wah while drinking coffee," "Move On," "The Actors," Lie down generation, and "Cool People Around the Prophet ."The titles are adjusted to the youth theme. The theme is packaged by adopting a blend of pop culture by combining Islam and pop culture. Themes like this area are more attractive to young people. Apart from the role of the modern clerics, the contemporary theme is adapted to popular language dictions, modern lifestyles, leisure time, daily life and trends of young people. They also package their da'wah message with humor, ambiguous language and motivation. The atmosphere of da'wah is made of fun. Hoesterey (2008) mentions these Ustaz as (self-help) preachers.

Based on the author's offline and online studies, the author assesses that there are four ways of da'wah marketing done by the Da'wah Terrace to increase the religious popularity of its Ustaz. They include (1) a full study video. (2) video poster of Ustaz Quotes. (3) da'wah quotes in the form of TD Advice and (4) documentation of the results of da'wah studies.

1. Full Study Video

The full video is from the Teras Dakwah study. The editing process involves the creative team of TD Media Teras Dakwah. The creative team of TD Media The Teras Dakwah edited the documentation file for offline da'wah studies and divided it into

several parts. It is then edited from that section by adding image effects, reducing the file size resolution, adjusting lighting effects, transition effects, sound systems, typography, and watermarks (logos). After that, a headline is given, in the form of a title and a thumbnail table for the initial appearance of an interesting video.

Titles with popular thumbnails and interesting, easy-to-understand and informative headlines make viewers interested in visiting the Teras Dakwah recitation video. Interesting titles and thumbnails make viewers curious, causing the content of the Teras Dakwah study to be liked by young people. For example in the title "Representing Your Feelings, Beware Love Feeling!".

2. Ustaz Quotes Poster Video

The poster video in the form of Ustaz Quotes is packaged in the form of a one-minute booster (one-minute video). This is an edited snippet of the ustaz's lecture. This process commodified the form of creative content. Creative content tailored to the needs of the topic theme, for example, presenting the background of young people and clerics.

2. Advice Quotes

Advice Quotes contain short advice messages designed with contemporary packaging. Advice Quotes combine photos and writing.

3. Study Documentation Photos

Photo documentation of the results of the study was taken through the Teras Dakwah recitation activity. The TD Media team took photos of Ustadz, worshipers, merchandise, coffee, cafes, or the Da'wah Terrace building.

The content of the Teras Dakwah products above is an effort to gain the popularity of The Teras Dakwah as well as the actor of the Da'wah.

Conclusion

The Teras Dakwah is a representation of the religious market-oriented da'wah. Da'wah like this makes new religious authorities and traditional religious authorities no longer contest but collaborate. The spread of The Teras Dakwah religious messages has implications for forming a hybrid identity of young people and a diverse market segment. This is a consequence of the technology of determinism (technological determinism). Then market religion also has consequences for increasing the popularity of da'wah organizations. Without the role of the new media, The Teras Dakwah would not get popularity as it is today, where The Teras Dakwah has hybrid youth congregations. The success of The Teras Dakwah in spreading Islamic discourse is due to the ability to manage media (digital savvy). The impact is that Teras Dakwah's religious messages can be widely enjoyed by young people from these diverse identities.

Thanks to its media marketing, The Teras Dakwah is able to enter freely into diverse segments of young people, across identities — as a da'wah movement that is incarnated in the form of religious entrepreneurs, namely religion that is accepted in the form of pleasure for young people based on considerations of rational choice and

economic theory (law of demand) and offers). In this theory, Gauthier and Matrikainen call it rational choice and economic theory, namely reducing religion in the form of market logic and commodities that can be reduced to sacred commodities. Meanwhile, in Einstein's terms, this is referred to as supply-side religion — presenting religion as much as possible in the form of commodities, and brands, in the context of the religious market.

The Teras Dakwah positions itself as a religious entrepreneur, namely offering a form of da'wah program in a market mechanism that can be enjoyed based on the tastes of young people. The role of the Teras Dakwah media is very significant in the success of the Teras Dakwah religious program. The Teras Dakwah will not be successful in reaching various segments of young people from cross-religious hybrid identities if it does not use new media channels - which are widely used by new religious authority actors, such as the 'self-help' Ustaz. Proficiency in using new media makes the current da'wah movement actors often appear as motivators rather than preachers (smiling preachers).

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