# ISLAM AND POPULAR CULTURE: CRITICAL DISCOURSE ANALYSIS OF ISLAMIC BROADCASTING PRACTICES ON TELEVISION

**Aang Ridwan**
University of Islamic

Email: aang.ridwan@uinsgd.ac.id

**Abstract**

Today's practice of Islamic da'wah has undergone significant changes, especially in the midst of popular culture that is present in Indonesian society. This can be seen in the practice of Islamic broadcasting found on television in the form of programs or events with Islamic symbols. What was shown in these events showed that the practice of da'wah when it was in the hands of the media underwent an extraordinary process of transformation from the values of the principles of da'wah that should have been. This problem is generally caused by the existence of business demands from the television media itself. In the end, the practice of da'wah is inseparable from efforts to modify and commercialize the media which also relate to other parties with an interest in the event. This qualitative study using the critical discourse analysis method is expected to assist researchers in capturing hidden goals and values from the practice of preaching on television. The results of this study indicate that: First, the construction of da'wah practices on television is a broadcasting construction. The broadcasts that exist are only a practice of providing information through television channels that actually have a different meaning and purpose from the da'wah itself; Second, religious broadcasting on programs with the theme of da'wah on television is not only the spread of religious teachings, but also the fulfillment and distribution of certain commercial values from various parties with an interest in them; and Third, the practice of preaching on television is a practice of establishing a regime of truth for the sake of power through the spread of ideological values and certain teachings in the form of pre-arranged shows . The practice of broadcasting religion on television cannot be carried out solely for religious interests, but must compromise with other interests which may be aligned with the original intention of da'wah itself.

**Keywords**: Critical Discourse Analysis, Da'wah, Ideology, Commercialization, Commodification, Television

## A. INTRODUCTION

The practice of preaching which is an obligation for every Muslim has made Islam continue to grow throughout the world. The obligation to invite to the path of virtue and stay away from evil to every Muslim, makes da'wah always present wherever Islam is. This also shows that da'wah has a social

aspect which in turn makes da'wah always related to the practice of forming good civilization (Ismail & Hotman, 2011). The social aspect of this da'wah also makes the purpose of da'wah no longer stop at individual awareness to return to the truth, but how that truth becomes a binder for living together. In its continuation, da'wah then becomes a way to create civilization ( العمران ) in which Islamic teachings become the underlying universal values.

In the context of today's developments, the practice of da'wah has undergone certain changes, which are generally caused by changes in the culture and lifestyle of the people themselves. If in the past the pattern of da'wah was adapted to local culture with limited media, at this time the pattern of da'wah is also required to adapt to the wave of cultural change which is also accompanied by the development and emergence of new media for the practice of da'wah. What preachers are currently facing is a society that is no longer confined by cultural locality, but a society with a global mix of cultures as a result of globalization and the development of information and communication technology. It is this ease of obtaining information and communicating that makes it easy for people to imitate and practice new forms of culture that are considered more modern, fun and even satisfying. These new cultural forms that are widely practiced by various transcontinental communities are what Storey (2009) calls pop culture (popular culture). This condition makes religious preaching must be able to adjust, even, if necessary, change itself so that it can be accepted by society.

At this point, what needs to be considered as one of the important phenomena of popular culture is the development of a capitalistic production system. Strinati (2004) in this regard explains that popular culture is an important factor that triggers the growth of consumerism or the practice of excessive consumption of all products in society. In other words, there is a link between the development of popular culture on the one hand, and the increase in consumerism on the other. Under these conditions, the mass

media, especially television, play the most role in expanding the capitalistic production system and increasing consumerism in society (Jennes et al., 2014; Strinati, 2004). The existence of the mass media, especially television, has become a new vital element in the context of increasing sales through the commodification of products for the capitalistic production system on the one hand, and a means of spreading ideology and power on the other. The existence of mass media such as television, makes everything a commodity that can be traded (Fürsich, 2003; Jennes et al., 2014).

The existence of television as a cultural agent ultimately allows everything to be polished, modified, and made into a product. As long as there is a market, there are consumers, there are people who have tastes and are interested in something, then it can be turned into a commodity. In this case, popular culture and television make all the boundaries between the profane and the sacred melt into one place called the market. It is not surprising then that in events that were originally themed as entertainment and fun, you can find interludes of religious lectures. Likewise, religious programs are shown in one program format modified in such a way that they can be enjoyed as a spectacle that is entertaining, fun, and makes people interested in spending time in front of the television (Adorno, 1991; McAllister & Giglio, 2005).

The commodification and commercialization of religion eventually gives birth to pseudo -religious, in which people are led to believe that they can become pious only by practicing certain worship practices. That there is an instant way to be a good religious follower and go to heaven at the same time. Religious rituals and da'wah practices only stop at the surface level, and lose the essence of the teachings as well as their main purpose. This has also led to much criticism of the practice of da'wah on television, particularly with regard to: First, the emergence of celebrity preachers. The figure of the da'i who was born in popular culture is no longer merely a religious leader who can be asked for information about religious issues and generally answered

instantly, but also primarily as a public figure whose style, clothing, way of speaking will be imitated, just like a artists or other public figures, although often without real scholarly qualities. Second, the da'wah or teaching materials presented in the da'wah programs on television are generally only material that represents certain understandings and teachings that do not take into account the diversity of understandings about Islam in society. Ironically, this is sometimes coupled with discussion of delivery and information that is not balanced and tends to be misleading. Third, preaching is delivered in language and textuality that no longer differentiates between ages. All viewers as objects of da'wah ( المدعو ) are considered homogeneous. Meanwhile, television programs with preaching content, from lectures to soap operas, often contain vulgar language, open narratives, and even humor that is inappropriate for consumption by certain age groups. Programs with the theme of da'wah that so often adorn television screens often do not take into account the fact that the object of da'wah is not only Muslim viewers, but also those from different religions and beliefs. Even though the preaching that is broadcast should not use language and explanations that are forcing people to embrace Islam, follow certain schools of thought and understanding, carry out propaganda about certain matters, or other matters that can spark division and conflict in society.

This study basically attempts to examine how the construction of Islamic da'wah in television media and its relation to popular culture, what is the role of television media in the practice of commodification and commercialization of Islamic da'wah, and how the impact of the commodification and commercialization of Islamic da'wah on television in the context of popular culture is viewed from an analytical perspective. critical discourse. The main objective of this study, in addition to knowing and understanding the construction of Islamic da'wah on television, the practice of commodification and commercialization of da'wah on television, as well as

the role of popular culture in changing da'wah in the perspective of critical discourse analysis, is to provide a new da'wah framework for da'wah actors in facing missionary challenges in the future. In terms, da'wah means calling mankind to the way of Allah or conveying Allah's guidance as taught by the Qur'an, the hadith of the Prophet, sirah nabawiyah, and what has been exemplified by the Prophet and the caliphs after him.

## B. METHOD

This study is a descriptive qualitative study using critical discourse analysis methods to analyze the construction of Islamic da'wah on television in the context of popular culture. The study was conducted for 3 months from April to June 2016. Data was collected through documentation, observation and interviews. The study procedures adopted are as follows: (1) Initial observation and problem formulation; (2) Collecting data through documentation, observation, and interviews; (3) Data classification and notification; (4) Data analysis using critical discourse analysis method; (5) Development of interpretation; (6) Reporting of study results.

The use of critical discourse analysis methods ( critical discourse analysis ), carried out by carrying out the following activities: (1) detailed textual analysis ( detailed textual analysis ); (2) macro-sociological analysis of existing social practices ( macro-sociological analysis of social practice ), including in this case the use of critical theories in understanding the flow of power and the distribution of ideology in social order; and (3) micro-sociological analysis, especially with regard to the interpretation of the prevailing traditions in society regarding Islamic da'wah on television (Jorgensen & Philips, 2002) .

## C. RESULTS

Da'wah-themed programs on television are formulated and made with certain characteristics and packaging that make the program suitable for broadcasting and consumption by audiences. In this case, there are several general patterns of program formats that have been created for broadcasts containing da'wah or religious teachings as can be seen in the following table:

Table 1. *Forms of Da'wah Themed Events on Television*

| Format | Program Description | Program Example |
|---|---|---|
| *Magazines* | Programs that are displayed are like a magazine, where audiences are given narrative information guided by certain hosts or non-hosts. | *Footprints of Your Greatness, 1001 Mosques, Heart Stories* (Global TV) *; Skyline* (RCTI); *Secrets of Sunnah, Treasures, Jazirah Islam* (Trans 7) *; Today's Islamic News, Halal, Assalamualaikum Beautiful* (Trans TV) *; Encyclopedia of Islam, Sharia Success* (Metro TV) *; Islamic boarding school grants* (Indosiar); *Khazanah Islam, Traces of Islam* (TVOne); *Muslim travelers,* (ANTV); *Islamic Streets* (TVRI); *The Beauty of Alms* (MNC TV). |
| *Soap operas/FTV (Film Television)/ Reality Shows* | Programs presented in the form of dramas present inspiring stories, jokes, or certain themes based on social phenomena and everyday realities, starring popular artists. | *The soap opera Divine Love, the soap Hijab in Love, Aqsa and Madina soap operas* (RCTI); *KTP Islamic soap operas, soap operas Seekers of God* (SCTV); *Realigi* (Trans TV); *Koran with Wali, De Mas* (Trans 7); *The Story of the Nine Guardians, Hikayat* (Indosiar); *Soap opera Sampeyan Muslim* (MNC TV). |
| *Tausiyah/ Tabligh/ Dhikr Together* | The program of events presented is in the form of religious lectures by presenting certain ustadz or clerics as speakers, accompanied by | *Assalamualaikum Ustadz, Curcol al-Habsyi* (RCTI); *Pearl of the Heart of Quraish Shihab, Said Ustadz Solmed, The Beauty of Togetherness* (SCTV); *Islam is Beautiful, Iqra* (Trans TV); *Fortune Door* (Trans 7); *The Gates of* |

| | | |
|---|---|---|
| | congregations or only accompanied by certain hosts as event guides. | *Heaven, Mamah and Aa, Medicine for the Heart* (Indosiar); *Chat with YM, Tour of the Heart, Tabligh Young Preachers of Choice* (ANTV); *Titian Qolbu, My Indonesian Peace, Tabligh Akbar* (TVOne); *Siraman Heart, The Beautiful Love of Ustadz, Sakinah Assembly* (MNC TV); *Tafsir al-Misbah* (Metro TV); *Islamic Da'wah, TeleDakwah, Beautiful Morning* (TVRI); *Kultum* (Global TV). |
| *Animation/ Cartoon* | Programs that are displayed comically, with sketches and stories that are inspiring and contain religious values. | *Umi Tell Us* (Global TV) |
| *Variety Show* | Programs that feature certain performances followed by several participants who will generally compete with each other to be the best, or programs aimed at providing certain entertainment to the viewers. | *Hafiz Indonesia* (RCTI); *Hafiz Qur'an* (Trans 7); *Dai Cilik Audition* (ANTV); *Dai Muda audition* (MNC TV); *Indonesian Sahur Academy* , *Tone and Dakwah with Teamlo* (Indosiar); *Religious Special Music* (SCTV). |

The researcher conducted interviews with the Producers of da'wah programs at TransTV and Trans7 stations, regarding the basic matters that were taken into consideration in the formulation of da'wah programs, selection of preacher subjects, determination of da'wah materials, and the benefits obtained by television stations from themed programs the preaching. Based on the results of interviews with the producers of these da'wah-themed programs, it is known that the practice of da'wah on television generally begins with creative ideas about the formulation of programs about da'wah or religious symbols as a phenomenon and reality that is considered capable of attracting audiences to watch the program. The formulation of this program of events is then submitted to the head of media production for approval. If the initial draft is approved, then the next step is to formulate the

presentation format, guides and presenters, program materials, and other matters relating to efforts to make the event in question attractive and in demand by the public.

The presentation material in the program with the theme of da'wah is formulated either thematically or based on factuality or current realities and phenomena that are currently being discussed in society. Presentation material is generally processed and formulated by the creative team of the program concerned. In events with a documentary narrative format, the material that has been formulated by the creative team is then consulted with certain figures who are considered to have qualified religious insights and can be used as a basis for ensuring that the presented material is suitable for public consumption. Meanwhile, for programs with the *taushiyah format* that have presented certain ustadz or preachers, the material that has been processed by the creative team is delivered to the performers (ustadz or preachers), and submits the elaboration of the material discussed to those concerned. However, in several programs with the same format ( *taushiyah* ), some of the material is sometimes determined by the creative team with the approval of the producer, where the ustadz or preacher presenting the program only processes it in mere speech practice.

Programs with the theme of da'wah or religious broadcasts that are on television will basically depend a lot on the level of *rating* or *share* they have. The higher the level of *rating/share* that a program has, the easier it is to get financing, *sponsorship* , which means that the program can generate profits for the media concerned. A program owned by the television media is actually a product that is sold to the viewing public. If the product is in demand, liked, purchased, or in this context is watched by many people, then it will certainly be maintained accompanied by certain efforts to improve the quality of the broadcast and presentation material.

***Construction of Islamic Da'wah on Television and Its Relation to Popular Culture***

Based on the results of interviews, documentation studies, and observations made, several things that can be noted and analyzed from the practice of Islamic broadcasting contained in da'wah-themed programs on television and form the construct of da'wah on television are as follows:

1. Da'wah-themed programs on television are formulated and made with certain characteristics and packaging that make the program suitable for broadcasting and consumption by audiences. In this case, there are several general patterns in the form of programs that have been created for broadcasts containing da'wah or religious teachings, such as: (1) *magazine* ; (2) soap operas/FTV/ *reality shows;* (3) *taushiyah/tabligh* ; (4) animation/cartoon; (5) *variety shows* , as well as presentation formats in the form of: (1) documentary narration; (2) plays; (3) monologue; (4) interactive dialogue; (5) varied. The variety of presentations shows awareness of the need for various methods and techniques for delivering da'wah to the public by producers of da'wah programs.
2. The pattern of the media in building and maintaining a da'wah-laden program, which is generally very temporal and conditional, is a strong indication that what ultimately plays a role is the commercial interests of a broadcast. If the show can't make a profit, then it can't last long.
3. In the context of popular culture, an emphasis on differentiating aspects, or certain qualities in a person, especially those that are unique, will be an added value that can be sold to society. Patterns like this can also be found in the packaging of da'wah subjects on television, which are adjusted to the tastes of the audience regarding other cultural phenomena that are currently developing in the community itself. At that point, what is important is how the performers of a program can highlight their

advantages, as cultural messages that are easy to remember, like, and with which the television media can create new cultural icons that are easy to popularize. In the end, preachers or ustadz who appear in da'wah programs on television are no longer merely seen as role models in religion, but more than that, they also play a role as cultural icons in a society where Islamic teachings predominate.

Several da'wah programs with high levels of *rating* and audience *share* generally have their own sponsors who support the funds for expenditures that must be issued by the media for the continuation of the event. Sponsorship in a program with the theme of da'wah or religious propagation itself is not limited to products that have significance and is directly related to da'wah or Islamic values , but also general products as long as they can be consumed and the viewers of the da'wah program are also the target. related product marketing.

***The Role of Television in the Practice of Commodification and Commercialization of Islamic Da'wah***

The role of the television media regarding the practice of commodification and commercialization of da'wah programs can be observed in the following matters:

1. Formulation of programs with the theme of da'wah or religious symbols; the television media does not necessarily create a form of da'wah program without first taking into account the socio-cultural conditions and phenomena that exist in society as viewers of the broadcasts it presents. Because of that, even though a da'wah program aims to provide positive education to the community, it must be presented in a form that can provide entertainment so that people want to watch it.

2. Selection of the subjects of the event; the main consideration of the media in choosing and determining the subjects of the program, as explained in the previous section of this research, is not the quality of knowledge possessed by a person. The selection is based more on differentiating or unique criteria that can be seen in style, personality, personal characteristics, or special abilities that are considered to be able to attract the interest of the audience to watch it. This shows that the television media requires characters that can be packaged easily, even if necessary created to have certain unique characters, with which the television media can also easily promote and sell their shows to the public.
3. Selection of da'wah material; da'wah material contained in da'wah programs on television is material that is selected and determined based on media studies through its creative team, on matters that are considered interesting and developing or widely discussed in society. Da'wah material on television is not material that is arranged systematically by the preacher or preacher as comprehensive teaching material about Islam and the scientific treasures in it, but material that is adapted to factual realities and certain issues which are considered to be able to attract the public's interest in watching it.

The practice of commodification and commercialization carried out by the television media not only changes the true values of da'wah which are actually sacred and normative into commodities with economic value, but also in the aftermath, makes programs and religious values in general only be interpreted as part of the agenda. popular culture. The large number of television programs carrying the theme of religious celebrations or incorporating religious values and symbolism in their broadcasts, on the one hand does revive religious enthusiasm in society, but on the other hand, religion is no longer considered a private rite as a way for an individual to

connect with God, but something that must be celebrated at the public level, with certain agendas, symbolic consumption, and awareness that is no longer essential.

***Critical Discourse Analysis of Commodification Practices and Commercialization of Islamic Da'wah on Television***

The practice of da'wah on television through programs with the theme of da'wah is basically a series of socio-cultural activities, which involve many elements and circles. In this context, all of these activities can be categorized as a form of action, action, or *social practice* , which is also a discourse in the perspective of critical discourse analysis modeled by Van Dijk (2000) or Fairclough and Wodak (1997) . The practice of da'wah on television through programs with the theme of da'wah as a discourse, is a social practice that cannot be separated from the existence of context as the space for its birth and development, as well as the absorption and innate ideological values that exist in it. Therefore, in the perspective of critical discourse analysis, the practice of da'wah cannot simply be seen as a series of actions without context and ideological values and certain powers that underlie and surround its existence (Fairclough & Wodak, 1997; Van Dijk, 2000; Weis & Wodak, 2003 ; Wodak & Meyer, 2009) .

Related to this, there are at least 4 (four) basic things that must be read first regarding the existence of da'wah practices on television in the context of popular culture in Indonesia, namely:

1. *The textuality of da'wah practices;* As a social phenomenon, the practice of da'wah, especially those carried out using television as a medium, is a communicative interaction like interaction between members of society in general. It was born from the community, develops within it, and the impact and results are also felt by the community. This interaction shows how a communicative relationship is built between the da'i or preacher as

a communicator and the congregation or audience as communicants in that interaction. An interaction or a communication discourse, in critical discourse analysis, is not a form of action that is carried out only by and for certain individual actors. An interaction with certain communication patterns contained in it is a directed and purposeful action, which means involving other people in the interaction process. Da'wah practices on television are also a form of this kind of interaction; there are messages conveyed through lectures, dialogues, gestures and movements, styles and appearances, all of which have a specific purpose. The main purpose of this practice is actually to provide teaching, guidance, advice, and answers about religious teachings to the viewing public through a collection of information delivered either orally or in writing. However, in its development, the practice of preaching on television, whether the communicants are aware of it or not, also has other goals which can be dismantled from messages that have been modified in such a way in the form of commercial practices from preaching on television. The practice of preaching on television, as can be seen in the previous description, aside from being a normative practice of upholding religious teachings, is also a space for the media to practice the commodification and commercialization of religious teachings and values.

2. *Context;* the context of the practice of preaching on television as a social interaction, is basically built and developed by the subjects involved in the processes and activities of the interaction and communication. In a da'wah program that is on television, generally there are preachers as performers or communicators, and congregations (audiences) as communicants who are directly involved face-to-face in the communication process, or the viewing public who follow them from the television screen. In this process, both preachers and congregations and viewers build an atmosphere of interaction where each party can achieve its goals through the atmosphere

that is built. This is the context for the entire communication process contained in the practice of da'wah or religious broadcasts on television. In this case, there is always a process of fighting and negotiating interests in the practice of da'wah. Preachers with various backgrounds will try to build the right atmosphere and environment to achieve their goals, while at the same time accommodating the needs of the audience for da'wah messages, and the interests of the media in creating an interesting da'wah broadcast. The audience or congregation involved in the practice of da'wah are doing the same thing, they are trying to achieve the expected goals, namely getting teaching as well as entertainment by building a conducive atmosphere, such as being polite, listening well, and doing what is ordered by the preachers. event guide and the media itself. Even though they don't have a dominant position, the community or congregation only has to accept these conditions while hoping to achieve and get the expected results.

3. *Ideology;* The practice of da'wah found in programs with the theme of religious symbols on television is not a neutral action or activity. Instead, it is an action or activity that is loaded with certain values that underlies one's views, decisions, and choices in behaving, acting, and thinking. A da'i, for example, will always provide material based on a belief system or belief in certain truth values. These truth values can come from a religious sect that he adheres to, or come from the accumulation of knowledge and socio-cultural experiences that shape him. In a more critical perspective, the spread of ideology contained in the practice of da'wah can also be ridden by certain values originating from the economic interests of media owners or holders of power. However, in a space where there is formal government, there is always supervision and the dissemination of ideological values by the state to its people. The practice of preaching on

television in its application can even be a way of forming certain discourses of truth that can be exploited by interested parties for hidden purposes.

On the issue of how the mechanism for distributing these products to the community, in this case da'wah programs as a media business product, must also be seen not only as an effort by the media so that the practice of Islamic da'wah can reach all levels of society. However, more than that, this distribution mechanism is structured in such a way, based on certain segmentation which, for example, can be seen in the mapping of the time and broadcast duration of these programs, so that the media and other parties with an interest in it, such as event sponsors, can promote their products. -the product effectively. How the television media, even almost all television stations, have programs with the theme of da'wah, with program schedules, performers, event material, program duration, and other supporting elements of the program, all of which shows that the distribution mechanism of media products, namely programs da'wah, has been arranged in such a way that it can be absorbed by all target audiences to watch the program based on certain strategic considerations. There are always certain parties who have an interest in and have power over how the strategic mechanism for the distribution of da'wah programs as a particular product is for the viewing public who enjoy every form of broadcast that is presented without realizing it.

Based on the points above, there are several things that can be critically understood from the practice of da'wah on television and the practice of commodification and commercialization of the media for these da'wah programs, namely:

1. The practice of da'wah through programs with the theme of religious broadcasts in various formats and forms on television is basically a discursive practice with a purpose. There is a particular interest, both

ethical and economic, to these events. However, if you look at the large role of the media in terms of the commodification and commercialization of da'wah programs, then economic goals and interests or profit orientation are the main things from these da'wah-laden programs.

2. The practices of commodification and commercialization of da'wah-laden shows carried out by the television media, especially in terms of formulating the format and form of the program, selecting and determining the figures of da'i performers, formulating the material and content contained in the program, determining guest stars and audience accompanying the event, determining the schedule, time and duration of the event, *setting the* location, clothing, style and performance of the event performers, to *the setting* of advertisements and promotion of products supporting the event, all of these are strategies of interested parties in spreading certain values and ideologies on audiences, especially those that direct them to become a consumptive society and a socially stable society.
3. Every form of discursive practice, including the practice of da'wah, is an effort that is closely related to power and the establishment of a certain regime of truth or tyranny of discourse in society. This can have a positive meaning when it relates to efforts to protect Islamic teachings from popular culture biases that can degrade the sacred values of Islam itself, but also, and bigger, has a negative meaning when it is more used as a tool to convey the interests of those in power. or certain parties to dominate and hegemony society. Therefore, looking critically at the phenomenon of da'wah practices in popular culture, especially those related to the commodification and commercialization of da'wah practices is very important, so that audiences can be released from false religious awareness and religious practices that are trapped in symbolic fetishism.

Some of these notes emphasize that today's television viewing public in Indonesia prefers forms of religious sermons that are held en masse in open spaces. The crowd and commotion in the practice of religious learning makes them seem united in a communal spirit or feel as part of a community where their religious beliefs can be strengthened. The crowd in the community, on the other hand, can give them an identity which in the context of popular culture is often faded by various cultural clashes brought by the media. Communality also makes people in general very easily provoked by issues related to religion. The public also views preachers who frequently appear on television as ustadz as well as celebrities, but not as clerics who really understand religious knowledge and have the authority of real clerics. However, in many ways, these preachers or ustadz figures are often used as examples and role models, especially in matters relating to lifestyle, how to dress, temporal references, and enjoying all the information about their lives as a pleasure.

Viewers in popular culture are also more aware that there are many problems related to the crisis within them which only require the role of the ustadz to solve. In this context, the ustadz whom they know from the practice of da'wah on television are more regarded as motivators where they can find instant answers to various existing problems, without having to be stuffed with various arguments and complicated religious perspectives, or having to do long and rambling prayers, amaliyah, and dhikr. Programs with the theme of da'wah or religious broadcasts on television and the existence of these new young preachers have succeeded in making Islam and everything related to it, values, teachings, and symbols become popular and much loved by the public. However, the popularity of Islam and things related to it have also presented a religious pattern that is more concerned with symbols than the true meaning, preferring packaging rather than content.

Some of the general impacts of the movement and practice of da'wah on television in the context of popular culture are basically homework that must be completed if the community wants Islamic teachings to truly be grounded not only as a symbolic identity, but also as a foundation and guideline for the movement of life together. Indifference and laziness to take responsibility and fix these problems will make the currents of diversity in the context of popular culture further deviate from what it should be. However, from the beginning the practice of da'wah was an invitation to return to the path of truth that God has shown through the Apostles and His teachings. Da'wah is also not just an individual practice or an attempt to provide personal awareness, but more than that, da'wah in its ultimate goal is to shape a better life for the people. Dakwah is for a culture full of benefits. Dakwah is for civilization and a better life.

**D. CONCLUSION**

Research on Islamic da'wah and media within the framework of popular culture, critical discourse analysis of the practice of broadcasting Islamic religion on television, in its analysis yields the following conclusions: First, the construction of da'wah practices on television is basically more of a broadcasting construction. The broadcasts that exist are only a practice of providing information through television channels which actually have a different meaning and purpose from the da'wah itself. The practice of da'wah on television cannot be carried out entirely with purely religious and normative goals, but must compromise with other interests which may be aligned with the original intention of the da'wah itself; Second, religious broadcasting on programs with the theme of da'wah on television is not only the spread of religious teachings, but also the fulfillment and distribution of certain commercial values from various parties with an interest in it. The media, in this case, has a big role in the practice of commodification and commercialization of da'wah, especially with regard to the discursive practice

of popularizing Islam, the idolization of da'i figures, the commercial promotion of religious symbols, and the fetishism of religiosity itself ; Third, the practice of broadcasting religion, in critical discourse analysis, is a social interaction which also means a discursive practice with certain elements covering it, such as textuality, context, ideology and power. Therefore, it cannot only be seen as a religious practice with religious values as such, but also a socio-cultural practice that has certain linguistic markers and formats, has certain socio-cultural and locality settings and contours as its context, contains teachings and values. -certain ideological values in various matters contained in its implementation, as well as having certain power relations indicating that the practice of da'wah is a battle of authority and negotiation of interests between various elements in society. The practice of da'wah contained in programs with the theme of religious broadcasts on television, in the end is a practice of establishing a regime of truth for the sake of power through the spread of ideological values and certain teachings in the form of shows that have been pre- arranged. The practice of broadcasting religion has even become an effective space for the implementation of certain agendas, be they ideological, economic or political.

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