

“DA‘WATAINMENT” AND COMMERCIAL DISPLAY IN LIVE PROGRAM “DAMAI INDONESIAKU”

Yusron Razak, Ilham Mundzir, Izza Rohman, and Ervan Nurtawab

UIN Jakarta

Abstract- This article discusses the commercial orientations that have emerged in the so-called “da‘watainment” broadcasted on television. It has been accepted that the mainstream media such as television plays a pivotal role in mainstreaming public opinion. In this study, therefore, we state that a da‘watainment producer predominantly determines the agenda setting in how the audiences would regard two broadcasted displays, i.e., a da‘wa content and commercial displays, as having the same important values. What the preacher displays during their performance is greatly in the producer setting and is to be socially and commercially acceptable. In our participatory research in Live Program Damai Indonesiaku (DI), we find that both a *dakwah* content and a product sale indicate a mutual relationship in how the broadcasted program reflects a contestation between a commercial-oriented media and selected preachers to speak for Islam. The media is the field where religious authority has been challenged in the way that an Islamic preacher is increasingly bound to conform with the market logic. In short, the DI program has been equally shared as the religious gathering and at the same time market for product sales.

Keyword: *Islamic preacher, da‘watainment, product sales, market*

I. INTRODUCTION

Hoover notes that religion today has been more public and become a target of commodification [1]. This is mainly because not only has religion been increasingly influential in the globalized world, but it has also survived in a secularized world. Moreover, religion has been considered important in the contemporary political contestation and a potential issue for social mobilization. It is understandable then that the mainstream media shows their great interest and takes religious issues as a potential market.

This research focuses on how Islamic messages are constructed and reconstructed in the public media and how they conform to the market logic. It seeks to figure out whether the media is sincere enough in producing its da‘wa program to meet the spiritual and social needs of the audience or it has used religious issues mainly as a means to promote and legitimize the commercial goods they advertise.

It has been accepted that television, one of the mainstream media, plays a pivotal role in mainstreaming public opinion. Therefore, there have been efforts to use television as a means of religious proselytization. However, as television has been seen as an effective means of commercial advertisement, religious proselytization on television might have to go hand in hand with the commercial orientation of a television station. This has helped what we call “da‘watainment” emerge on television, i.e., televised Islamic proselytization with commercial side. The producer of a da‘wa show can predominantly determine the agenda setting to have the audience regard both the da‘wa content and the commercial displays of the program as having the same important values. What the preacher displays during their performance on the show is greatly in the producer setting and is to be socially and commercially acceptable.

Damai Indonesiaku (DI) aired on TvOne, an important tv channel in Indonesia, is chosen as a case of this study for some reasons. First, this program has survived for years and been regarded successful in attracting the public audience and thereby creating a potential market for product sales. Second, aired from different locations, the program is unique regarding the involving of different audience in different places as part of its partner.

Part of our research is several times of participatory observation of the program during May and June in 2016. A close look at the program shows a mutual relationship between *dakwah* content and commercial advertisement. The DI

reflects a contestation or negotiation between a commercial-oriented media and selected preachers to speak for Islam. The DI case shows that the market-driven media has given an uneasy challenge to the religious authority for them to appear or exist in such a platform. On television, an Islamic preacher is bound to conform with the market logic. The DI program has the equally function as a religious gathering and at the same time a market for product sales

II. DAMAI INDONESIAKU

The Tabligh Akbar (large public preaching event) of Damai Indonesiaku (literally meaning “Be Peaceful My Indonesia”) was initially aired live on the voting day of the 2009 general election on Thursday, April 9. The name of the program might have indicated the underlying intention of providing a religious show that can promote peace in society. The current producer acknowledged that the program was at first intended to calm down the socio-political situation heated by the political contestation during the 2009 election. Yusuf Mansur, a well-known young preacher, performed in the first show to deliver peace messages and pray for the nation’s stability. From then on, the show has predominantly raised topics concerning universal values of Islam, such as ethics and social relations, and avoided topics that might spark controversy, disagreement or argument within society. It might be not surprising, for that reason, that one of us found a Christian neighbor watching the show. The producer has even once received a letter of appreciation from a non-Muslim viewer. This illustrates that Damai Indonesiaku has gained wide attention from people of various religious backgrounds due to its focus on promoting universal values.

Our field research was conducted during Ramadan in 2016. While the program has been aired live on a weekly basis, mostly on Sunday from 1pm until 3pm outside Ramadan, the program was aired live on daily basis from 3pm until 5pm during Ramadan. As usual, the events were televised from different mosques in Jakarta and nearby districts. During the field research, we joined some of the events in Depok, South Tangerang, Bekasi, and South Jakarta. Some of the events were held in Bogor as well. The shooting of Damai Indonesiaku always takes place in a mosque or, on a rare occasion, a hall. Mosques are selected to represent the centers of Islamic da’wa.

Normally both the audience and the speakers would have arrived at the mosque before the time of ‘Asr. As we found in Bekasi, a preacher was sitting inside the mosque when we arrived. He was accompanied by his two teenage sons. Just after

we entered, another preacher came in and pray two rak’ahs.

Right after the azan, the iqama was uttered. The imam of the mosque, and not one of the preachers, led the congregational ‘Asr prayer. Soon after the prayer was completed, the crew of TVOne came to the front and asked the audience to manage their sitting position. The show was then started.

In the case of the number of the audience, it is not crowded enough, the crew may make some adjustments. The crew may ask the preacher to deliver his sermon from the stage outside the mosque, at least during the first session. When a large number of the audience have gathered inside the mosque, the rest of the sermon would be delivered from the stage inside.

Alternatively, the crew would play a recorded video of a sermon to wait for the audience get larger enough. During an event in Serpong, South Tangerang, the audience was not significant in number. A recorded speech on the importance of dhikr was then played, so that both television viewers and the audience on location can listen to a speech even though the live show had not yet started. The audience on location can watch the video from two big televisions put on the right and left sides of the stage inside the mosque.

The stage is ring-shaped and large enough for two speakers to sit down. The stage was located right behind the imam’s pulpit and was directed toward the spectators. Some decorative pillows were put on the stage. Two standing 1.5 meter ornaments also flanked the stage. A large television monitor was hanged on each ornament. The monitor displayed an advertisement video of a *sarung* brand, Wadimor. It might also depict a silent slide showing the name of the brand.

The stage was 30 cm higher than the mosque floor. It might have been made so as a tribute to the speaker as well as to make him able to see the audience. While delivering his sermon, a speaker was standing up, but during a commercial break, he sat down on the stage. The audience, meanwhile, sat down on the floor.

Loudspeaker systems were located both inside the mosque and in its terrace, so the audience inside and outside can listen to the speech. On some occasions, a television set was also located on the terrace so the audience outside can also see the preacher from the screen.

Outside the mosque, in its yard, another stage was sited for Islamic art performance televised during advertisement breaks. The performance always staged in Damai Indonesiaku is *rampak*

bedug (traditional single-headed drum-based musical accompaniment) that is performed at the beginning and at the end of the preaching event as well as before and after the commercial break. In addition to the *bedug* band, Damai Indonesiaku also shows other various musical performance by a singer or a team of singers ranging from *marawis* (a traditional Islamic music) to pop Islamic song. The performance is intended to make the program more attractive.

Inside the mosque, the audience was divided into two columns, one for male audiences (usually on the right side) and another for female audiences (usually on the left side). Between the two was a one meter high curtain. The curtain was, however, located in the middle. Close to the main mosque entrance, behind the audience, was a set of television production equipments, including a camera dolly.

On some occasions, a temporary bazaar was held outside the mosque to attract people. A donation for the orphans or a short, intensive Islamic course might also be held accompanying the *tabligh akbar*.

Before the live show was started, the TVOne crew discussed with, and gave a briefing to, the speakers. The crew might also give a run-down manual to the speakers. Once the show was about to start, the television crew gave the host a countdown, giving a signal to the speaker for him to be ready. A similar signal was given prior to an ad break and by the end of the speech time. The information given can be a written one about how many minutes left or a finger gesture. During the commercial break, another briefing was given to the speakers. Afterwards, a speaker would then stand up to continue his sermon. If not, another speaker may replace him for the next session.

Starting his speech, a speaker would say salam to the tv viewers at first and then to the audience on location. During the ad break, speakers sat down and can have time for their short conversation or to have a short dialogue with the audience before them. The audience, meanwhile, also have time to talk to each other, or to open phone messages, or to move to another spot. On some occasions, the crew may ask the audience to move a bit their sitting position to give an impression that the audience is large enough while being shot.

The show ended at 5pm. Soon after the live show ended, the crew would pray 'Asr. After the show, the audience on location, male and female, would ask for a photo session with the speakers, let alone the famous speakers or celebrity preachers. Most of the time, they would not mind the request. After having the photo session, the speakers can

depart from the location. During Ramadan, the audience would be asked to stay in the mosque until Maghrib as the call to prayer (adhan) of the mosque would be broadcasted live and food for breaking the fast is provided. The wrapped meal usually includes a glass of mineral water and two kinds of cakes.

III. THE MOSQUE AND THE AUDIENCE

Most of the time Damai Indonesiaku is held in a mosque. However, the mosques where the event is held represent a wide variety of social circumstances. The mosque may be of a housing complex, a school, a shopping center, a government office, a military office, a landmark, or of another kind of place. On a rare occasion, the event is held in a hall of an office building.

The event is held in different mosques from time to time. The executive producer, Faiz, argued, "Mosque is the center of Islamic preaching. The Islamic struggle should start from the mosque. And from a mosque, there would be prosperity for all people."

The mosque officials are allowed to apply for hosting the event. However, the decision on which mosque would be the venue is taken by the producer. Prior to the decision, particularly for a mosque newly proposed, the producer might have to assess the feasibility of holding the event in the mosque. However, for the events during Ramadan, the producer would select only the mosques having the experience of hosting Damai Indonesiaku before. Outside Ramadan, the opportunity may be given to the new mosques.

The location and speakers of the next event are usually announced by the host at the end of the session. Sometimes only the speakers are announced. When the next location is not announced, people can know from an ad in TvOne or the Twitter account of Damai Indonesiaku. The venue may, however, be changed in a very short notice. This kind of advertisements is likely intended to recruit a huge number of audiences.

The on-the-spot audience is a wide variety of social background. The audience may also vary depending upon where the mosque is located. For instance, in a mosque of a military office, the audience is mostly soldiers. The dress of the audience may have indicated their background. However, in a public mosque, the audience, both male and female, mostly dressed in white – a color seen as appropriate for religious gathering in contemporary Indonesia. White is usually identified

as indicating purity and sacredness. Therefore, it is an unwritten consensus that the audience of a *tabligh akbar* should wear a white cloth, even though other colors are undoubtedly accepted.

In general, the audience of *Damai Indonesiaku* is of two types, i.e. those on the spot and those watching the program on television. Both are equally important for the program. Those attending the mosque hosting the event are expected to be many enough to give an impression to the people that the *tabligh akbar* is successful and attractive enough. While those viewing the program on television is important as they are needed to improve the rating of the program and attract sponsors. Both types of audience are therefore complementary

IV. THE PREACHERS AND THE TOPICS

A speaker of *tabligh akbar* is alternatively called *dai*, *mubalig*, *ustadz* or *penceramah*. *Dai* means someone who conducts *da'wa* (proselytization). *Mubalig* means someone who delivers the religious messages. *Ustadz* means someone who teaches religious teachings. *Penceramah* means someone who preaches. A *dai*, *mubalig*, *ustadz* or *penceramah* may sometimes, but not necessarily, also be called an *ulama* or a *kiai*, especially if he is regarded as having expertise on religious texts, mainly of the Qur'an, the Sunna and Islamic jurisprudence. They are those regarded as having authority to speak of religion. However, authority is something that is contested. In the modern context, in particular, some Muslims claiming themselves or claimed by others as *ulama* (religious scholars) are in fact those who have only limited background of religious training. (Norton: 2003; Kramer: 2006).

According to the producer, speakers of *Damai Indonesiaku* are selected by the producer and the team. They are selected based on their experience, popularity, and religious knowledge. Their background and curriculum vitae are then surveyed. Afterward, the producer would seek to have an opportunity to have a deep talk with them. Based on the conversation, the producer would choose or not choose the preacher. It depends on the extent the producer is attracted to or agree with their ideas.

There could be two or three speakers invited to a single event. This is to anticipate the possibility that one of the invited speakers cancel their participation in a very short notice. If one of them cannot attend the event, the show could still go on.

We notice that the speakers selected are of two categories. First, religious scholars or leaders

who have an adequate background in religious education. Second, celebrity preachers. It is not hard to understand that, as Goffman noted, celebrity preacher brings at least two benefits for the organizer; to reach attention for excessive audience and to accommodate advertising.

"To make such an event significant to a wide public, it is apparently helpful to schedule one or more well-known names—personages—to make an appearance. This helps give members of the public who are far afield warrant for the journey in to witness the occasion. In a sense, then, a well-known figure is useful to have something present that warrants wide advertising. So one might also say that large halls aren't built to accommodate large audiences but rather to accommodate wide advertising [3]

Regarding their dressing, the speakers from the first category are more modest, while the celebrity preachers pay much attention to their clothes and accessories. Quite often that one or two speakers invited are of the first category, while another is of the second.

The selection of the preachers is on the hand of the producer. Their eligibility is decided by the producer. However, the producer does not only select the preacher, but also decide the topic to address. Most of the time the topic is relevant to practical spiritual, daily needs of society. Controversial or contested topics are to be avoided, or to be dealt with in a certain way as to avoid debate and controversy. It is in line with the name of the program, which reflects the favor in harmony and peace.

On one occasion, the topic raised is on how to defeat and control our low desire. The speaker explained the tips for changing the impulses of lust, namely as follows: First, *ar-ridha bil qalil*, which means familiarizing with the few. Be blessed with God's gift even if given only a little. Second, *al khouf min al jalil*, fear Allah. That God sees all human actions. Third, *al 'amalu bi at-Tanzil*, in the sense of practicing all the commands of God while away from the ban. Fourth, prepare to meet God. Here, the preacher emphasized that every human being will die. Therefore, the preacher asked the audience questions about what preparation and supplies we will bring to the death.

On another occasion, the theme was titled "The role of Islam in Generating Intellectual Generation." This *tabligh akbar* was held at a mosque in the educational environment of Serpong. The preacher tried to give an idea of the vision of Islamic education and to arouse the spirit for the motivation of Islamic intellectualism. After explaining the current conditions in which the Muslim community is still in a stage of stagnation, the preacher asserted that signs of the rise of the generation of Muslim intellectuals are beginning to appear. The preacher also described the model of Islamic education to produce the generation of *ulil albab*. Firstly, as in the case of Luqman's counsel to his children, education which capable of producing a generation of *ulil albab* is an education based on awareness of *tawheed* because it is an important foundation for human life. Second, education should inculcate the importance of good morals to God, to fellow human beings and the environment. This is because the main mission of the Messenger of Allah is to improve human morality. Third, the education that inculcates *sharia* to their students. *Sharia* is a distinguishing aspect between a Muslim and another.

V. ADVERTISEMENT: MOSQUE AS A MARKET

The existence of commercial advertisements within religious TV programs have attracted scholars' attention. Walter Armbrust shows how in the Egyptian context, religious TV shows during Ramadan have attracted many advertisers to a point that they are somehow involved in contestation and the producers of religious programs, particularly broadcasted in prime times, have to be thoughtful enough in managing the time in order to provide the advertisers enough time but still make the viewers stay tuned [4].

Stout meanwhile notes that commercial advertisements in religious programs can be seen as a mixture of the sacred and the profane elements [5]. Within Islamic tradition, mosque is a sacred space in which the people do worship. Market, on the other hand, is a profane space in which the people are engaged in economic activities. The existence of advertisements in a religious gathering broadcasted live from a mosque reflects the shift in its function. It has been transformed into a place where commercial products are actively marketed. While the existence of a market beside a mosque is not something new, advertising commercial products in a mosque has not been a common practice.

With advertisements appearing in a mosque-based religious TV show, the "mosque" has

become part of the "market", while "the market" (the TV and the advertisers) helps the "mosque" (the religious gathering) continue to be widely listened to. In business perspective, the advertisements that appear in *Damai Indonesiaku* reflect a mutual relationship between "mosque" and "market". *Damai Indonesiaku* helps the products to be advertised to their relevant segment, i.e. a more religious segment that constitutes the audience of the program, while the advertisers help the program, which costs hundreds of million rupiahs, continue to exist on TV.

During our research, the main sponsor of the program was *Wadimor*, a sarong brand. As the main advertiser, *Wadimor* was mentioned by the host at the beginning and the end of each session, displayed on the screens put on the right and left the side of the stage, and broadcasted as the first and the last advertisement between the sessions. Another major sponsor was *Adem Sari*, a drink powder brand. It had its counter in the mosque yard, and its counter was usually shown on TV for a while during an ad break.

In the rundown, the time provided for commercial break is 25 minutes, and is divided into five segments each of which consists of five minutes. However, we found that the breaks often took six minutes, and not five minutes. On one occasion, we found 11 advertisements displayed in six minutes, consisting of ads of *Cornetto* (ice cream), *Wadimor*, *Le Minerale* (mineral water), *Rexona* (deodorant), *Shunda Plafon* (ceiling plafond), *Teh Pucuk Harum* (tea drink), *Wadimor*, *Indomie* (noodle), *Dettol Cool* (bar soap), *Coolant* (body coolant drink), *Jus Cool* (juice), and an advertorial of *Warta Parlemen* (Parliament's news channel).

One has seen how in a sacred *tabligh akbar* a profane economic activity appears. While the on-the-spot audience regard their presence in the mosque to join the *tabligh akbar* as a sacred, religious activity, and the TV viewers at home or other places also regard their activity of watching the program as religiously meaningful, the audience in fact unconsciously enter an arena where sellers actively promote the brand of their product. The temporary bazaar outside the mosque adds an impression that the audience are exposed to economic marketing.

VI. TIME MANAGEMENT

As a live program, the rundown of *Damai Indonesiaku* is important to see how every single minute is considered to be affecting the running of the program, from its beginning until the end. The technical crew prepared the equipments five hours before the show, at 10am. After the show, the crew

who recorded it would upload the recording to youtube.

On one occasion during observation, we went astray and met one of the crew personnel who had taken the wrong path to reach the location. The staff seemed to be in a hurry and was anxious enough as the filming time approached. This illustrates how every staff plays a significant role in ensuring the success of the program.

Some crews had a responsibility of instructing the on-the-spot audience, some other gave instructions to the speaker, while others took the video or did some other responsibilities. Some crews prayed Asr prior to the live show, while others did it after the filming ended. This illustrates distribution of responsibilities among the staffs.

At 3:30pm, the show was started by musical performance. Afterward, the host opened the show, giving some introduction to the topic addressed. Next, the speaker talked about the topic. Sometimes, the introduction and first speech were done not inside the mosque, but outside, particularly when the audience in the mosque was not large enough. In that case, some crews would direct the audience so they can sit in neat rows or on the favorable spot shown most.

The speaker delivered his introductory speech in brief. The host would then summarize the speech and gave a brief introduction to the topic of the next session. Afterward, there would be some musical or art performance ended by *rampag bedug* and followed by the first commercial break. The speech was delivered in six sessions each of which was started and ended with *rampag bedug* following the summary is given by the host.

VII. DA'WATAINMENT AND COMMERCIAL DISPLAY

The DI successfully reached a wide and fanatic audience that in turn gives the media chance for displaying commercial displays. On the one hand, the dakwah messages have been fit up to consume by as wide as the audience can be. To serve this purpose, the messages are required to contain basic understandings of human life that are socially acceptable among the majority, Muslims or non-Muslims. The commercial displays, on the other hand, have been set up to fit these messages and construct the mind of its audience with the proper usage of the commercial goods. In other words, those who watched the DI are constructed as those who utilize commercial goods that sponsored the programme. It can be said in this regard that both

messages are equally influential in shaping the audience opinion.

The DI programme to some extent created a new way of communication in how both preachers and their audiences established their social interactions during the live program. This program has been launched since 2009 and remains one of the most favorite da'watainment in Indonesian television channels. The main point we wish to convey here is that religious authority has been contested against commercial orientations. Their autonomy here is reduced. On the other hand, the producer plays an important role in defining which kind of da'wa is attractive to TV viewers and economically profitable.

The executive producer also served as the host of the DI. He hosted the DI most of the time when he was available on the spot and would be replaced by another crew for something he was not able to come. We looked here the dominant role that the host played in the entire programme either on or off stage. As the host, he is responsible for presenting the show and introducing preachers who appear in it. Aside from that, he is also authorized to make a preacher start or stop talking and to make the show get into a commercial break. His body language matters on stage. For example, his move from his sitting spot to stand next to the preacher automatically sends the code for the preacher to stop talking.

In a Damai Indonesiaku live program, every event is designed to feature two speakers. The total time of the program is 90 minutes. Each segment is divided by an average of six minutes. In that duration, each preacher gets two segments that are paused by ads and entertainment events in approximately the same time duration. Thus, each preacher gets about 12 minutes to appear to deliver a religious lecture plus three minutes to give a concluding word or read a prayer. As with the lecture segment, the duration of the advertisement including entertainment appearances earned a total duration that is almost equal to the duration of the lecture. Referring to the course of the da'wah DI program below, the division of time is given almost simultaneously for religious lectures and sponsor product marketing, including entertainment performances.

We will present the course of the Damai Indonesiaku program and show how the media divides the space for Islamic propagation and product marketing, especially the the main sponsors the program. In the transcript below it appears that the time setting are strictly enforced so that the available space can be maximally shared.

In what follows, we will describe the sixth event we observed during Ramadan. As the rundown of *Damai Indonesiaku* is relatively the same for every event, what follows can illustrate how the program has been proceeded.

After one minute of introduction by the host, the first speaker had six minutes to speak up. The limitation of time made him speak quite straightforward about the topic. In a usual *tabligh akbar*, a speaker may give a long introduction, both in Arabic and Bahasa Indonesia, but in *Damai Indonesiaku*, a speaker cannot do the same. Instead, he should be able to express his messages in quite a clear and brief way. In most cases, intonation may help the audience understand his main points. To remind the speaker of his six minutes chance, a crew gave a signal to stop, and the host stood up. Particularly when the host stands up, a speaker is expected to stop very soon.

The host then gave a brief summary and told the audience what would be talked about in the next section. In this case, the host also functioned as the one who manage the transition between the preacher and the advertisers. *Rampag bedug* was then performed in a few seconds outside the mosque, followed by some advertisements shown only to TV viewers. Meanwhile, during the break, the speaker seated facing the audience inside the mosque. At this time, a crew had a short conversation with the speakers to give some instructions. The audience, meanwhile, stayed seated. Thirty seconds before the five-minutes advertisement segment ended, a crew gave a signal to the speaker. *Rampag bedug* was again performed after the advertisement section finished.

The second speech segment then started by the first speaker. It was his last opportunity since the next two segments was given to the second speaker. While the topic was just the same, each speaker addressed the topic differently in two different speeches. Each speech had its introduction, but one of them did not have a closing remark particularly because the time was up and the host already stood up.

The host stood next to the speaker with a ready-to-use voice-plays position. No word appeared to interrupt the ongoing lecture. However, the host who got up from his seat and stood in front of the audience was just a sign that the time of lecture was over. The speaker immediately completed his message of da'wa and stopped without accompanied by giving a closing sentence.

The host uses the moment of cessation of the preacher to deliver messages of da'wa to direct testimony the importance of the content of the lecture. The host then concludes the conversation by asking the viewers to stay in place and continue to follow the program. In this case, we would like to show that the speaker as the party who gives the message of da'wa is not responsible for keeping the commitment of the audience to keep the program to completion. The role is played by the host while switching the segment of the lecture to the advertisement segment. In other words, the preacher only responsible for reconciling the point of da'wah within the prescribed time. Setting events and keeping the commitment of the audience and viewers are the responsibility of the event organizer.

At this moment, television viewer will, of course, be seeing advertisement that goes live, whether they are the main sponsor or other additional ads. At the venue, this moment is used by everyone involved for a short break. A show crew looked over the place where the speaker sat cross-legged and chit-chat for a moment. At the same time, the host move behind large layer of televisions that are attached to the audience. This television screen will feature a wadimor wadding product as the main sponsor of the event and does not operate when the lecture segment take place or additional advertisement session are aired for television viewers.

The closing of the segment of this lecture is also the last change for the preacher gives deliver his da'wah. The organizer makes different transition models by giving a singing performance that takes place outside the lecture. No formal activity is undertaken indoors other than attendees and rested preachers. Instead, at this moment TV One presents ads to those who are still faithful to be on this channel. The *rampag bedug* performance for some was held as a sign of preparation for the transition to the next segment.

The event has been running for over thirty minutes in which two segments of lectures and advertisements have taken place. It is here that both preachers share the opportunity to perform. The first preacher has used the opportunity given and it is now for the second preacher to perform. The short duration given makes the preacher only give a short opening sentence that includes reading basmalah, greeting and reading *shalawat* and creed. The two preacher then convey the message of da'wah within a predetermined time of nearly equal duration in each segment.

Similar to the lecture on the previous segment, the host takes a stand and approaches the

preacher's position. Placement like this is enough to signal to the preacher to prepare to close his lecture immediately. "Mas Agung came," said the preacher, closing his lecture and responding with a joyful laugh by the audience. It appears that the rise of Mas Agung, as the host, from its original place to the lecture stage became the gesture of the preacher should stop his lecture.

The first lecture segment for the second preacher is completed, the host takes over the event and performs its function as a mediator of the transition segment of the lecture to the ads segment and keeps the viewer's commitment to remain loyal within this channel. When other ads space aired on the television broadcast, the crew gives a consolidation if a question session is opened, the people are prepared to ask questions. After a few seconds later, a group of people played the *rampag bedug* as a sign of entry into the next segment.

The ads segment has switch has switched to the lecture segment. The second preacher opened it by greeting the audience and immediately gave his message of da'wa. In this segment, the preacher demonstrates his ability to speak by creating a rhyming sцен. Some of the rhymes that are part of his operation are:

Jika cintamu kepada Allah bersyarat, cintamu berkarat. Kalau cintamu pamrih, siap hatimu perih

[if your love for God is conditional, your love will rust. If your love is profitable, ready your heart pain]

Also:

Kalau ada masalah, jangan dipikirin, tapi dizikirin.

[if there is a problem, do not think about it, but do dzikir]

The preacher completes the oration of the religious significance in the dimension of human interaction with other human beings and the natural surroundings. The host immediately provides a summary and herd the audience to anticipate the theme of the oration in the next segment after being paused with the advertisement segment and the music show. Advertisement segment takes approximately five minutes. The *rampag bedug* is played with a slightly longer duration than before indicating a transition to the next lecture segment for the second preacher.

As previously displayed, the theme of this time lecture is also independent in which the second preacher seems to present two separate themes but

is still related in appearance to the two given segments. If the first segment of the second preacher gives the opening sentence, the preacher simply greet the audience. In this segment, the message focuses on the importance of asking God for forgiveness in human life. To transmit the message of his preaching, the preacher uses the story of cleric named Imam al-Hasan al-Bashri (d. 728 AD) who received much consultation on the life issues of his followers. The Imam always asks them to pray as a solution to their problems.

One important point that can be seen from the style of telling the story is its creativity to understand the life situation of followers of Imam al-Hasan al-Bashri with the Indonesian situation. In this regard, the preacher position itself as a mediator of social message hundreds of years ago in the life of Muslim societies in the Middle East in order to be understood in the current context in Indonesia.

Social problem of a youth during the life of Imam al-Bahsri in Basra, Iraq, 8th century Hijriyah analogous to the lifestyle of young people today who still cannot get a soul mate despite familiar with the use of social media such as Facebook and WhatsApp applications, as well as their lifestyle of drinking coffee at Starbuck cafe as their social life. Moreover, the scribe took a lesson from the Imam's story that the issue of life is like a teacher who gives the test to his disciples to the higher class.

In addition to the intonation of Sundanese very typical sounds as a way of keeping the audience's commitment to interaction during the lecture, the preacher demonstrates his skill in creating rhyming speeches. For example, the interaction of the letters al-Talaq 2-3 is delivered with the following poem:

Hiduplah yang tulus, ibadahlah yang bagus

usaha yang serius, taubat terus-menerus

Allah urus.

[Live a sincere life, Worship is good

Serious effort, Repentance constantly

God take care of it]

The speech of preachers also closes with a slogan to obtain a balance of life by utilizing the moment of Ramadhan. However, the preacher uses English as the closing sentence of the second segment of the lecture as follows:

My heart

My head

My hand

Balance your life with Ramadhan

As it appears from the beginning, the show producer who acts as host at the live event plays a role in managing the entire time, both for the time of delivery of da'wa messages, entertainment performances and product marketing. Therefore, the host immediately gives a summary of the message of da'wa in the last oration segment. Furthermore, he leads the event to the closing segment while hinting the preacher to give conclusions and prayers. The rampag bedug outside the venue is performed for a few second to switch between segments, da'wa segments and product marketing, running smoothly. Practically, as long as the advertisement segment, there is no formal activity other than the preachers' talk with the audience or the crew. Meanwhile, some of the event crews were busy preparing things ahead of the closing ceremony. At the end of the advertisement segment, the host gave an announcement to the audience not to go home because there was adzan (call for praying) and break fasting broadcast live by TVOne.

Music sounds as a sign of entry to the next segment. The first preacher gets 3 minutes to deliver a reflection on the entire contents of the lecture on this occasion. The Qur'an is the primary source. Learn the Qur'an and understand its meaning. Ask the cleric not to be wrong. The analogy: the sick people buy drugs but do not know how to consume them.

The host thanked the viewers as well as the on the spot audience. The host also provides an announcement of the next event of Damai Indonesiaku, and close the program. The next three minutes to the second speaker. In the last minute, he used the opportunity to provide closing remark. Then, he closed it by inviting the audience to read shalawat and read prayer. Next, the event was over and the audience left the room.

VIII. CONCLUSION

In Indonesia, oratory as the art of public speaking is mainly selected for transmitting the Islamic messages. It reminds us of the fact that a modern life style that make any individuals more independent and critical does not make the need to live collectively less important. Instead, there has been a constant need among the society in the way

that Indonesian Muslims highly received religious values through the formal events of oratory. The event of tabligh akbar is commonly attractive and regularly conducted in both rural and urban areas. The venue can be a mosque or the stage in the field with the itinerant traders selling goods or services. In normal condition, attending this event is not compulsory. But, this is usually an attractive event that makes many people want to come for reasons. Most of the attendants might come to follow the oratory, while some might come to see the crowd and buy some commercial goods.

The media producer regards the gathering tradition among the members of the society to follow the dakwah oratory as a market place. In this regard, a creativity in the ways in which a limited space on the TV programme has been maximized in use for attracting public attention. The DI can be regarded as the example of how the dakwah oratory programme has been designed to reach a wide audience and in turn persuade them to fit with the commercial goods that sponsor this live programme. The da'wah messages and commercial breaks compete for each other to obtain audience attention. What follows from this point is that we can ask the DI audience on what they remember more as the reception of the broadcasted programme: the dakwah messages or the commercial orientations.

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