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Gus Muwafiq's Preaching Message Based on Local History and Culture on YouTube

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Abstrak

The development of digital media has shifted the dynamics of da'wah from conventional spaces to the YouTube platform, which often triggers a shallowing of religious meanings and the erosion of local traditions. This study aims to analyze the construction of da'wah messages based on local history and culture by KH. Ahmad Muwafiq (Gus Muwafiq) on YouTube and how his communication style is packaged. Using a qualitative approach with media text analysis methods, this study examines three lecture broadcasts on the themes of Nusantara history, the origins of Java, and the historiography of Nahdlatul Ulama. The results show that Gus Muwafiq restructured the da'wah narrative by combining the historiography of Islam Nusantara, symbols of local wisdom such as macapat songs, gamelan philosophy, and the tradition of blessings, into rational arguments to straighten out the puritanical narrative in cyberspace. His relaxed, humorous, and integrative communication style has proven effective in making YouTube a space for inclusive religious dialectics. This study concludes that digital cultural da'wah is not merely an instrument for broadcasting messages, but rather an epistemological strategy in maintaining Indonesian identity, social solidarity, and Islamic theology that is friendly to tradition in the digital era.

INTRODUCTION

Social media is a tool that can facilitate preaching, or even the opposite. In today's digital era, people are familiar with sermons that can be enjoyed with just one click on their gadgets, from watching religious studies before breaking the fast to listening to religious studies before bed. In Indonesia itself, YouTube is one of the most widely used platforms (Lestari, 2024), so it is not surprising that preaching messages are now often conveyed through this platform, which is very close to young people who are familiar with the rapid development of the media and entertainment industry (Ulfa, 2024).

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However, behind this convenience, the shift of da'wah from conventional to digital spaces has apparently not only changed the way messages are delivered, but also shifted the relationship between da'i and mad'u. Previously, da'i were considered the sole authoritative source of religious knowledge, whereas now their position is much more equal (Ramadhani et al., 2025). In this digital age, audiences are free to interpret, respond to, and even criticize the messages they receive, so that da'wah communication has become more dialogic and participatory, in line with the character of social media that allows direct two-way interaction (Armadila, 2022). This phenomenon is in line with the idea of the mediatization of religion, where media is no longer just a channel, but also helps shape how religion is practiced and understood, as well as with studies of digital religion that highlight the shift in religious authority in online spaces (Hjarvard, 2008).

The problem is, this convenience doesn't always translate to a quality message. We often encounter religious ideas delivered monotonously, seemingly boring, and lacking a "distinctive character" that makes the topic interesting to follow. On the other hand, culturally based da'wah in the archipelago often draws rejection from some groups (Abdullah, 2019). Yet, Indonesia is a pluralistic nation, with numerous tribes, cultures, and ethnicities that have given rise to a diverse cultural heritage, where in each region this diversity often blends with Islamic values. Historically, the success of predecessors such as the Wali Songo was largely determined by a compromising da'wah strategy that was able to blend with local culture without losing the essence of Islamic teachings (Armadila, 2023). Therefore, ignoring history and cultural context in digital da'wah risks damaging the fabric of nationalism, triggering exclusive religious understandings, and uprooting the roots of Indonesian identity among the younger generation in cyberspace. (Sondakh & Rosyid, 2025)

One preacher who consistently champions a cultural and historical approach to preaching on digital platforms is KH. Ahmad Muwafiq, also known as Gus Muwafiq, who now resides in Sleman, Yogyakarta. Before becoming known as a social media cleric, he preached from one study group to another. When the social media era arrived, his lectures were documented on YouTube and Facebook, partly at the initiative of his students (Sucin & Utami, 2020). These lectures are now uploaded and disseminated through official and supporting channels, and he is known for his distinctive rhetorical style. He often packages Islamic teachings by explaining the genealogy of civilization, the history of the Indonesian archipelago, and national values, complemented by local cultural symbols such as the Javanese language and historical studies of local traditions. In this way, the religious material he conveys feels down-to-earth, rational, and inclusive in the eyes of netizens (Tisa & Wijaya, 2023).

Despite this, scholarly studies on him have so far focused on other aspects. Some studies analyze the discourse of online media coverage of his controversial sermons, others examine the implicature and pragmatics of his speech, others discuss his rhetorical style on YouTube, and still others examine language variation and code-mixing in his sermons (Setiawan, 2020). On the other hand, studies on humor as a strategy for da'wah communication have been conducted on similar figures, such as Gus Baha (Hariyanto, 2022). From these studies, we gain insight into his style, rhetoric, and humor, but three gaps remain largely unexplored. First, local history

and culture have not been widely studied as the content of the da'wah message itself. Second, analyses typically focus on a single sermon or a single linguistic aspect, rather than comparing multiple videos with different themes. Third, studies that place his sermons within the context of YouTube as a cultural da'wah space in the digital era are still limited.

Therefore, this study aims to analyze Gus Muwafiq's historical and local cultural-based da'wah messages in three YouTube videos: videos on the history of Islam in the archipelago through a study of Javanese songs from the Wali Songo era, the origins of Java and the first to clear the land, and the history of the founding of Nahdlatul Ulama (NU) with Gus Muwafiq. The analysis was conducted using a media text analysis approach to uncover the explicit and implicit meanings in the lectures. Specifically, this study seeks to answer two questions: how local history and culture are constructed as da'wah messages in the four videos, and how these messages are packaged through communication styles on YouTube.

The novelty of this research lies in its interpretation of local history and culture as digital da'wah strategies, analyzed across videos, not simply in the preacher's style or humor. Theoretically, the results are expected to enrich the study of Islamic communication and broadcasting, particularly cultural da'wah in the digital space and its relationship to the mediatization of religion. Practically, the results can serve as a reference for preachers seeking to convey religious messages that are respectful of tradition and maintain Indonesian identity. Furthermore, this article is structured in the following order: research method, results and discussion, and conclusion.

METHOD

In this research, the method used is media text analysis, with a content analysis approach,(Content Analysis). Media text analysis is a method by which researchers uncover the meaning derived from texts, both written and implied. The objects are diverse, ranging from films, advertisements, articles, content, structure, and various constructions of texts produced by mass media. The focus of this research is to generate an understanding of the symbols and images used by the media to show how to construct social reality, public opinion, and message delivery. This approach was chosen by the author because it is very appropriate to the scope of religious, historical, and cultural messages constructed in YouTube media.

The method used in this research is media text analysis (ATM). Media text analysis aims to uncover the meaning of the text, both explicit and implicit. The type of research used in this study is media text analysis. Media text analysis is an approach used to examine the content, structure, and construction of texts produced by mass media, such as news, articles, advertisements, films, television shows, and other digital media. This study aims to understand how language, images, and other symbols are used by the media to reflect social reality, influence public opinion, and convey messages. The reason for choosing this approach is to explore in depth how religious, historical, and cultural messages are constructed on YouTube (Alawi, 2022).

RESULTS AND DISCUSSION

Biography of Gus Muwafiq

KH. Ahmad Muwafiq, more familiarly known as Gus Muwafiq or Cak Afiq,

was born on March 2, 1974 in Solokuro, Lamongan, East Java, and now resides in Mlati, Sleman, Yogyakarta. He began his elementary education in his hometown, then continued his secondary education at the Bungah Islamic Boarding School in Gresik, and then to the Aliyah level at the Bahrul Ulum Islamic Boarding School in Jombang. In several sources, during his teenage years in Jombang, he already showed the potential that would later become the hallmark of his da'wah, namely a critical attitude and oratory skills; he was even trusted to be the class president for one period.

After graduating from Bahrul Ulum in 1992, Gus Muwafiq stopped at the Tebuireng Islamic Boarding School in Jombang, then moved to Paiton Probolinggo, then studied at the Lirboyo Islamic Boarding School in Kediri. This phase was known as the wandering santri period, a period when he moved from one kiai to another to visit and study. This pattern of nomadic learning can be read as the formation of social capital across the pesantren network, which later made his preaching easily accepted by various Nahdliyin circles. During his wandering in seeking knowledge, Gus Muwafiq studied higher education at IAIN (now UIN) Sunan Kalijaga Yogyakarta. He was active in the Student Senate and the Indonesian Islamic Student Movement (PMII), and was known for his loud speeches. The peak of his activity in student organizations was the position of Secretary General of Islamic Students for Southeast Asia. Rozali (2018) noted that he frequently took to the streets to oppose the New Order regime and demand reform, while also observing years of fasting. This combination of street activism and spiritual practice paints a picture of a preacher shaped not only by scriptures but also by shared experiences with the community and the nation's history.

Several sources report that Gus Muwafiq was once President Abdurrahman Wahid's personal assistant and learned much from him about religion, culture, and social theory. In Yogyakarta, Gus Muwafiq ran an Islamic boarding school in Sleman and was known for his simplicity, especially among students. A profile published by NU Online describes his modest home, about 100 square meters in size, with its doors open to guests who brought matters of marriage, marriage, and political disputes. He was the father of four daughters and enjoyed raising roosters, collecting swords, and singing patriotic songs. These seemingly trivial details are crucial to a humanist approach because they demonstrate that the preacher's authority was built on daily contact with the congregation, not on symbolic distance.

Before being known as a social media cleric, Gus Muwafiq first preached from one study group to another around Yogyakarta, Central Java, and East Java, often riding a motorbike and accompanied by students in turns. To students, he interspersed his lectures with games and Iwan Fals' popular struggle songs at that time. When the social media era arrived, the documentation of his lectures on YouTube and Facebook was partly done at the initiative of the students (Rozali, 2018). His lectures were characterized by a loud voice and light language, and emphasized a humanistic, tolerant, and nationalistic understanding of religion.

Gus Muwafiq's messages centered on three things. First, he conveyed that scholars spread Islam in the archipelago by paying attention to local culture and with gentleness. Second, he emphasized that those who are firmly grounded in their religion do not easily accuse others of being infidels or leading others astray. Third, he encouraged the millennial generation to understand the nation's history

holistically. Compared to studies of preaching humor on similar figures, such as the analysis of humorous discourse in Gus Baha's sermons and the study of humor as a systematically constructed communication strategy in Gus Miftah's preaching, Gus Muwafiq's distinctiveness lies in his combination of humor with historical and national narratives. This distinctiveness remains a hypothesis until tested through analysis of sermon transcripts (Hariyanto, 2022).

In this study, the researcher chose three videos to delve deeper into the Message of Da'wah Based on Local History and Culture, where the researcher considered these four videos to represent the presentation of his message of da'wah based on local history and culture.



The History of the Founding of Nahdlatul Ulama (NU) with Gus Muwafiq

The 1 hour and 42 minute video recorded Gus Muwafiq's religious study session, which was uploaded with a fairly straightforward title, namely The History of the Founding of Nahdlatul Ulama (NU) with Gus Muwafiq. The study took place in Citangkolo, the Salafiyah Citangkolo Islamic boarding school, Banjar, West Java. with the congregation being students of the Salafiyah Citangkolo Islamic boarding school. From the beginning, at minutes 1:57-2:43, he opened the lecture cheerfully, greeting the congregation and inserting a few jokes that made the atmosphere relaxed from the start. From the title alone, we can already guess the direction of his message, but what is interesting is how he leads the audience from the historical story to everyday attitudes as citizens of the nation.

a. The Wali Songo's Cultural Preaching Strategy and Hajj Policy at the Beginning of the Arrival of Islam

The main topic of discussion in this video is the role of NU and its scholars in the establishment of Indonesia. In the next minute [00:54:49] – [00:56:05] , he said that the Walisongo, during the early days of Islam's spread in Java, forbade people from the archipelago from going on the Hajj. The reason for this was because at that time the Walisongo considered Javanese society to be imperfect in its faith. This is in accordance with the quote in the video:

"Then the saints had a policy, that Islam should be planted here, but Indonesian Hindus don't need to see Arabia... That's why at that time when the saints here came, the people of the archipelago were forbidden to go on the Hajj... because Javanese people who go on the Hajj are short-circuited, because they are Hindu, they are not allowed to go to temples that are piles of stones, if their faith is not strong enough to go to Mecca, they will be shocked to see the Kaaba is also made of stone."

This pattern is not new in his sermons. For example, during a religious

study session in Jombang in 2020, he reminded the millennial generation to understand the nation's history comprehensively, including the role of ulama and santri (Islamic scholars) in uniting Muslims. In another forum, he also cited Kiai Wahab Chasbullah as the founder of Nahdlatul Ulama (NU), who harmonized religion and nation (Arif et al., 2021). In other words, this video continues the common thread he has long established.

b. Acculturation of Mosque Minaret Architecture as a Trace of Persian & Local Civilization

Gus Muwafiq explained that many customs, languages, or "local products" were initially assimilation or acculturation of cultures outside of Islam, which were ultimately adopted and became part of the characteristics of Muslims, this is in accordance with the quote from his lecture at minute [00:48:32] - [00:49:10], which reads:

"...who went there, Sayyidina Ali... had a conversation with King Rustom, the king of Persia...this Persian king was the one who later converted to Islam...the Magians worshipped fire, where their Magian fire was placed in a tall building that pointed towards the sky, so once they converted to Islam, the fire was abolished, the sky was placed in front of the mosque, until in Java...the people here call it menoro, until in Cangkolo it is called a tower."

In the quote, Gus Muwafiq provides historical knowledge about the origins of the minarets that are commonly found in mosques in Indonesia and the world. Where Gus Muwafiq explains that actually the minarets in mosques used to broadcast the call to prayer were originally adopted from Persian culture, where the followers of the Magian religion in Persia positioned their "God of Fire" in a tall building towering in front of the palace. When Islam arrived in Persia, and the marriage between Sayyidina Hussein and the daughter of King Rustom, Muslims who knew about the minaret finally adopted it and functioned as a place to broadcast the call to prayer.

c. Correcting the Myth of the Month of Suro and Ratu Kidul Through Islamic Historiography

It's no secret that the Indonesian nation boasts a wealth of mystical myths and folktales, some of which are deeply believed in and serve as guiding principles for life, particularly on the island of Java. This is in line with Gus Muwafiq's quote at [00:58:46] – [01:00:43]

"Here it was developed by Abdurrasul... there is a month of mourning, the month of Ashura, until here it is called the month of Suro... That's why people here, if they are Javanese, don't have their son-in-law in the month of Suro, that is proof of authentic Islam that came from the Middle East here, not because people here respect the Queen of the South... the son-in-law is a fictional work made up by Muslims who were originally santri..."

In the quote, Gus Muwafiq explains that one of the Islamic traditions in the archipelago that deviates from its intended meaning is the tradition of commemorating the month of Syuro among the Javanese people. Where the commemoration of the month of Syuro in meaning is to honor and also as a month of mourning for the death of the grandson of the Prophet Sayyidina Husein. However, in its development when Islam came to Java, the Walisongo adapted the tradition of the month of Syuro with local wisdom, in which some

Javanese people carried out special rituals on the South Coast. This is very different from the meaning of the original practice, where in this month Muslims perform practices such as sunnah fasting, reading the Qur'an, increasing alms and strengthening ties with relatives, even the day of Ashura was known before Islam came, where it is known that the Quraysh people fasted on that day before Islam came.

d. The Joyful Character of Islam Nusantara and its Integration with Tradition

There are many reasons why Islam has grown so rapidly in Java. It was easily accepted, becoming the majority religion of the Indonesian people today. Unlike other nations where Islam was spread and embraced through war, in Indonesia, Islam emerged and developed through a more "peaceful" path. Without violence and oppression, the Walisongo preferred to incorporate Islamic values into the culture of the time, which was still heavily influenced by Hinduism and Buddhism. This led people to view Islam as an interesting idea, leading many to flock to learn about Islam and embrace it at that time. This is in accordance with Gus Muwafiq's explanation at [01:14:02] – [01:14:25]:

"That's why Islam in Indonesia, Ahlussunnah wal Jamaah, is joyful. That's why NU is everywhere, and it's joyful."

"When Islam entered Java, Arabic did not enter, only Islam entered, the prayers were the same, the worship was the same."

The History of Islam in the Archipelago Through a Study of Javanese Songs from the Wali Songo Era



a. The Philosophy of Macapat Songs as a Media for Preaching

This 51:03-minute video uploaded by Hendro Setiadi's channel features Gus Muwafiq discussing the arrival of Islam in Java through songs from the time of the Wali Songo (Nahdlatul Ulama). The lecture took place in Kemranjen, Banyumas, Central Java. From the first few minutes, he didn't jump straight into the argument, but instead told a story. At 2:31, for example, he mentioned:Come on, come on, let's go back to God.then explains its meaning in Javanese mixed with everyday Indonesian. This pattern is quite distinctive, as the history is conveyed as a story that is close to the congregation's experiences, and the language is very easy to understand for various groups. The complete quote from the song is at minutes [00:16:12] – [00:18:36], which reads:

"That's why the Javanese people don't forget, they sing it repeatedly, the Javanese people sing it repeatedly. What is the name of the song repeated? A living person must be able to learn four things. What are those four things,.. that's the friend of the two... the two-half

In the quote, it is clear that Gus Muwafiq explained that the Walisongo

used local cultural instruments in the form of typical Javanese songs, namely macapat, including Maskumambang, Mijil, Sinom, Kinanti, Sinom Pucung, Pangkur, Durmo, Gula, Dandang, Gambuh, and Asmaradana as a means of transmitting theological messages. The concept of where humans come from and where they will return is in line with Islamic beliefs regarding the origins of humans and faith in the end of the day. This explanation shows that the communication strategy of cultural da'wah of the Walisongo is very relevant and effective, because it entered through art media that is familiar with the structure of Javanese society at that time. In the context of Islam based on history and culture, conveying Islamic messages through art is unique and superior compared to the process of Islamization in other countries, because most of the spread of Islam in the world often always encounters obstacles.ethnocentrismwhich often makes the process of Islamization more difficult to carry out (Wahdani, 2025).

b. Acculturation of Gamelan Instruments and the Philosophy of "Nang Ning Nang Nong"

Before being developed as a medium for preaching by Sunan Bonang, the Javanese people believed that gamelan was created by the god Sang Hyang Guru. After the influence of Islam, Sunan Bonang added a stringed instrument (bonang) to the composition of Javanese gamelan. During his preaching, Sunan Bonang used gamelan to attract people to Islam in a peaceful way. In the video at minute [00:34:15] – [00:36:15], Gus Muwafiq explains one of the philosophical meanings of gamelan sounds which is very relevant to life as follows:

"With this song is done, with the guardians didamelke musical instruments, koyok gamelan Slendro Pelok sing mune: Nang Ning Nang Nong, Nang Ning Nang Nong, Nang Dang Gung.

In the following quote, Gus Muwafiq re-sings the sound of the gamelan into a preaching message that has a deep philosophical meaning, the sound"nang ning nang nong" interpreted through a Sufi perspective as self-reflection of the cycle of human life in the world (doing righteous deeds) which has the ultimate goal of returning to Allah the Almighty Creator, (Dangdang gung, baliko nang gusti Allah).

Gus Muwafiq's explanation demonstrates how the Javanese gamelan musical art form is used as a medium for preaching that touches the spiritual heart with local values that should be familiar to them. In the context of preaching based on local history and culture, in this video, Gus Muwafiq is able to convey the values of preaching to the community in an easily understood style, in addition to his extraordinary rhetorical skills, which makes the mad'u feel entertained and not bored listening to his lecture.

c. The Tradition of "Blessings" and the Integration of Prayer in Indonesian Culinary Culture

One thing we often encounter in the religious traditions of the Indonesian people is the holding of kenduri or religious study groups that always conclude with the tradition of bringing home food, popularly known as "berkah." In today's modern era, some may see this tradition as merely a social culinary activity or a regular gathering ritual. However, behind the sharing of food, what Gus Muwafiq conveyed in his lecture showed a much deeper transmission of values, namely the

process of "nitipi daging barokah" through the recitation of prayers, holy verses, and dhikr together. This is in line with Gus Muwafiq's explanation in Minutes: [00:36:15] – [00:43:05] as follows:

"So that means that we always hold every event, there must be food, especially for the blessed meat, so that everyone can have the blessed meat... Hence the name blessing... You people, if you need anything for food, there is a beautiful woman at I love you, why don't you, tell me the food..."

We often hear religious sermons on social media delivered in a rigid and textual manner, seemingly separating religion from local culture. However, through Gus Muwafiq's historical-cultural approach, the tradition of blessing is actually positioned as a form of communal spiritual institutionalization (social bonding). Food that has been prayed over is believed to have a positive influence on the development of a person's physical and mental character. In his explanation, Gus Muwafiq even uses analogies that are very down-to-earth and close to the realities of rural communities, ranging from how to manage family emotions, educating children to be receptive to knowledge, to resolving social relations issues by inserting prayers into food, demonstrating that religious messages have never been uprooted from the roots of everyday traditions.

A crucial critique we can discern from this phenomenon is how digital platforms like YouTube function not only as a one-way information dissemination platform, but also as a medium for preserving the collective memory of the Indonesian Muslim community. Amidst the onslaught of modernity and individualism in the digital era, the tradition of kenduri (feast offerings) and berkah (blessings), rationally retold by Gus Muwafiq, serves as a social bulwark. This tradition strengthens solidarity between neighbors, rekindles frayed ties, and demonstrates that Islamic preaching in the Indonesian archipelago can proceed harmoniously, amicably, and joyfully without losing its essence of monotheism.

Gus Muwafiq: The History of Java When Sheikh Subakir & Sheikh Jumadil Kubro Explored Java



GUS MUWAFIQ SEJARAH TANAH JAWA SAAT SYEKH SUBAKIR & SYEKH JUMADIL

In the study of Islamic communication and broadcasting, social media such as YouTube now functions not only as a means of entertainment, but has transformed into a dynamic space for religious dialectics. Through a video lecture entitled "Gus Muwafiq History of Java When Sheikh Subakir & Sheikh Jumadil Kubro Babat Tanah Jawa", K.H. Ahmad Muwafiq (Gus Muwafiq) presents a cultural da'wah narrative that is firmly rooted in Nusantara historiography. Researchers observe how the religious message conveyed is not rigidly doctrinal, but is packaged through historical reconstruction and local traditional symbolism that is deliberately

presented to stem the phenomenon of puritanism and misleading speech in cyberspace.

a. Prohibition of marriage in the month of Ramadansuroin the context of Islamic historiography

One crucial point we can observe in the lecture is found between the [00:03:05] and [00:05:32] minutes. In this section, Gus Muwafiq responds to the stigma and accusations of heresy against the tradition of prohibiting marriage during the month of Suro by placing it within the context of authentic Islamic historiography. He quoted the following sentence:

"...those who believe that the Javanese people do not celebrate Suro are heretics... whereas the Suro month is the Javanese people who follow the Arabic word for the month of Ashura... and the Javanese are the descendants of the Suro month... Don't celebrate Suro month because it is not there, we are Muslims... who will never forget Suro month. Celebrate the Prophet's birthday (Mulud)... Suro month is a way of commemorating the Don't celebrate..."

We often hear religious narratives on social media criticizing the Javanese custom of avoiding celebrations or weddings during the month of Suro as an act of idolatry or respect for the ruler of the southern seas (Nyi Roro Kidul). However, behind these accusations, Gus Muwafiq cleverly uncovers its historical roots. The prohibition on in-laws during the month of Suro is actually a form of solidarity and collective empathy (mourning) for the tragedy of the massacre of the Prophet Muhammad's grandson, Sayyidina Husein, in Karbala on the 10th of Muharram (Ashura). By cutting the termAshura become SuroIn ancient times, Javanese people expressed their grief by refraining from holding revelries. Here, Gus Muwafiq clearly demonstrates his ability to correct public misunderstandings and debunk mystical myths through a rational approach to the history of Islamic civilization.

b. Spiritual arrangement of the Land of Java by Sheikh Jumadil Kubro and Sheikh Subakir

Next, at [00:41:59] to [00:46:40] minutes, Gus Muwafiq outlines the important history of the balat process and spiritual arrangement of the Land of Java by Sheikh Jumadil Kubro and Sheikh Subakir when dealing with the Bhairawa Tantra sect. He presents the following quote:

"...the Bhairawa Tantra is a stream that cannot be touched... the ceremony is called Panca Makara... eating people and having the knowledge of ngrogosukmo... first Sheikh Jumadil Kubro... was not strong enough to face someone like you, then an expert from Persia named Sayyid Syamsuddin al-Baqir Alfarizi (Syikh Subakir)... the fight with Sunan Ampel's son, Sunan Bonang... finally I decided to kill him without playing around... the ingkung of people was replaced with ingkung chicken, the ngrogosukmo mantra was replaced with the monotheistic sentence Laa ilaha illallah..."

The theoretical discussion of this segment demonstrates the flexibility and elegance of the Wali Songo's missionary strategy. Historically, ancient Javanese civilization was dominated by an extreme sect that practiced rituals.Pancakes(including the consumption of corps/meat and free sex). When Sheikh Jumadil Kubro and Sheikh Subakir carried out spiritual cleansing, the resistance was not carried out by anarchically destroying culture, but through a

process of redefining and takhrij symbols by Sunan Bonang. Extreme symbols such as the human ingkung were replaced with chicken ingkung in tumpeng, and magical incantations were replaced with the sentence of tauhid.There is no god but Allah. Media text analysis of this segment confirms that traditions such as tumpengan and ingkung are not symbols of polytheism, but rather the product of cultural da'wah transformation that successfully Islamized the archipelago without bloodshed.

An important criticism that we can draw from this research is how Gus Muwafiq uses social media YouTube as a means of preaching.counter-narrativeAmidst the rise of rigid, exclusive, and easily accusatory religious content, this local history-based lecture provides a valuable theoretical contribution to the study of Islamic Communication and Broadcasting. He successfully demonstrates that cultural da'wah not only maintains Indonesian identity and national unity, but also serves as authentic evidence that Islam in the archipelago has been spread inclusively, tolerantly, and joyfully from the beginning.

CONCLUSION

Based on a substantial analysis of the construction of K.H. Ahmad Muwafiq's (Gus Muwafiq) cultural da'wah message on YouTube, this study confirms that the transformation of da'wah in the digital space is not merely oriented towards the technical aspects of message dissemination, but rather towards the reconstruction of collective memory and the strengthening of inclusive theology. Through the approach of media texts and the historiography of Islam Nusantara as recorded in the historical discourse of Wali Songo, the tradition of the month of Suro, gamelan, and culinary traditions, Gus Muwafiq succeeded in formulating a down-to-earth, rational, and humanistic da'wah communication model.

The findings of this research demonstrate that religious messages are never uprooted from local culture; instead, cultural acculturation is positioned as an effective communication strategy to dampen the tide of puritanism and religious exclusivism in cyberspace. Theoretically, this study enriches the discourse on Islamic Communication and Broadcasting (KPI), particularly within the framework of religious mediatization, which positions digital platforms as spaces for cultural dialectics. Practically, this rhetorical model and orientation of cultural da'wah are expected to serve as epistemological references for contemporary preachers in maintaining the fabric of nationalism, weaving social harmony, and strengthening a polite and cheerful Indonesian identity in the digital era.

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