

Research Article

# Comparison of Ustad Maulana and Mama Dedeh's Da'wah Strategy: Building Religion in the Era of Globalization through Mass Media

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## ABSTRACT

This study aims to compare the preaching strategies of Ustad Maulana and Mama Dedeh in building religiosity in the era of globalization through mass media. This study examines the preaching strategies of Ustad Maulana and Mama Dedeh in building religiosity through mass media, especially the programs "Islam Itu Indah" and "Mamah dan Aa Beraksi." Using a descriptive qualitative approach, this study analyzes the delivery style, humor, language, and interactivity of the two preachers. Data were collected through observation of television broadcasts, interviews, and related literature, then analyzed using the content analysis method to understand the differences and similarities in their preaching strategies. The preaching strategies of Ustad Maulana and Mama Dedeh complement each other in spreading Islamic teachings through mass media. Ustad Maulana uses humor and interactivity to attract the younger generation, while Mama Dedeh applies a more serious rhetorical approach and practical solutions. Both use television effectively, reaching a wide audience with inclusive, flexible, and emotional communication strategies, making preaching more relevant in the era of globalization.

**Keywords:** Globalization Era; Religion; Comparison; Mama Dedeh; Mass Media; Da'wah Strategy; Ustad Maulana

## 1. INTRODUCTION

Da'wah strategies in the era of globalization have developed rapidly in line with the advancement of communication technology (Fathoni et al., 2021; Musarraf et al., 2024; Pimay & Savitri, 2021). Ustad Maulana and Mama Dedeh are two dai who have successfully used mass media, especially television, to spread Islamic teachings to the wider community. By utilizing television programs, both are able to reach various groups of people, from the younger generation to housewives, throughout Indonesia. Ustad Maulana is known for his humorous and interactive da'wah approach. His relaxed and joking delivery style makes the religious messages he conveys more acceptable to the younger generation who tend to avoid formal religious lectures. The use of simple language and his distinctive greeting "Jamaah... Oh Jamaah" creates a close relationship between himself and the audience. On the other hand, Mama Dedeh emphasizes a serious but persuasive approach to da'wah, focusing on everyday issues such as family and children's education. His da'wah style that uses real examples from the community and a problem-solution approach makes the religious message he conveys more applicable and relevant to adult audiences, especially housewives.

In Indonesia, the challenges of da'wah in the era of globalization include how to bring religious teachings closer to modern society that is busy and tends to be distracted by technological advances (Nuwairah, 2020; Ummah et al., 2020). Many young people are more interested in entertainment (Tresnawati & Setyawan, 2021) and digital content compared to conventional religious lectures (Ramadhan et al., 2022). In addition, there is a gap in religious understanding between urban and rural communities which is also a concern for dai. Henry Mintzberg, in his concept of strategy, defines strategy as a series of plans used to achieve a specific goal. In the context of da'wah, the strategy of Ustad Maulana and Mama Dedeh can be seen as a structured effort to convey Islamic teachings through the mass media. Mintzberg introduced five strategic views: as a plan, as a maneuver (ploy), as a pattern, as a position, and as a perspective, which can be applied in the analysis of their da'wah strategy (Hadi, 2019). Jurgen Habermas introduced the theory of emancipatory communication which emphasizes the importance of da'wah as a means to create a society capable of critical and independent thinking. Ustad Maulana's interactive and humorous da'wah, as well as Mama Dedeh's informative and problem-solving da'wah, contribute to the

formation of a reflective and conscious society of religious teachings (Puspianto, 2020). M. Natsir, in the concept of Fiqhud Da'wah, emphasized that da'wah must be adjusted to the social and cultural context of the community. Ustad Maulana's da'wah which uses a lighter and more attractive approach for the younger generation is an example of how da'wah can be adapted to the needs of modern audiences. On the other hand, Mama Dedeh, who focuses more on daily life issues such as family, shows that da'wah must be relevant to the challenges faced by society (Puspianto, 2020).

Zuly Qodir introduced the concept of the Enlightenment Da'wah Strategy that prioritizes Progressive Islam, where da'wah is not only through words but also real actions. This moderation approach in da'wah can be seen in the way the second dai conveys religious messages that are not coercive but invite the audience to think and reflect (Qodir, 2019). Athik Hidayatul Ummah highlighted the importance of digitizing da'wah through social media to reach the millennial generation. Although Ustad Maulana and Mama Dedeh use television more often, their presence on digital platforms, where their lectures are uploaded and shared, shows the relevance of this concept in modern da'wah (Ummah, 2020; Ummah et al., 2020).

This research was carried out through the observation of the television program "Islam Is Beautiful" presented by Ustad Maulana and "Mamah and Aa Beraksi" by Mama Dedeh. The data collected included episodes that aired on both programs, focusing on delivery styles, communication strategies, and interactions with audiences. Observations also include responses from the audience and the popularity of the program among the Indonesian public. Although many studies discuss da'wah through mass media, comparative research on the da'wah approach of Ustad Maulana and Mama Dedeh in the context of globalization is still rare. This gap provides an opportunity to understand more deeply how their different da'wah styles affect the effectiveness of religious messaging, particularly in attracting the attention of the younger generation and housewives. This research offers a new contribution by presenting a direct comparison between the da'wah strategies of Ustad Maulana and Mama Dedeh in the context of globalization. This is a unique study because it compares two popular preachers with very different but equally effective approaches to using mass media to spread the teachings of Islam.

This research is relevant because it touches on the important role of mass media in modern da'wah. The findings of this research can help other preachers in designing more inclusive and relevant da'wah strategies for diverse audiences. This research is also significant in providing insight for the study of da'wah communication in the era of globalization, where the media plays a vital role in the spread of religious teachings. This study aims to compare the da'wah strategies of Ustad Maulana and Mama Dedeh in building religious diversity in the era of globalization through mass media.

## Theoretical Framework

Da'wah strategies in the modern context require a comprehensive and adaptive approach to change times, especially with the development of technology and mass media. Henry Mintzberg defined strategy as a series of plans taken to achieve a specific goal. Mintzberg introduced five main views on strategy: Strategy as a Plan, Strategy as a Ploy, Strategy as a Pattern, Strategy as a Position, and Strategy as a Perspective (Baidowi & Salehudin, 2021). Jurgen Habermas introduced the concept of da'wah strategy as a medium for the transformation of emancipatory theory. For Habermas, da'wah must help people achieve autonomy in thinking and acting. Da'wah is not only about conveying religious messages, but also about creating a reflective and intelligent society. The importance of good communication as a da'wah strategy is the key to creating a society that can think critically and be able to act based on the principles of correct religion (Hadi, 2019). M. Natsir introduced the concept of Fiqhud Da'wah, which refers to efforts to continue the apostolic duties of the Prophet Muhammad PBUH by using strategies that are relevant to the development of the times. Natsir emphasized that da'wah is not only the duty of a da'i, but also a collective effort of Muslims. Da'wah must be carried out with careful planning, and must be adjusted to the needs and challenges faced in certain social and cultural contexts (Puspianto, 2020).

Zuly Qodir carries the concept of the Enlightenment Da'wah Strategy, which is based on the Progressive Islamic approach popularized by Muhammadiyah. In this strategy, da'wah does not only focus on conveying teachings verbally (da'wah bil-oralan) but also with real actions (da'wah bil-amal). Zuly emphasized the importance of the Wasathiyah (moderate) Islamic approach in da'wah, which emphasizes inclusivity and moderation. Muhammadiyah uses this approach to create an enlightened society, in line with social and cultural developments in Indonesia (Qodir, 2019). Athik Hidayatul Ummah introduced the digital da'wah strategy carried out by the Nusantara Santri Information Flow community. This strategy focuses on the use of social media and digital platforms to reach the millennial generation who tend to be more open and rational in thinking. Athik emphasized the importance of presenting information in an eye-catching and modern format, which appeals to young audiences. The digitization of da'wah offers flexibility and efficiency in the dissemination of religious messages, as well as allowing da'i to reach a wider audience through platforms such as YouTube, Instagram, and podcasts (Ummah, 2020; Ummah et al., 2020).

Asmuni Syukir gave a view on the Basics of Islamic Da'wah Strategy, where he emphasized the importance of strategy, tactics, and maneuvers in da'wah activities. Syukir believes that da'wah strategies must be flexible and able to be adjusted

to existing situations and conditions. Da'i must have the ability to adapt their da'wah methods according to the dynamics of the society they are facing (Puspianto, 2020). Herbert Marshall McLuhan introduced the concept of the Global Village, which depicts a world that is increasingly connected by communication technology. McLuhan predicts that technology will unite the world in one global community without geographical boundaries. In the context of da'wah, McLuhan's "media is the message" means that the media used Da'i greatly influenced the way da'wah messages were received by the community. The proper use of mass media, such as television, radio, and digital media, can help spread the message of da'wah more effectively and reach a wider audience (Ummah, 2020).

## 2. RESEARCH METHOD

This study uses a descriptive qualitative approach to examine the da'wah strategy of Ustad Maulana and Mama Dedeh in building religious diversity in the era of globalization through mass media. This research aims to understand the differences and similarities in the da'wah approach of the two preachers and how the strategies they use are relevant in the context of modern da'wah. The qualitative method was chosen because it allows for in-depth analysis of social and cultural phenomena, especially related to da'wah communication strategies through mass media. This research adopts a qualitative case study approach (Harahap, 2020; Kusumastuti & Khoiron, 2019), where Ustad Maulana and Mama Dedeh are the main objects of study. These two dai were chosen because of their popularity in Indonesia in using television as a medium of da'wah and their very different but effective methods of communication. This case study focuses on the da'wah programs they present, namely "Islam Is Beautiful" by Ustad Maulana and "Mamah and Aa Beraksi" by Mama Dedeh. Both programs were analyzed to explore their delivery styles, language use, rhetorical techniques, and their interactivity with audiences.

The main data sources in this study are the da'wah television programs "Islam Is Beautiful" and "Mamah and Aa Beraksi". The episodes of these two programs were analyzed to identify the key elements of each preacher's da'wah strategy. Additional data was also obtained from secondary interviews, articles, and research that had been conducted previously related to Ustad Maulana and Mama Dedeh, including books, journals, and media reports.

The secondary data sources used in this study include:

1. Literature related to communication theory and da'wah.
2. An article that discusses the da'wah strategy of Ustad Maulana and Mama Dedeh.
3. Various previous studies that have been published in journals or conferences related to da'wah media.
4. Research that analyzes the role of mass media in the da'wah process.

Data collection was carried out through non-participatory observation techniques, where researchers analyzed the da'wah impressions of Ustad Maulana and Mama Dedeh directly. The analyzed episodes were randomly selected from different airing periods to ensure sufficient content variety in this study. The focus of observation includes elements of verbal and non-verbal communication, the use of language, humor, rhetoric, and methods of interaction with the audience. In addition, data was also collected through the analysis of secondary documents, including articles and interviews with Ustad Maulana and Mama Dedeh that are available in online or print media. This article and interview provide additional perspectives on their goals and thoughts regarding the da'wah strategies used.

The collected data was analyzed using qualitative content analysis methods. Content analysis aims to identify patterns, themes, and categories in the da'wah strategies of these two preachers. The analysis process begins with the encoding of the data, where key elements such as the use of humor, rhetoric, language, and interactivity are noted. These codes are then grouped into larger themes to understand the differences and similarities in the da'wah strategies of Ustad Maulana and Mama Dedeh. In addition, the data is compared with previously explained theories, such as the strategy theory from Henry Mintzberg, the communication theory from Jurgen Habermas, and the da'wah theory from M. Natsir and Zuly Qodir. This comparison aims to assess the suitability between these theories and the da'wah practice carried out by these two preachers.

To ensure the validity of the data, this study uses data triangulation by combining direct observation, document analysis, and related literature. This triangulation helps in ensuring that the conclusions drawn are based on diverse and accurate data. Reliability is maintained by ensuring consistency in data collection and analysis methods, including by double-checking the results of the analysis and confirming them with different data sources. From this research, it is hoped that fundamental differences will be found in the da'wah approach of Ustad Maulana and Mama Dedeh, especially related to the use of humor, language, and rhetorical techniques. This research is also expected to provide new insights on how mass media can be used effectively in da'wah in the era of globalization, as well as provide recommendations for other preachers in developing relevant and innovative da'wah strategies.

### 3. RESULTS AND DISCUSSION

#### 3.1 *Ustad Maulana's Da'wah Strategy in Building Diversity in the Era of Globalization through Mass Medias*

Ustad Muhammad Nur Maulana, or better known as Ustad Maulana, is a preacher from Makassar, South Sulawesi. Since childhood, he has shown great interest in the world of da'wah, which is strengthened through religious education at local Islamic boarding schools. His da'wah career began simply, by going from mosque to mosque in a small community. His interactive, humorous, and entertaining da'wah style has made him increasingly known by the local community. The peak of her popularity occurred when she became the main performer in the religious program "Islam itu Indah" on Trans TV. This program brings a breakthrough in da'wah on television with a light presentation and full of humor, different from formal da'wah in general. A relaxed delivery style, such as the typical greeting "Jama'ah... Oh Jama'ah" and "Alhamdulillah," making his lectures feel familiar and close to the audience (Ambar Lestari & Toni, 2019; Ayu Lestari & Asia, 2024).

Ustad Maulana often combines religious messages with witty humor interspersed with jokes, making him a favorite, especially by the younger generation. However, this approach is not always favorable, with some people judging it too much or "lebay." The criticism did not stop him, as he managed to reach a wider audience through approaches relevant to everyday life (Rohmadi, 2016; Syafei & Putra, 2023). Although controversial because of his style that is considered to be a blessing, Ustad Maulana remains consistent and has succeeded in bringing da'wah to social media, such as Instagram and YouTube, reaching out to young people who are more active in the digital world. In addition to television and social media, Ustad Maulana is also active in preaching directly in various communities and supporting religious education (Zaen et al., 2020). For his contribution, he received various awards from religious institutions in Indonesia. Ustad Maulana has proven that da'wah can be delivered in a modern, fresh, and fun way, without losing the essence of Islamic teachings (Zaen et al., 2020).

Ustad Maulana's da'wah strategy is an interesting differentiator among many other dai in Indonesia. One of the main strategies is the use of humor in da'wah. His lecture style full of laughter makes the audience feel comfortable and open to the religious messages he conveys. The humor he uses is not only to entertain, but also as a bridge so that the message of da'wah is more easily accepted by the wider community. In this way, Ustad Maulana managed to create a relaxed and non-rigid atmosphere, so that the audience felt more involved in his lecture. This approach is very effective to reach the younger generation who often consider religious lectures as boring (Rohmadi, 2016; Syafei & Putra, 2023). In addition to humor, the use of easy-to-understand language is an important element in Ustad Maulana's da'wah. He always delivers his lectures in simple language, so that it can be accepted by all circles, from children to the elderly. The language used by Ustad Maulana is not very formal and technical, but it still contains a deep meaning. This makes the religious message it conveys more inclusive, without any boundaries between the level of education or religious understanding of the audience. His straightforward and easy-to-understand communication style is one of the important factors why his da'wah can be accepted by various levels of society (Ayu Lestari & Asia, 2024; Rohmadi, 2016).

One of the characteristics of Ustad Maulana's da'wah is direct interaction with the congregation. He often engages the congregation in his lectures by asking questions, provoking responses from the audience, or using special greetings such as "Jama'ah... Oh Jama'ah" which became iconic. This interactive style makes the lecture feel less one-way, but more dynamic and participatory. In this way, Ustad Maulana creates a familiar and warm atmosphere with the audience, as if they are an important part of the da'wah process itself. This approach is also effective in maintaining the audience's attention during the lecture (Syafei & Putra, 2023; Zaen et al., 2020). Although the style of kemayu and exaggeration is often in the spotlight and criticism, Ustad Maulana actually uses it as a characteristic that makes his da'wah easy to remember. His speaking style, which sometimes seems feminine and lebay, is indeed unusual among preachers, but Ustad Maulana is able to build a unique persona that is not easily forgotten. Despite the controversy, the way it was delivered still managed to attract the attention of the audience, especially young people who are more accustomed to non-conventional approaches. This style reflects Ustad Maulana's openness to criticism, while still maintaining his identity in preaching (Syafei & Putra, 2023).

To strengthen his message, Ustad Maulana also used rhetorical and figurative language. He often uses repetitions, metaphors, and allegories to convey religious messages in a deeper and more memorable way. The rhetorical language he uses helps the audience to reflect more on the meaning they want to convey. For example, the use of metaphors about everyday life makes the messages he conveys feel closer and more relevant. In this way, Ustad Maulana not only gave an informative lecture, but also invited the audience to reflect and internalize the message of religion (Syafei & Putra, 2023). In addition to rhetorical language, Ustad Maulana also often uses dramatization in delivering his lectures. In each final session of the lecture, he often uses melancholic music and creates an emotional atmosphere, especially when inviting the congregation to pray together. This dramatic approach is designed to amplify the emotional effects of the message conveyed, so that the audience not only listens to the lecture, but also feels emotionally moved. The melancholic background music adds a deep impression and makes many audiences feel touched, even crying (Zaen et al., 2020).

Relevance to daily life is also one of the keys to the success of Ustad Maulana's da'wah. Each of his lectures is always associated with problems faced by everyday society, such as family, social, or spiritual problems. By presenting concrete

examples that are close to the life of the audience, the message of da'wah becomes easier to understand and implement in real life. This gives a sense that the da'wah conveyed is not something far from their lives, but instead provides solutions to daily problems (Syafei & Putra, 2023; Zaen et al., 2020). Ustad Maulana's da'wah strategy is also greatly influenced by the effective use of mass media, especially television. The program "Islam Is Beautiful" which airs every morning on Trans TV is one of the main platforms for Ustad Maulana to spread his da'wah. This program has succeeded in becoming one of the religious events with high ratings, showing that the da'wah method he uses is able to attract the attention of the public at large. Television is a very effective medium for Ustad Maulana to reach a larger audience, especially those who may not be used to attending the recitation in person (Ambar Lestari & Toni, 2019).

In addition, Ustad Maulana is also very good at building emotional closeness with the audience. Through his signature greeting and personal delivery style, he creates a more intimate relationship with the congregation. This closeness makes the audience feel more connected to the message conveyed, so that Ustad Maulana's da'wah is not only limited to a lecture, but also a moment of deep reflection and spirituality (Zaen et al., 2020). Finally, Ustad Maulana is known for his consistency in delivering his da'wah. Every morning, worshippers look forward to his appearance on the television screen to listen to a lecture that is always delivered in the same style: light, humorous, but full of meaning. This consistency makes Ustad Maulana one of the most awaited dai figures in the world of Indonesian da'wah. By continuing to maintain his distinctive style, Ustad Maulana managed to maintain relevance in the midst of fierce competition in the modern world of da'wah (Rohmadi, 2016).

### *3.2 Mama Dedeh's Da'wah Strategy in Building Religion in the Era of Globalization through Mass Media*

Dedeh Rosidah, better known as Mama Dedeh, was born on August 5, 1951 in Ciamis, West Java. He grew up in a religious family and received religious education from an early age. His desire to study religious science led him to continue his education at the College of Qur'an Sciences (PTIQ) in Jakarta, where he later obtained a Bachelor's degree from the Faculty of Ushuluddin. This education became a strong foundation in his long and successful da'wah journey (Davesa, 2020; Setiawan, 2021). Mama Dedeh's da'wah career started from small recitations until finally becoming a permanent filler in lecture programs on television. One of the programs that made it famous was Mamah and Aa in Action on Indosiar, which was first aired in 2013 and continues to be in demand to this day. This program is very popular among the Indonesian people, especially housewives, because the topics raised are very relevant to daily life (Listiani, 2018; Zaini, 2016).

Her distinctive, firm but relaxed speaking style is the hallmark of Mama Dedeh in preaching. He uses everyday language that is easily understood by all walks of life. In each of his lectures, he often conveyed religious messages using strong rhetoric. This rhetoric is built through a friendly but firm language style, so that the da'wah message is able to touch the heart and is easily accepted by the audience (Setiawan, 2021; Syahrin, 2015). The theme of da'wah that is often discussed by Mama Dedeh revolves around family life, children's education, and social relationships in Muslim families. She uses an approach that is close to the reality of her audience, especially among mothers, so that every advice she conveys feels relevant and applicable in daily life (Listiani, 2018; Ningsih & Piliang, 2021). His da'wah strategy also involves the use of persuasive methods. In each lecture, Mama Dedeh combines messages of invitation, prohibition, and threats with facts and concrete examples that are easy to understand. He often emphasizes the bad consequences of actions that are not in accordance with religious teachings, while providing solutions guided by Islamic teachings (Yogate House, 2023).

In addition to preaching on television, Mama Dedeh is also active in social activities. He is often a speaker at taklim assemblies and other religious events, as well as participating as a judge in da'wah programs. This active role further expands its influence in the world of da'wah (Zaini, 2016). Mama Dedeh's influence in the world of da'wah in Indonesia is very large. It has inspired many young ustazahs and dai. His da'wah that touches various levels of society, from housewives to the younger generation, makes him one of the important figures in the world of da'wah in Indonesia (Ningsih & Piliang, 2021). The success of the program does not only lie in the lectures delivered, but also in reaching a wide and diverse audience. Until now, more than a decade since she started her da'wah program on television, Mama Dedeh continues to be active and influential in the world of da'wah (Dulwahab, 2016; Setiawan, 2021).

Mama Dedeh is one of the widely known preachers in Indonesia, especially through television programs Mamah and Aa in Action in Indosiar. The use of mass media, especially television, is an important part of Mama Dedeh's da'wah strategy. The program is the main platform he uses to convey religious messages to millions of viewers. Through this media, Mama Dedeh is able to reach various groups of people, both in urban and rural areas, so that her da'wah messages can be conveyed widely and effectively (Dulwahab, 2016; Zaini, 2016). The da'wah messages conveyed by Mama Dedeh are informative, persuasive, and entertaining. He managed to combine serious elements in da'wah with light humor that made his lectures more interesting to the audience. With a touch of humor, Mama Dedeh creates a relaxed atmosphere, but still emphasizes religious values that are important for the audience to understand. This makes his da'wah feel closer and less formal, without reducing the essence of the religious messages he conveys (Yogate House, 2023).

One of the main strengths of Mama Dedeh's da'wah is the rhetoric she uses. Mama Dedeh often uses simple but relevant language. Strong rhetoric allows the message he conveys to be easily understood by various groups of society, from the highly educated to the general public. This is important, considering that good da'wah must be able to reach and be understood by all levels of society (Syahrin, 2015). In addition, Mama Dedeh often uses a problem-solution approach in her lectures. He discussed various problems in daily life that are commonly faced by the community, especially those related to households, husband-wife relationships, and children's education. After identifying these problems, Mama Dedeh provided a solution based on Islamic teachings. This approach makes his da'wah message more relevant and applicable to the audience, because it provides practical guidance that can be directly applied in daily life (Zaini, 2016).

In her da'wah strategy, Mama Dedeh also relies on persuasion as the main method. He uses diction that governs or prohibits in a gentle and discreet way. For example, in each of his lectures, he often gives prohibitions on behavior that is not in accordance with religious teachings, accompanied by explanations about the bad consequences that may occur if the prohibition is violated. This persuasive style is effective in building the moral awareness of the audience, without appearing coercive or authoritative. In addition, the use of concrete examples in daily life is a characteristic of Mama Dedeh's da'wah. In each of his lectures, he often takes examples from real cases faced by the community. For example, in discussing family problems, Mama Dedeh will use real stories experienced by mothers or wives. By providing relevant examples, the da'wah message becomes easier to understand and accept by the audience (Zaini, 2016).

Mama Dedeh's ability to communicate with the audience is also strengthened by her ability to adjust the variety of languages she uses. He often uses a specific dialect or style of language that is tailored to the background of his audience. This not only makes her da'wah feel more personal, but also helps create an emotional closeness between Mama Dedeh and her audience (Syahrin, 2015). Mama Dedeh also managed to combine a rational and emotional approach in her lectures. He builds arguments by presenting strong facts, but also does not forget to emphasize the emotional aspect. One way is to tell heartfelt stories, such as the life experiences of people who are experiencing difficulties, which can then be overcome through a religious approach. This combination of rationality and emotionality makes Mama Dedeh's lecture more memorable and imprinted on the hearts of the audience (Setiawan, 2021).

Interactivity is also an important element in Mama Dedeh's da'wah. In every lecture, he always opens a question and answers session with the audience. This provides an opportunity for the audience to ask questions related to their personal problems, and Mama Dedeh will answer them directly. This interactive session not only creates a more personalized feel, but also allows Mama Dedeh to provide specific solutions based on Islamic teachings that are in accordance with the problem at hand (Ningsih & Piliang, 2021). Finally, one of the main strengths of Mama Dedeh's da'wah is her simplicity and sincerity in conveying religious messages. He always performs in a simple and authentic style, making the audience feel comfortable and not intimidated. This simplicity allowed his da'wah message to remain relevant and acceptable to audiences from all walks of life, making him one of the most influential preachers in Indonesia (Dulwahab, 2016).

### *3.3 Comparison of Ustad Maulana and Mama Dedeh's Da'wah Strategy: Building Religion in the Era of Globalization through Mass Media*

In comparing the da'wah strategies of Ustad Maulana and Mama Dedeh, relevant theories to understand their approach in using mass media and communication styles play an important role. Based on Henry Mintzberg's concept of strategy as a plan taken to achieve a certain goal, these two preachers apply a da'wah strategy that is designed according to the needs of their audience. Ustad Maulana uses an approach that mixes humor and simple language, while Mama Dedeh emphasizes rhetoric and a problem-solving approach in each of her lectures.

Mintzberg's theory of "Strategy as a Position" reflects how these two dai put themselves in the middle of a wide audience through the medium of television. Ustad Maulana, with his humorous and interactive style, managed to attract the attention of the younger generation and create a pleasant impression of the lecture, in accordance with the concept of "Strategy as a Position." On the other hand, Mama Dedeh with a more formal but persuasive approach, is able to attract the attention of adults and housewives. Both of them have succeeded in occupying a strategic position in the world of Indonesian da'wah through the selection of the right media, namely television that is able to reach a national audience. Habermas' concept of da'wah strategy as a medium for the transformation of emancipatory theory is also in accordance with the da'wah style of Ustad Maulana and Mama Dedeh. Habermas argued that da'wah must create a reflective and intelligent society. Ustad Maulana's da'wah that presents humor as a bridge for religious messages is relevant to this theory. Humor makes the audience feel comfortable and more open to critical reflection on everyday life. Meanwhile, Mama Dedeh's approach, which focuses on solving daily problems, such as family relationships and children's education, is also in line with the concept of Habermas emancipation. Both use da'wah as a means to help people think more critically and understand religious teachings in an applied way. M. Natsir with the concept of "Fiqhud Da'wah" which emphasizes that da'wah must be adjusted to social

and cultural challenges is also seen in the data. Ustad Maulana, for example, adapts his da'wah to a modern audience that prioritizes entertainment, especially the younger generation. The humor and interactive style he uses are a response to the challenges of conveying religious messages in the modern era. Mama Dedeh, on the other hand, adapts her da'wah to the context of home life and the daily problems faced by her audience. This concept reflects that good da'wah must be relevant to the times and the needs of society, as applied by these two dai.

Zuly Qodir's theory of "Enlightenment Da'wah Strategy" which emphasizes inclusivity and moderation in da'wah can also be applied to Ustad Maulana and Mama Dedeh. Ustad Maulana's da'wah style that is full of humor and not rigid makes it more inclusive, while Mama Dedeh's simple and straightforward approach also reflects moderation in the delivery of religious teachings. Both have succeeded in creating a more inclusive da'wah atmosphere, so that it can be accepted by various levels of society regardless of age or level of education. Athik Hidayatul Ummah's theory of "Digital Da'wah Strategy" is also relevant even though these two dai use television more. Although Ustad Maulana and Mama Dedeh have not fully ventured into digital platforms, their presence on television reflects the elements discussed in this theory, such as the flexibility and efficiency of spreading religious messages through media that reach a wide audience. In the context of modern da'wah, the use of traditional mass media such as television by Ustad Maulana and Mama Dedeh is still the main platform, but both also benefit from the dissemination of their lectures recorded and shared through social media.

Based on research on the da'wah strategies of Ustad Maulana and Mama Dedeh, it was found that the two use different but complementary approaches in conveying Islamic teachings in the era of globalization. Ustad Maulana focuses more on humor, simple language, and interactivity to reach the younger generation. He often creates a relaxed atmosphere in his lectures so that the audience feels more engaged. This makes his da'wah not only a one-way lecture, but also an active dialogue space between himself and the congregation. The humor he uses serves as a tool to attract the attention of audiences who tend to feel bored with an overly formal approach. Mama Dedeh, on the other hand, adopts a more serious but still persuasive approach. He uses strong rhetoric to convey religious messages clearly and on target. Mama Dedeh's lecture style is often centered on the problems of daily life faced by the community, especially in the context of the household. The problem-solution approach he uses is very relevant for housewives and spectators who are looking for practical solutions based on religious teachings. By emphasizing real examples and rational approaches in her delivery, Mama Dedeh is able to reach a more mature audience and tends to want informative and applicable lectures.

The use of mass media, especially television, is a key factor in the two da'wah strategies. Ustad Maulana, through the program "Islam Is Beautiful" on Trans TV, managed to attract the attention of viewers with his humorous and light lecture. This program became one of the highest-rated religious events, showing that the da'wah method he used was effective in reaching a wide audience. On the other hand, the program "Mamah dan Aa Beraksi" presented by Mama Dedeh is also the main platform to spread da'wah to audiences throughout Indonesia. This program has become very popular among housewives who feel helped by the solutions provided by Mama Dedeh to daily life problems.

The two dai also use an inclusive communication strategy, ensuring that the message they convey can be understood by all circles. Ustad Maulana uses simple language and an informal speaking style, so that his messages can be accepted by various groups, from children to adults. Meanwhile, Mama Dedeh focuses more on using strong yet easy-to-understand rhetoric, so that her lectures can be followed by a wider audience, including those who do not understand complex religious terms. In terms of emotions, Ustad Maulana often uses melancholic music at the end of his lectures to create an emotional atmosphere, inviting the congregation to pray together with full appreciation. This approach succeeded in adding to the emotional effect of the lecture, so that the audience not only listened to the lecture but also felt emotionally touched. Mama Dedeh, although she does not use music, often builds emotional closeness with the audience through direct interaction and providing personalized solutions to the problems they face.

This study shows that an inclusive, relevant, and effective approach to da'wah, such as those carried out by Ustad Maulana and Mama Dedeh, is a very effective strategy in conveying religious messages in the era of globalization. The use of humor, rhetoric, and simple and clear communication, allows religious messages to be accepted by a wider audience. This implication indicates the importance of innovation in da'wah strategies in the modern era, where the mass media plays a vital role in reaching the wider community.

#### 4. CONCLUSION

In conclusion, the da'wah strategies of Ustad Maulana and Mama Dedeh, although different, complement each other in spreading Islamic teachings in the era of globalization through the mass media. Ustad Maulana emphasized humor, simple language, and interactivity in his lectures to attract the younger generation. This relaxed approach creates an active dialogue space and makes its da'wah more engaging and inclusive. In contrast, Mama Dedeh uses a more serious approach with

strong rhetoric and problem-solving methods, making it relevant for a more mature audience, especially housewives. Both have succeeded in utilizing television as the main medium to reach a wider audience. The program "Islam is Beautiful" by Ustad Maulana and "Mamah and Aa Beraksi" by Mama Dedeh, each became an effective platform for the spread of da'wah. The power of inclusive and emotional communication strategies allows them to convey religious messages that can be understood and accepted by various circles of society. This approach shows the importance of innovation and flexibility in da'wah methods in the modern era, where the mass media plays a vital role in creating a more inclusive and relevant religion.

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