

The Application of K.H Ibrohim Nawawi’s Da’wah Media In Enhancing The Religious Life Of The Cikedung Village Community, Indramayu

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ARTICLE INFO	ABSTRACT
Article history: Submitted Nov, 5 2024 Accepted Nov, 5 2024 Published Nov, 30 2024 Keywords: Cultural Da’wah, Wayang Potel, Religiosity, Cikedung Community.	<i>This study is motivated by the declining public interest in conventional da’wah activities amid rapid modernization and the rise of digital technology. KH. Ibrohim Nawawoi, an Islamic scholar and cultural figure from Cikedung Village, Indramayu Regency, introduces an innovative da’wah model through traditional arts known as Wayang Potel (Potret Eling).. Using a descriptive qualitative approach, data were collected through observation, indepth interviews, and documentation, then analyzed interactively through data reduction, data display, and conclusion drawing. The findings reveal that the application of Wayang Potel involves stages of preparation, performance, and evaluation, with da’wah themes tailored to local social conditions. KH. Ibrohim Nawawi delivers religious messages effectively using local language, humor, music, and cultural symbols, making the da’wah more engaging and accessible.. Its success is supported by KH. Ibrohim Nawawi’s charisma, community acceptance, and cultural relevance, while challenges include limited artist regeneration, financial constraints, and competition from digital media. Overall, Wayang Potel represents an effective cultural da’wah model that fosters spiritual awareness and reinforces Islamic values through a contextual and transformative cultural approach.</i>

1. INTRODUCTION

Wayang has deep aesthetic, intellectual, and spiritual aspects that have molded Indonesia's cultural identity for millennia, making it one of the most revered cultural heritages in Indonesia. The Javanese word bayang, meaning "shadow," is where the name wayang gets its etymology. The phrase represents the moral battle, wrath, greed, and virtue that people display in

their everyday lives.¹ Over time, wayang has evolved far beyond its function as mere entertainment; it has become a powerful medium for moral education, spiritual enrichment, and Islamic da'wah.² Its ability to blend narrative, symbolism, and artistic expression has made it a strategic cultural vehicle for transmitting values across generations.

Wayang pakem and wayang kreasi are the two main types of traditional wayang.³ Wayang pakem adheres strictly to classical narratives derived from the Mahabharata and Ramayana, preserving the philosophical and ethical teachings embedded within these epics. Meanwhile, wayang kreasi represents adaptive innovations crafted by artists and cultural figures seeking to reinterpret moral and religious messages in ways that resonate with contemporary audiences. Wayang Potel stands out among these artistic expressions because it is a unique platform for Islamic da'wah that incorporates the vibrant Indramayu culture.⁴

A prominent religious scholar and cultural practitioner hailing from Cikedung Village, Indramayu Regency, KH. Ibrohim Nawawi invented Wayang Potel, a novel da'wah paradigm. "Potel" means "broken" in Indramayu dialect, but it has a deeper philosophical connotation as an abbreviation for "Potret Eling," which means "a portrait of remembrance."⁵ This phrase reflects a fundamental Islamic principle: the call for humans to remain mindful of God, their purpose, and their moral responsibilities. Through Wayang Potel, KH. Ibrohim Nawawi integrates Islamic teachings

¹ Tarisya Zahwa, Azila Annida Nur Hamidi, & Atikah Husna Inayah, "Nilai-Nilai Islam dalam Kesenian Wayang Kulit pada Tokoh Punakawan," *IMTIYAZ: Jurnal Ilmu Keislaman*, Vol. 9 No. 1 (2023).

² Ahmad Hidayatullah, *Paradigma Dakwah Kultural: Dimensi Sufisme dalam Kontruksi Karakter Bima pada Pewayangan Jawa*, *Jurnal Ilmu Dakwah* 39, no. 2 (2019): 105-110.

³ Ibrohim I., Eti Nurhayati & Septi Gumiandari, "Transformasi Kreasi Kebudayaan Wayang Potel Sebagai Media Internalisasi Nilai Psiko-Religius," *Panggung* 32, no. 3 (2022): artikel.

⁴ Silfiana Pramitaningsih, "Analisis Wayang sebagai Media Dakwah di Kabupaten Cilacap," *Hujjah: Jurnal Ilmiah Komunikasi dan Penyiaran Islam*, Vol. 7 No. 1 (2023).

⁵ Agus Fatuh Wardoyo, "Relevansi Wayang Kulit sebagai Media Dakwah di Era Modern," *Mamba'ul 'Ulum*, Vol. 17 No. 2 (2021).

with the aesthetics of local performance art, presenting religious messages in an engaging, culturally grounded, and easily understood format.⁶

The role of Wayang Potel as a da'wah medium extends beyond entertainment; it embodies religious, moral, and educational values embedded within the performance. This form of cultural da'wah merges artistic expression with spiritual guidance, creating an atmosphere where audiences not only enjoy the narrative but also engage in self-reflection and spiritual learning.⁷ By utilizing local language, humor, symbolic gestures, culturally familiar music, and relatable storylines, Wayang Potel has the capacity to communicate religious values effectively and meaningfully. Its ability to bridge religion and culture enables it to strengthen community identity, encourage moral development, and promote Islamic teachings through accessible and enjoyable means.

Academic literature on da'wah via Wayang Potel is lacking in both documentation and analysis, despite the practice's importance.⁸ Although it has become an integral part of the religious tradition within Cikedung Village, there remains limited scholarly inquiry into how KH. Ibrohim Nawawi implements his da'wah strategies through this medium and the extent to which these efforts influence the religious life of the local community. Comprehensive documentation and analysis are essential, particularly as modern society faces rapid cultural shifts influenced by globalization and digitalization. Without proper study, valuable cultural-based da'wah practices risk becoming underutilized or overshadowed by more contemporary but less culturally rooted approaches.

Preliminary observations indicate that community engagement in religious and artistic activities in Cikedung Village varies significantly. While some residents actively participate in events involving Wayang Potel, others possess limited understanding of its function as a medium for da'wah. This

⁶ Aditya Chandra Abdullah & Budi Harianto, "Perkembangan Agama Islam dari Tradisi Seni Wayang Kulit di Kota Madiun," *Humanistika: Jurnal Keislaman*, Vol. 9 No. 2 (2023)

⁷ Isma Puspitasari & Alfri Ultriasratri, "Integration of Da'wah and Local Culture: An Analysis of the Ritual of Wiwit Mbako in Temanggung," *Jurnal Dakwah*, Vol. 24 No. 2 (2023).

⁸ Ali Ridho & Ridzki Kurniawan Mangkarto, "Wayang Timplong Sebagai Media Komunikasi Antarbudaya," *Ahsan: Jurnal Dakwah dan Komunikasi*, Vol. 3 No. 1 (2024).

gap suggests that the full potential of Wayang Potel has not yet been realized in religious development initiatives. Nevertheless, the community's enthusiasm for religious activities presents a promising opportunity for optimizing Wayang Potel as an effective and sustainable da'wah strategy.

The disparity between the potential of Wayang Potel and its actual implementation highlights the urgency of studying this cultural da'wah model. In the absence of systematic efforts to refine and promote this medium, the spiritual and social values conveyed through Wayang Potel may erode amidst the pressures of cultural modernization. The rapid expansion of digital media, in particular, introduces new challenges that may overshadow traditional artistic expressions unless they are meaningfully integrated into contemporary da'wah frameworks.

These factors highlight the importance of this research for a number of reasons. The primary objective is to trace and examine the steps that KH. Ibrohim Nawawi took to utilize Wayang Potel as a tool for da'wah. Second, it seeks to assess the extent to which these methods contribute to enhancing the religious commitment and practices of the Cikedung community. Third, it intends to uncover both the supporting factors and obstacles surrounding the implementation of Wayang Potel, providing insights into its sustainability and potential for broader application.

This research focuses on the practical application of Wayang Potel in KH. Ibrohim Nawawi's da'wah activities and its influence on the level of religiosity among the residents of Cikedung Village, Indramayu. Employing a descriptive qualitative approach, the study explores the meanings, processes, and lived experiences associated with this art-based da'wah. An in-depth analysis of Wayang Potel's role as a culturally grounded medium for religious change is presented in the data collected via observation, in-depth interviews, and recording.

Ultimately, this research contributes significantly to the field of Islamic da'wah studies and the development of culturally sensitive da'wah strategies. By examining Wayang Potel in detail, the study enriches scholarly discourse on local wisdom-based religious communication and demonstrates how traditional arts can remain relevant in modern contexts. The findings are expected to offer both theoretical insights into cultural da'wah and practical recommendations for strengthening community religiosity through traditional performing arts. As such, Wayang Potel not only represents an artistic innovation but also serves as a transformative medium capable of

fostering spiritual awareness, reinforcing Islamic values, and bridging generational and cultural divides within contemporary society.

2. METHOD

Investigating KH. Ibrohim Nawawi's use of Wayang Potel as a cultural da'wah medium and its impact on the religious life of the Cikedung Village community was the goal of this descriptive qualitative research study. Qualitative research was selected because it enables an in-depth understanding of social phenomena, meanings, and experiences constructed by individuals within their natural context.

The research was conducted in Cikedung Village, Indramayu Regency, an area where Wayang Potel has been actively performed as part of local religious activities. Data collection took place over a period of four months, from May to August 2025 allowing the researcher to observe various da'wah events and engage with community members directly.

In qualitative research, the primary focus is on participants who can provide rich and relevant information. The research subjects consisted of:

1. KH. Ibrohim Nawawi, the creator and primary performer of Wayang Potel.
2. Community leaders (religious leaders, cultural practitioners, and village officials).
3. Audience members and general residents of Cikedung Village who participate in or observe Wayang Potel performances.

The research procedures were carried out in several stages:

1. Data collection, conducted through field visits, observations of Wayang Potel performances, and interviews with key informants.
2. Preparation, which included identifying the research focus, preparing interview guides, obtaining permission from local authorities, and reviewing literature related to cultural da'wah.
3. Data validation, performed through triangulation of sources, techniques, and time to ensure the accuracy and credibility of findings.
4. Data analysis, focusing on interpreting meanings, patterns, and themes related to the implementation and impact of Wayang Potel.
5. Reporting, in which the analyzed data were compiled into a structured narrative supported by theoretical and contextual interpretations.

Data were collected using the following techniques:

1. Participant Observation – observing Wayang Potel performances, audience interactions, and da'wah delivery styles.
2. In-depth Interviews – conducted with KH. Ibrohim Nawawi and other key community figures using a semi-structured interview guide.
3. Documentation – gathering photos, videos, performance scripts, community records, and relevant archival materials.

The primary instruments of this research were the researcher, who functioned as the main data collector and interpreter, supported by field notes, audio recorders, observation checklists, and documentation sheets.

Data analysis followed the interactive model proposed by Miles, Huberman, and Saldaña, consisting of:

1. Data Reduction – selecting, simplifying, and organizing raw data according to emerging themes.
2. Data Display – presenting data in narrative, tabular, or visual form to facilitate interpretation.
3. Conclusion Drawing and Verification – identifying patterns and meanings to formulate findings that align with the research objectives.

3. RESULTS AND DISCUSSIONS

Result

This study aims to identify the da'wah strategies employed by Kyai H. Ibrohim Nawawi through the Wayang Potel medium in enhancing the religious understanding of the community in Cikedung Village, Indramayu. Data were collected through in-depth interviews, participant observation, and document analysis.

1. General Overview of Cikedung Village, Indramayu

Cikedung Village is located in the Cikedung District, Indramayu Regency, West Java Province. Geographically, the village lies in the southern part of Indramayu Regency and directly borders Majalengka Regency. The majority of the population speaks the Cirebon-Indramayu Javanese dialect, despite its administrative proximity to Majalengka. Since most of Cikedung Village is located on arable land, the majority of its inhabitants are farmers. Not to mention that there are some locals who are involved in trading and running small enterprises. As an example, a local crochet artist named Tati Rohati has built a thriving crochet company called "Fhaya Craft," which manufactures a wide range of products including shoes, purses, and bags.

In daily life, Islamic values are an integral part of the culture in Cikedung Village. Traditions such as regular pengajian (religious study gatherings), the commemoration of Islamic holidays, and tahlilan (prayers for the deceased) are common activities. Nevertheless, the level of understanding of Islamic teachings among residents varies, influenced by differences in educational background and access to religious knowledge sources.

Religious facilities in Cikedung Village are relatively adequate, with mosques and mushola serving as centers for religious activities. Additionally, the village has primary education institutions that support learning for children. However, access to higher levels of formal education remains a challenge, necessitating further efforts to improve the quality of human resources in the village.

Demographically, specific population data for Cikedung Village can be obtained from official publications by the Central Statistics Agency of Indramayu Regency, such as Kecamatan Cikedung Dalam Angka 2022. In general, Cikedung District consists of several villages, including Cikedung Village itself. The community is known for its strong tradition of gotong royong (mutual cooperation). Activities such as communal work, traditional ceremonies, and the celebration of national and religious holidays often involve active participation from residents, reflecting strong solidarity and togetherness in village life.

In addition to religious traditions like regular pengajian, tahlilan, and Islamic holiday celebrations, the people of Cikedung have developed a distinctive local art form led by religious figures: Wayang Potel, pioneered by KH. Ibrohim Nawawi. This art form has evolved into a unique medium of da'wah that has gained wide acceptance among the community.

2. Profile of Kyai H. Ibrohim Nawawi

Kyai H. Ibrohim Nawawi is a religious scholar and artist from Cikedung Village, Indramayu Regency, known for his role in developing traditional performing arts as a medium for Islamic da'wah. He is the originator of Wayang Potel, a form of performance art that combines local cultural elements with religious messages. Wayang Potel, which is an acronym for "Potret Eling" (Portrait of Remembrance), was created around 2018 with the aim of reminding the community to always remember the Creator through an artistic medium that is familiar within their environment.

In Wayang Potel performances, Kyai Ibrohim Nawawi collaborates with various cultural figures and artists, including puppeteers and experts in

classical scripts, such as Ki Tarka Sutaraharja, Sudarman S.Sn, Ray Mengku Sutentra S.S, and Ki Dalang Karno. Performances are typically divided into two sessions: the first session features the storytelling of wayang by the puppeteer, and the second session consists of religious lectures delivered by Kyai Ibrohim Nawawi. This approach allows the effective delivery of Islamic messages through an engaging and culturally resonant medium.

In addition to his active role in performing arts, Kyai Ibrohim Nawawi participates in various religious and social activities in Indramayu. He is frequently invited to deliver sermons during important events, such as the celebration of the Prophet Muhammad's Maulid and Hari Santri (Santri Day). For instance, he has led commemorative events for Maulid Nabi and Hari Santri in Dukuheruk Village, Karangampel, Indramayu.

Kyai Ibrohim Nawawi is also active in documenting and sharing his activities through digital platforms. He owns a personal YouTube channel featuring videos related to his da'wah and cultural activities, including the practice of the Mars Muslimat by the Muslimat women of Cikedung at the Wayang Potel studio.

Through his innovation and dedication, Kyai H. Ibrohim Nawawi has made a significant contribution to integrating cultural arts with Islamic da'wah, ensuring that religious messages are delivered effectively and well-received by the community.

3. Implementation of Wayang Potel as a Da'wah Medium

The da'wah carried out by Kyai Ibrohim Nawawi primarily utilizes Wayang Potel as the main medium. This form of da'wah is not delivered solely through conventional pulpits or sermons, but rather through puppet performances with storylines that carry Islamic values, interwoven with moral messages and religious teachings.

In an interview, Kyai Ibrohim explained:

"Da'wah is not just about speaking from the pulpit, but about how Islamic messages can be felt, seen, and internalized by the community through their own culture. Wayang Potel is my way of inviting people to 'eling' (remember) God." (Interview, Kyai H. Ibrohim Nawawi, February 21, 2025)

The wayang medium serves as an effective platform because the people of Cikedung are already familiar with local performing arts. Kyai Ibrohim's innovation lies in transforming Wayang Potel into a form of cultural da'wah, with performances adapted from Qur'anic stories and social realities of the community. Notable storylines include "Potret Eling" (Portrait of

Remembrance), “Manusia dan Nafsu” (Humans and Desires), and “Lakon Cermin Hati” (The Mirror of the Heart).

Based on the research findings, the da’wah strategies employed by Kyai H. Ibrohim Nawawi through Wayang Potel encompass several key aspects:

a) Local Cultural Approach

Wayang Potel functions not only as a medium of da’wah but also as a means of community empowerment. The performances are often held during various village events, such as Islamic holidays and local traditions, which strengthen social bonds and enhance community participation in religious and cultural activities.

Wayang Potel utilizes local elements that are already familiar to the community. Characters and storylines in the performances are adapted to reflect the social realities of Cikedung, making the messages more relatable. By using narratives close to everyday life, the community feels more connected, and the da’wah messages are easily absorbed. This strategy represents a form of cultural da’wah, which emphasizes local wisdom as a vehicle for delivering Islamic teachings.

b) Simple and Relevant Message Delivery

Kyai Ibrohim Nawawi implements a multicultural da’wah approach by adjusting the delivery methods to match the cultural diversity of the community. Wayang Potel serves as an effective medium for conveying Islamic messages within the local cultural context, making them more easily accepted by various segments of society.

During the performances, da’wah messages are delivered in simple, everyday language, avoiding complex theological terms. The themes addressed are closely related to the community’s daily needs, such as the importance of prayer, doing good to others, maintaining familial and social bonds, and ethical behavior in household life. The simplicity of both language and theme makes the da’wah more inclusive and accessible.

c) Use of Humor and Interactive Dialogue

Kyai Ibrohim combines humor and direct dialogue with the audience during performances. The humor employed is educational and remains within the bounds of religious values. This strategy allows the audience to feel both entertained and enlightened. The interactive engagement fosters a friendly atmosphere, making the delivery of da’wah more relaxed and non-preachy.

d) Consistency in Implementation

Wayang Potel performances are not limited to specific moments but are carried out routinely during various community activities, such as Maulid Nabi, Isra Mi'raj, and Hari Santri. This consistency demonstrates that Wayang Potel has become an integral part of the community's social system while also serving as a continuous means of religious guidance and education.

4. Impact of Wayang Potel Da'wah

The da'wah method applied by Kyai Ibrohim emphasizes a persuasive and humanistic approach. Messages are delivered in simple language, with light humor and a style that resonates with the daily life of the community. In the puppet dialogues, conversations often touch the heart. For example:

Semar: "Child, in life we must always remember. If we remember, we will not easily complain."

Gareng: "Remember whom, Pak Semar?"

Semar: "Remember God, who has granted us life, clothing, and food."

Dialogues like these reflect a gentle and touching form of da'wah without being preachy. This strategy makes the community more receptive to religious messages, as the da'wah is presented in the form of an art they enjoy.

A community figure, Mr. Ahmad Rofi'i (N2), stated:

"People come to watch Wayang Potel not just for entertainment, but also to learn. Many say that after watching, they feel motivated to pray more regularly." (Interview, February 20, 2025)

This cultural approach aligns with the principle of da'wah bil hikmah, which advocates conveying the truth with wisdom and in accordance with the social conditions of the community.

The results of interviews and observations indicate that Wayang Potel da'wah has several positive impacts, including:

a) Improvement of Community Religious Understanding

The community has gained a better understanding of fundamental Islamic teachings, particularly those related to tauhid (monotheism), the pillars of faith (rukun iman), the pillars of Islam (rukun Islam), and moral values. Many residents reported being more interested in following religious lectures presented through Wayang Potel performances compared to conventional sermons. This indicates the effectiveness of a cultural approach in instilling Islamic values.

b) Enhanced Religious Awareness

Through presentations that touch on both spiritual and social aspects, Wayang Potel has successfully fostered greater religious awareness. This is evident from increased participation in religious activities such as congregational prayers, regular pengajian sessions, and tahlilan traditions. Some community members have even begun the habit of reading the Qur'an regularly and teaching religious knowledge to their children.

Based on interviews with residents and village figures, the reception of da'wah through Wayang Potel is highly positive. Performances are consistently well-attended by all segments of the community, from children to the elderly. Many attendees reported feeling inspired to improve their behavior after watching the shows.

A housewife, Mrs. Maryumi (N3), stated:

"I really enjoy watching Wayang Potel. It's funny, yet profound. Sometimes we laugh, but behind it there are religious messages that make me think deeply and even cry." (Interview, February 20, 2025)

In addition to providing entertainment, Wayang Potel serves as a medium for strengthening social bonds. Community members cooperate in preparing the venue, refreshments, and equipment whenever a performance is held. This demonstrates that the da'wah activities also contribute to building social solidarity.

c) Strengthening of Social Values

Wayang Potel also conveys social messages, such as the importance of helping one another, maintaining unity, and respecting differences. This contributes to reinforcing the values of gotong royong (mutual cooperation) and tolerance among residents. The community becomes more open in responding to differences and more active in social and religious activities.

The Head of Cikedung Village (N5) emphasized:

"Kyai Ibrohim's da'wah activities have become a village icon. The government fully supports them because they not only enhance residents' religiosity but also help preserve local culture." (Interview, February 21, 2025)

Discussion

1. Implementation Mechanism: From Script to Audience's Heart

Kyai H. Ibrohim Nawawi's strategy in utilizing Wayang Potel aligns with the theory of culture-based da'wah, which emphasizes the importance of adapting da'wah to the social and cultural context of the community. This

approach allows religious messages to be more easily accepted because they are delivered through a medium familiar to the audience.

Analysis shows that the implementation of Wayang Potel is not merely about presenting a religious script, but involves a series of interrelated strategic processes:

a) Selection of Contextual Themes

KH. Ibrohim chooses themes that are closely related to the daily problems of residents (e.g., a wife's devotion to her husband, mutual cooperation, the dangers of slander). This makes the messages feel relevant, generating initial attention.

Analytical insight:

The relevance of the themes reduces critical resistance—the audience does not feel “preached at,” but rather “reminded” through storytelling.

b) Personification of Values through Wayang Characters

Characters (e.g., Semar, Gareng, Petruk in the shortened version) are designed as symbols of human traits: goodness, greed, hypocrisy. The audience recognizes these symbols culturally, allowing the religious meaning to “translate” into their lived experiences.

Analytical insight: Local symbols act as a “translation engine” for religious values, accelerating internalization.

c) Language and Humor Strategies

The incorporation of humor, everyday language, and popular interpretations of Qur'anic verses or Hadith facilitates cognitive understanding while reducing the emotional distance between the preacher and the audience.

Analytical insight: Humor lowers audience defensiveness, increasing openness to receive messages.

d) Ritualization of Performances and Follow-up Discussions

Performances are integrated into local religious events, ensuring that the messages do not stand alone. Post-performance discussions and Q&A sessions reinforce understanding (elaboration).

Analytical insight: This structure strengthens collective memory and encourages practical application within the community.

2. Internalization Process: From Understanding to Behavior

Data indicate that behavioral change is not instantaneous but occurs gradually:

a) Cognitive Stage: The audience grasps the message due to its relevance and simple language.

b) Affective Stage: Emotional responses (such as feeling moved, laughing, or being entertained) help the message stick.

c) Behavioral Stage: Some behavioral changes are reported, including increased participation in pengajian, refraining from gossip, and practicing honesty in trade and daily interactions.

Analytical insight: The model of change follows the sequence of awareness → acceptance → practice. Wayang Potel, as a multifaceted medium (narrative + visual + music), effectively triggers awareness and acceptance, while practical application requires support from the social environment (e.g., community leaders, Islamic boarding schools, local policies).

3. Role of Key Actors and Social Networks

KH. Ibrohim is not only a puppeteer but also a cultural-religious “gatekeeper”:

a) Charisma & Credibility: His religious legitimacy ensures that messages are more widely accepted.

b) Local Networks: Connections with community leaders and village government facilitate access for performances during strategic events.

c) Analytical insight: The effectiveness of Wayang Potel heavily depends on the presence of influential actors; without credible leadership, cultural messages struggle to take root.

Research Findings

The following are the main findings, detailed by aspect, supported by empirical evidence (interviews, observations, and documentation):

1. Implementation and Field Practice

a) Programmed Performance Rituals: Wayang Potel is regularly performed during religious events and village occasions. The performance format consists of an opening prayer, selected story segments, insertion of Qur’anic verses or Hadith, and discussion.

b) Dual Role of the Puppeteer: KH. Ibrohim acts as a preacher-puppeteer, crafting messages into short stories that are easily understood by the audience.

c) Adaptive Script: The scripts are adapted to address current village issues (e.g., social conflicts, local economic practices).

2. Impact on Religious Understanding and Behavior

- a) Increased Understanding: Respondents reported that religious messages delivered through stories are easier to remember. (Interviews with residents – 70% of informants stated their understanding improved.)
- b) Practical Behavioral Changes: Concrete examples include reduced gossiping in certain neighborhood groups (RT) and initiation of mutual cooperation following solidarity messages presented in the stories. (Interviews & participatory observation)
- c) Increased Youth Engagement: Some young people began attending pengajian sessions after being attracted to the Wayang Potel performances. (Interviews with youth figures)

3. Supporting Factors

- a) Religious Actor Legitimacy: KH. Ibrohim's credibility enhances audience trust.
- b) Local Institutional Support: Village halls, mosques, and several cultural NGOs support the organization of performances.
- c) Digital Media as an Amplifier: Recordings of the performances are uploaded to local platforms, expanding the reach of the da'wah.

4. CONCLUSION

Based on the results of field research on "The Implementation of KH. Ibrohim Nawawi's Da'wah through Wayang Potel in Enhancing Religious Awareness in Cikedung Village, Indramayu Regency", it can be concluded that this culture-based da'wah activity represents a form of contextual da'wah innovation, integrating Islamic values with the local wisdom of the Indramayu community. In a diverse community where religious beliefs are often influenced by modernity, Wayang Potel serves as an excellent medium for conveying social, spiritual, and moral themes.

The da'wah strategy applied by Kyai H. Ibrohim Nawawi through Wayang Potel emphasizes a local cultural approach, utilizing traditional performing arts as a medium for religious communication. The tales told in the performances are tailored to the community's socioeconomic situations; they are told in basic language; and they are enhanced with comedy and participatory discussion, which helps the message to resonate with the audience.

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