

**DA'WAH MEDIA IN THE SUMBAWA TRIBE: Ethnographic Approach to Lawas Pamuji as Da'wah Media in the Sumbawa Tribe**<sup>1</sup>Selma maharani, <sup>2</sup>Akhmad Rifai<sup>1,2</sup>Universitas Islam Negeri Sunan Kalijaga, Indonesia<sup>1</sup>[selmamaharany99@gmail.com](mailto:selmamaharany99@gmail.com), <sup>2</sup>[akhmad.rifai@uin-suka.ac.id](mailto:akhmad.rifai@uin-suka.ac.id)**Abstrak**

Lawas Pamuji memegang peran yang signifikan sebagai media dakwah. Sebagai seorang yang dihormati dalam menyebarkan ajaran agama Islam serta nilai kemanusiaan di tengah masyarakat. Pendekatan Lawas Pamuji dalam dakwahnya sangatlah inklusif dan adaptif terhadap budaya dan tradisi lokal suku Sumbawa. Hal ini memungkinkannya untuk menciptakan resonansi yang kuat antara ajaran Islam dan kebutuhan serta nilai-nilai yang dihayati oleh masyarakat Sumbawa. Metode penelitian yang digunakan dalam penelitian ini adalah metode tradisi etnografi, yaitu sebuah metode yang melibatkan peneliti yang secara langsung terlibat dalam kehidupan sehari-hari masyarakat yang mereka teliti. Hasil dari penelitian tentang peran Lawas Pamuji sebagai media dakwah di suku Sumbawa menunjukkan bahwa Lawas Pamuji memiliki pengaruh yang signifikan dalam menyebarkan ajaran agama Islam dan nilai kemanusiaan di masyarakat setempat. Penelitian juga menyoroti pendekatan yang inklusif dan adaptif yang digunakan oleh Lawas Pamuji dalam berdakwah, yang memungkinkannya untuk menciptakan hubungan yang kuat dengan masyarakat Sumbawa. Metode komunikasi yang digunakan oleh Lawas Pamuji, seperti ceramah, pengajian, khutbah, serta pemanfaatan media sosial dan teknologi informasi, terbukti efektif dalam memperluas jangkauan dakwahnya. Selain itu, kegiatan sosial yang dilakukan seperti pembangunan infrastruktur pendidikan dan kesehatan, juga memberikan dampak positif dalam meningkatkan kualitas hidup masyarakat. Implikasi penelitian ini adalah tambahan dan penyebarluasan informasi tentang metodologi dakwah dan keislaman.

**Kata Kunci:** lawas pamuji, media, dakwah, sumbawa.

**Abstract**

Lawas Pamuji plays a significant role as a da'wah medium. As a respected person in spreading the teachings of Islam and human values in the community. Lawas Pamuji's approach in his da'wah is very inclusive and adaptive to the local culture and traditions of the Sumbawa tribe. This allows it to create a strong resonance between Islamic teachings and the needs and values lived by the people of Sumbawa. The research method used in this study is the ethnographic tradition method, which is a method that involves researchers who are directly involved in the daily lives of the people they research. The results of the research on the role of Lawas Pamuji as a da'wah media in the Sumbawa tribe show that Lawas Pamuji has a significant influence in spreading Islamic religious teachings and human values in the local community. The research also highlights the inclusive and adaptive approach used by Lawas Pamuji in preaching, which allows him to create a strong connection with the people of Sumbawa. The communication methods used by Lawas Pamuji, such as lectures, sermons, as well as the use of social media and information technology, have proven to be effective in expanding the reach of his da'wah. In addition, social activities carried out such as the development of education and health infrastructure also have a positive impact on improving the quality of life of the community. The implication of this research is the addition and dissemination of information about da'wah and Islamic methodology.

**Keywords:** old praise, media, da'wah, sumbawa.

## Introduction

As a country with a rich cultural diversity and tradition, it has a diverse array of art forms that not only serve as entertainment but also as a means of communication and conveying moral and religious messages.[1] One such art form is Lawas Pamuji, a traditional art form that developed among the Sumbawa tribe in West Nusa Tenggara. Lawas Pamuji is a traditional poem that is usually sung with simple musical accompaniment, and is often used in various traditional ceremonies and social activities.[2] In the context of Sumbawa society, Lawas Pamuji has a very important role, not only as a means of cultural expression but also as a medium of da'wah. Da'wah, which in Islam means spreading religious teachings and moral values, can be done through various means, including art and culture.[3] Lawas Pamuji as a da'wah medium has great potential in conveying religious messages to the public, because this art is able to reach various groups with a more emotional and entertaining approach.[4]

Lawas Pamuji is a form of traditional Sumbawa poetry that is often sung or chanted in various traditional and religious events. With its distinctive structure and use of regional languages, Lawas Pamuji is not only a means of entertainment, but also a vehicle to convey moral, cultural, and religious values to the community. In the Sumbawa community, which strongly upholds oral traditions, Lawas Pamuji has its own attraction as an effective communication medium.[4] This research aims to explore the role of Lawas Pamuji in the Sumbawa community as a da'wah medium. The main focus of this research is to understand how Lawas Pamuji is used in the context of da'wah, the types of messages conveyed, and its impact on society. In addition, this study will also look at how Lawas Pamuji can adapt to the changing times and remain relevant as a da'wah medium in the modern era.

The approach used in this study is qualitative with a descriptive-analytical method. Data will be collected through participatory observation, in-depth interviews with community leaders and religious leaders, and analysis of Lawas Pamuji texts used in various da'wah occasions. Thus, it is hoped that the results of this research can contribute to the development of a more effective and contextual da'wah strategy, in accordance with the local wisdom of the Sumbawa Tribe. By exploring the role of Lawas Pamuji as a da'wah medium, it is hoped that this research can contribute to efforts to preserve the traditional culture of Sumbawa and enrich the Islamic da'wah method in Indonesia. This research is also expected to be a reference for stakeholders in designing a more effective da'wah strategy based on local culture, so that religious values can be more easily accepted and appreciated by the community.

## Research Methods

In this study, the researcher decided to use the Ethnographic Tradition method. The choice of this approach is based on its proven relevance in understanding and documenting oral traditions, as stated by Sibarani in 2012.[5] In addition, Spradley in 2007 also asserted that ethnography has an important role to play in understanding complex societies or even our own cultures.[6] Therefore, this method is considered an appropriate tool to dig deeper into Lawas Pamuji in the context of the Sumbawa community. This research was carried out through several stages. The first stage is field research. The initial step involves participatory observation, in which the researcher actively participates in the social and cultural life of the community and observes the condition of the research object. Through this participation, researchers collected data through direct observations in the field. As Spradley points out, an ethnographer must carefully collect data through direct observation and interaction with the community, similar to how to make friends.

In addition to participatory observation, the researcher also selected informants. The selection of informants is done carefully because the informant must have a deep understanding of the culture being researched, so that the researcher can obtain comprehensive data. After the informants were selected, the researchers conducted interviews with them. There are two types of interview guidelines used: unstructured interview guidelines, which only include an outline of questions, and in-depth interview guidelines, which are designed to gather as much information as possible. The format and model of the interview were carefully planned, starting from a deep understanding of the form and content of Lawas Pamuji to the pattern of inheritance in the oral tradition. In addition, the researcher also recorded Lawas Pamuji as a research subject. This step is carried out with the aim of creating records that can be used as references and documents during the research process, as well as to improve the validity of the data obtained. In addition, the recording also aids in understanding the nuances and context that may be difficult to express orally, giving a richer dimension to the understanding of Pamuji's Heritage.

By using this method of Ethnographic Tradition, researchers can gain a deep understanding of Lawas Pamuji and its role in the life of the people of Sumbawa. In addition, this approach allows researchers to convey research results more comprehensively and convincingly. This is not only proof that the research is still relevant in Sumbawa district, but also to affirm that this research was conducted seriously by researchers. To collect data, the researcher also conducted a literature study search by looking for relevant data or references in the library related to the object of this research.

## Discussion

### Lawas Pamuji

Lawas Pamuji is an oral tradition that combines two words with unique meanings. According to Sumarsono (1985), in the Sumbawa-Indonesian dictionary, "lawas" refers to a type of traditional oral poetry from Sumbawa, usually consisting of three lines and often recited in the context of traditional ceremonies. On the other hand, "praise" comes from the root word "praise", which means to give praise literally. So, Lawas Pamuji is a form of oral tradition that presents a series of praises, especially to Allah swt.[7]

This poem not only represents Sumbawa's cultural heritage, but is also a tangible example of folklore, in keeping with Yadnya's view of describing folklore as an informal and traditional part of culture, both on an ethnic and national scale. The existence of Lawas Pamuji is not only local; it also has an important role in the national context as an inseparable part of Indonesia's cultural richness. In traditional societies, this tradition is not only accepted, but also used and appreciated by its supporters. Thus, Lawas Pamuji not only reflects the culture of Sumbawa, but also becomes a symbol of the diversity and richness of the archipelago's cultural heritage as a whole. Oral folklore has been the main instrument for traditional societies in conveying the values and norms that our ancestors held firmly, but today their existence is beginning to fade and even disappear.[8]

The old oral tradition of Sumbawa has an important role in maintaining the socio-cultural order of its people by bringing positive values. According to Bascom, folklore has four main functions that are depicted in this tradition. First of all, as a projection system, the oral tradition becomes a means to reflect the collective imagination of a community. Second, as a tool to maintain and strengthen existing cultural institutions and institutions. Third, as an educational tool, this tradition helps in conveying values and learning in an interesting and meaningful way. And lastly, as an instrument of supervision and coercion, where this tradition aims to ensure that the norms of society are followed and respected by members of their community. Through this oral tradition, Sumbawa's cultural values and identity continue to be maintained and conveyed from generation to generation.[8]

Therefore, oral traditions such as Lawas Sumbawa are not only entertainment, but also an important means of caring for and enriching the social and cultural identity of their people, as well as directing the behavior of its members in accordance with applicable norms. As a projection system, the verses in Lawas Pamuji contain the dreams and aspirations of the community, and function as a means to fulfill their desires or expectations. The source of these verses is often

derived from the Qur'an and hadith, which provide satisfaction, inner peace, and help in realizing human dreams both in this life and in the hereafter.

Lawas Pamuji often uses his work to confirm and strengthen the existence of existing cultural institutions and institutions. In this role, he functions not only as a poet or writer, but also as a cultural guardian who ensures that traditional values remain alive and respected which include four things. First, the confirmation of the cultural institutions of the Pamuji understands that customary institutions and cultural institutions play an important role in maintaining the identity and continuity of a community. These traditional institutions often reflect how the community integrated elements of art with religious teachings before the advent of Islam. For example, in the Javanese tradition, the art of wayang kulit and gamelan has long been an integral part of religious ceremonies and customs that contain Hindu-Buddhist values before they were adopted and adapted by Islam.

Secondly, the incorporation of cultural and religious elements along with the development of Islam, these cultural and artistic elements were not eliminated, but were integrated into the new religious structure. Lawas Pamuji, in his works, often shows how old traditions survive and develop through fusion with Islamic elements. This creates new forms that are rich in meaning and relevance both culturally and religiously. Third, adaptation in the government structure. As Islam developed in the governance structure in Java, it not only affected the spiritual aspects of the community, but also affected the existing institutions. Many customary institutions were later Islamized, but still retained their original essence. For example, traditional ceremonies that were once performed in honor of Hindu-Buddhist gods were later transformed into Islamic religious celebrations with slight adjustments, but still retaining their old ritual form.

The four traditional traditions of marriage in Sumbawa as a specific example, the traditional tradition of marriage in the people of Sumbawa is one of the customary institutions that regulates the marriage procession as a whole from the beginning to the end. This tradition is a form of culture that combines local elements with Islamic teachings. Scholars in Sumbawa, for example, argue that this marriage tradition must still be regulated in accordance with the custom ("barenti ko syara"), but still adhere to the teachings of the Kitabullah ("syara barenti ko kitabullah"). This shows that there is an effort to maintain a balance between local traditions and religious obligations, ensuring that the two run in harmony. In this context, Lawas Pamuji's works not only function as a means of artistic expression, but also as an important instrument to strengthen and maintain existing cultural institutions. He ensured that these traditions remained alive and relevant, even when they had to adapt to the changing times and external influences.

Folklore has a dual ability as a tool of education and an instrument of social control, ensuring adherence to societal norms. In Lawas Pamuji, which is sourced from the Quran and hadith, there is the power to direct people in acting or refraining from doing something. The Role of Honor in Society. Lawas Pamuji serves as a means to convey religious teachings and moral values. Rooted in the Quran and hadith, Lawas Pamuji carries a message that is able to direct individual behavior to be in harmony with social norms and ethics that are respected in society. Through a poetic and meaningful way of delivery, Lawas Pamuji not only educates but also inspires obedience and discipline. Through Lawas Pamuji, folklore doubles as a tool of education and social control, conveying profound moral and religious messages. Its use in various arts and traditional rituals strengthens adherence to social norms and religious values, while building spiritual awareness in society. Lawas Pamuji is not only a rich cultural heritage but also an important pillar in maintaining social and religious harmony.

All forms of oral tradition that include Lawas Pamuji, as mentioned earlier, have been adapted by the creators and practitioners of the Sumbawa tradition into various forms of artistic expression that are appropriate to today. This adaptation was carried out because of the difference in artistic tastes between the current generation and the previous generation. Cultural or oral traditions from the past cannot be presented exactly as they used to be because they have undergone significant changes, and may no longer be active in their communities. Nevertheless, the values and norms contained in it can still be applied and realized in today's context.

### An Old History of Praise

To understand in detail the history of Lawas Pamuji, a more in-depth, comprehensive, and holistic research is needed. Lawas Pamuji has a close connection to the local history of Sumbawa, but information about his life and contributions may be scattered in various historical and cultural sources. In Bali, oral traditions or bubad manuscripts are one of the important sources in understanding local history and culture. Bubad tells a story that includes aspects of history, genealogy (mythology), legend, and symbolism. Likewise with the Babad in Bali, which emphasizes the genealogical aspect or genealogy of certain twengsa descendants.[2]

The same may be true in the context of Lawas Pamuji and the local history of Sumbawa. Possible information about Lawas Pamuji can be found in folklore, oral literature, local historical records, and other cultural traditions preserved by the people of Sumbawa. Through careful and comprehensive research of these sources, we can delve deeper into the life and heritage of Lawas Pamuji and its relevance in the cultural and historical context of Sumbawa. Thus, to fully

understand the history of Lawas Pamuji, a multidisciplinary approach is needed that includes history, literature, cultural anthropology, and other relevant sources.

To this day, the history of the origins of Lawas has not been fully revealed. According to Rayes, Lawas has become a widely known part of Sumbawa society, but there are no records that show exactly when this oral literature appeared and lived from one generation to the next, with its spread occurring orally. In an interview with Sultan Muhammad Kaharuddin IV (Sultan of Sumbawa), he explained that Lawas is thought to have existed since ancient times, perhaps even before Islam was introduced in Sumbawa, along with the people of Sumbawa who already had a language. The birth of Lawas Pamuji in the midst of the Sumbawa community cannot be separated from the da'wah activities that occurred in Sumbawa at that time.

Based on the discovery of the manuscript carried out by the researcher at Ustad Mahmud's house, there were two manuscripts that caught his attention. First, the manuscript by Muhammad Amin Dea Kadi written in Malay Arabic, and second, the manuscript published by the Islamic Religious Information Section of the Ministry of Religion of Sumbawa Regency which has been adapted into the national script. On the front page of the manuscript written in Malay Arabic, there are Arabic numerals 1937, which according to the informant indicates the year of the making of the Lawas Pamuji. These findings provide important clues about the history and origins of Lawas Pamuji, adding to our understanding of this valuable cultural heritage.

Lawas Pamuji or Lawas Akhirat is the work of H. Muhammad Amin Dea Kadi, who at that time served as Kadi. By looking at the year of the creation of Lawas Pamuji, it can be concluded that at that time H. Muhammad Amin served as Kadi during the reign of Sultan Muhammad Kaharuddin III. This Lawas Pamuji is written in Malay Arabic in the style of the Sumbawa language, consisting of 183 stanzas that are interconnected regularly (bariri), without breaking, forming a unity. These verses contain religious messages that invite mankind to increase faith and piety to the Almighty.

When we trace the history of the creation of several oral tradition manuscripts of the archipelago, we will find various backgrounds behind their creation. The emotional involvement of the actors and creators became the starting point for the birth of a script. For example, Minangkabau petatah-petitih is one of the cultural works that fights for a high philosophy of life, based on traditional and religious values that are the basis of people's attitudes in behavior. The phrase "Adat Basandi Syarak, Syarak Basandi Kitabullah" reflects a deep understanding of the harmonious relationship between customs, religion, and holy books.

Similarly, the story of Aji Saka as the bearer of the Javanese script also has a background that is full of cultural meaning and mentality of the Javanese people. This story not only tells the role of Aji Saka as a literary bearer, but also implies the importance of literacy in the civilization of Javanese society. Orientalization towards literacy is at the heart of this story, describing the aspirations of the Javanese people for enlightenment in their lives in the future. These two examples show how important oral traditions are in fighting for cultural, religious, and intellectual values in various communities of the archipelago. The creation of oral tradition texts was often a response to the social, political, and spiritual conditions of their time, reflecting the aspirations and collective identities of the people who created them. Thus, oral tradition texts are not only a means to preserve cultural heritage, but also a medium to convey profound and relevant messages to their people.

Since the 17th century, Sumbawa has adopted Islam as the official religion of the kingdom, which has since integrated into various aspects of people's lives, including social systems, kinship relationships, family structures, and other customary traditions. One example of the influence of Islam in Sumbawa can be seen in an ancient literary work entitled "Lawas Pamuji" written by H. Muhammad Amin Dea Kadi. In his time, this work already used a writing system, albeit simple, as an effort to preserve culture. According to research, the "Lawas Pamuji" manuscript was initially conveyed orally before finally being immortalized in the form of handwriting. This shows that the process of creating the manuscript began with oral tradition before it was transcribed. Sibharani explained that in the past, oral traditions were a common way for ancestors to pass on culture, but now, literacy or written culture has become dominant in cultural activities. In practice, culture in Indonesia continues to develop in two ways, namely oral tradition and written tradition.

Understanding the background of the creator of "Lawas Pamuji" who was a kadi in the Sultanate of Sumbawa as well as a cultural expert, it can be concluded that the main purpose of making Lawas Pamuji was to spread Islamic teachings through traditional literature. This is similar to the function of Javanese Singgir poetry, which is used in the student community as an educational tool. Singgir is an important part of the pesantren environment, where this form of poetry is used as teaching material for various subjects such as ethics/morals, tauhid, fiqh, history, Arabic, and various other branches of linguistics.

Oman Fathurahman, an expert in the field of Islamic manuscripts of the archipelago, notes that our manuscripts reflect the process of privatization of Islam in the past.[9] This can be seen from the adaptation of Arabic or Persian texts into local texts, which sometimes indicate alterations or modifications of the original idea. Saleh explained that this change was seen when elements of Islamic culture, which are often represented by Arabic symbols, were partially replaced by symbols

of Sumbawa culture. Although the message conveyed remains related to Islam, its appearance has been adapted to the local context of Sumbawa. This means that the teachings or messages conveyed through Lawas Pamuji remain Islamic, even though they no longer use Arabic language or symbols.

### **The Value of Da'wah and Communication in Lama Pamuji**

In reviewing the role of Lawas Pamuji as a da'wah tool, in addition to having been evaluated from the point of view of communication theory and oral tradition before, the analysis from the perspective of da'wah must also pay attention to the elements of da'wah that show that Lawas Pamuji functions as a da'wah medium for the community. One of these elements is Pamuji, which includes elements in the theory of da'wah. By referring to the elements in the theory of da'wah, Pamuji can be identified as part of Lawas Pamuji which has a role in da'wah. By focusing on the "Who", researchers can investigate the factors that motivate and direct communication actions; Thus, such research can fall within the scope of control analysis.[10]

In the context of da'wah, individuals or groups who communicate the message of da'wah are referred to as da'i.[11] Da'i can consist of a single individual or several individuals. The parties involved in the delivery of Lawas Pamuji vary depending on the form of Lawas Pamuji presented. As previously explained, Lawas Pamuji can have various forms. Through an interview with Fathi, the target of Lawas Pamuji (To Whom) can be set. Lasswell asserts that focusing on the audience or "To Whom" is an important aspect of audience analysis research, referring to the individuals who are influenced by the media used.[12] The object of da'wah, both Muslim and non-Muslim as described earlier, becomes the recipient of the da'wah message from the subject of da'wah (da'i) or audience analysis, depending on the context of the situation, location, and time in which the Lawas Pamuji is delivered.[13] For example, if it is delivered in the form of religious lectures, the object of da'wah is the audience in events such as recitations, thanksgiving activities, circumcision, and various other community activities.

In the context of delivering religious lectures that are often scheduled regularly, such as women's recitations, ta'lim assemblies, and routine studies, the audience is a group of mothers and worshippers who attend the routine recitation. According to an interview with Ustad Mahmud, at the beginning of the creation of Lawas Pamuji in 1937, Lawas Pamuji was often conveyed in recitation activities. However, currently the use of Lawas Pamuji in various scientific assemblies is rarely seen. In the context of art, ageing praise becomes part of entertainment for the public, which essentially involves society in general. This often happens in events such as cultural festivals, art competitions, or theater performances organized by local or private government entities. It provides

an opportunity for audiences to enjoy artistic expressions that carry traditional or historical values in an entertaining and fun way.

## Conclusion

From this description, it can be concluded that Lawas Pamuji is an oral tradition that is a means of Islamic da'wah among the people of Sumbawa. The texts of Lawas Pamuji use Arabic-Malay mixed with Sumbawa and have been translated into Indonesian. His messages focused on religious aspects, including praise to the Creator, guidance for life, and the increase of faith, worship, and good morals. The process of making Lawas Pamuji involves various communication media such as oral, print, electronic, as well as organizational, artistic, and cultural media. The subject and object of Lawas Pamuji vary depending on the context and form of delivery, which is adapted to the situation and place.

In the context of the study of communication science based on the Harold D. Laswell model, the oral tradition of Lawas Pamuji reflects more detailed communication components, including da'wah communicators, messages conveyed, communication media, recipients of communication messages, and the impact that occurs on society. The existence of Lawas Pamuji in the Sumbawa community has had a significant impact, including increasing interest in Lawas Pamuji art, community knowledge in terms of religion and life values, and the birth of new artists who produce works that respect local traditions and cultural heritage.

## Bibliography

- [1] W. Adityatama, H. Hamidah, and S. Assoburu, "Seni Hadroh Sebagai Komunikasi Budaya Islam (Studi Pada Majelis Assolihin di Talang Kedondong Palembang)," *Indones. Cult. Relig. Issues*, vol. 1, no. 1, p. 9, 2024, doi: <https://doi.org/10.47134/diksima.v1i1.2>.
- [2] N. Natasari and R. Marhandra, "Implementasi Teori Komunikasi Dalam Penggunaan Tradisi Lisan Lawas Pamuji Pada Masyarakat Suku Sumbawa," *Virtu J. Kaji. Komunikasi, Budaya dan Islam*, vol. 1, no. 1, pp. 66–84, 2021, doi: 10.15408/virtu.v1i1.21754.
- [3] A. Pimay and F. M. Savitri, "Dinamika dakwah Islam di era modern," *J. Ilmu Dakwah*, vol. 41, no. 1, pp. 43–55, 2021, doi: 10.21580/jid.v41.1.7847.
- [4] F. Santi, "Pesan Nonverbal dalam Komunikasi Politik Wahidin Halim Sebagai Calon Gubernur Banten pada Pilkada Banten 2017," *Nyimak (Journal Commun.)*, vol. 2, no. 2, pp. 131–149, 2018, doi: 10.31000/nyimak.v2i2.960.
- [5] M. Abduh, T. Alawiyah, G. Apriansyah, R. Abdullah, and M. W. Afgani, "Jurnal Pendidikan Sains dan Komputer Survey Design : Cross Sectional dalam Penelitian Kualitatif Jurnal Pendidikan Sains dan Komputer," *J. Pendidik. Sains dan Komput.*, vol. 3, no. 1, pp. 31–39, 2023.
- [6] N. F. Istiawati, "Pendidikan Karakter Berbasis Nilai-Nilai Kearifan Lokal Adat Ammatoa Dalam Menumbuhkan Karakter Konservasi," *CENDEKIA J. Educ. Teach.*, vol. 10, no. 1, p. 1, 2016, doi: 10.30957/cendekia.v10i1.78.
- [7] N. Rosana, M. Mahyuni, and B. Burhanudin, "Estetika Resepsi Bahasa Sasak Para Pembayun

Dalam Upacara Adat Sorong Serah Masyarakat Sasak Di Pulau Lombok,” *Ling. J. Lang. Lit. Teach.*, vol. 15, no. 2, pp. 187–206, 2018, doi: 10.30957/lingua.v15i2.526.

[8] H. Mawarni, “Analisis Fungsi Dan Makna Lawas (Puisi Tradisional) Masyarakat Kabupaten Sumbawa Nusa Tenggarra Barat,” *CENDEKIA J. Ilmu Pengetah.*, vol. 2, no. 2, pp. 133–142, 2022, doi: 10.51878/cendekia.v2i2.1153.

[9] A. Yafik Mursyid, “Paradigma Penelitian Manuskip Al-Qur'an: dari Diskursus ke Metodologi,” *Islam. J. Ilmu-Ilmu Keislam.*, vol. 21, no. 02, pp. 77–95, 2022, doi: 10.32939/islamika.v21i02.817.

[10] I. Hasian, I. Putri, and F. Ali, “Analisis Elemen Desain Grafis dari Visual Konten Instagram Indonesia Tanpa Pacaran Ditinjau dari Teori Retorika,” *Magenta / Off. J. STMK Trisakti*, vol. 5, no. 01, pp. 726–739, 2021, doi: 10.61344/magenta.v5i01.63.

[11] M. S. Mubarak and Y. Halid, “Dakwah yang Menggembirakan Perspektif Al- Qur ' an ( Kajian terhadap qs . An-Nahl ayat 125 ),” *Al-Munzir*, vol. 13, no. 1, pp. 47–49, 2020.

[12] D. Kurniawan, “Komunikasi Model Laswell Dan Stimulus-Organism-Response Dalam Mewujudkan Pembelajaran Menyenangkan,” *J. Komun. Pendidik.*, vol. 2, no. 1, p. 60, 2018, doi: 10.32585/jkp.v2i1.65.

[13] A. Tahir, H. Cangara, and A. Arianto, “Komunikasi dakwah da'i dalam pembinaan komunitas mualaf di kawasan pegunungan Karomba kabupaten Pinrang,” *J. Ilmu Dakwah*, vol. 40, no. 2, p. 155, 2020, doi: 10.21580/jid.v40.2.6105.