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## Strategy of Walisongo's Dakwah Islamiyah in East Java Region Based on Community Traditions and Local Culture

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### Abstract

*The spread of Islam in Java between the 14th-15th AD centuries of is not considered a religious myth, but rather a fact of Islamic history. The facts and data were traced from historical sites by confirming to the custodians of the Walisongo cemetery directly at the site and local government officials. Its can be traced from various documents and literature as well as other research results. Research on Islamic Dakwah strategies based on local community and cultural traditions is carried out through a Ground Theory approach with a case study method. Primary data based on interview results and secondary data sourced from literature and historical documents that are analyzed descriptively-qualitatively. The results of the research were concluded as follows. The spread of Islam in the east Java region, especially in Surabaya, Gresik, Lamongan, and Tuban, is carried out by walisongo individually or in groups. Walisongo's Islamic Dakwah is based on community traditions and local culture conveyed through a message of peace.*

**Keywords:** *Dakwah Strategy, Walisongo, Community Traditions, Local Culture.*

### Introduction

M. C. Ricklefs, in the book "*Sejarah Indonesia Modern 1200-2008*", states that the spread of Islam in Indonesia, especially on the island of Java, is one of the very important processes in Indonesian history, but it is something that is not clear about its existence. This is due to various differences of opinion originating from historians about when, where, how, and who spread Islam in Java (Sunyoto, 2020). However, in the end, all historians went to one point of answer, that the spread of Islam in Java was carried out by Walisongo based on facts, data, and formations that can be traced through various sites, traces, and evidence that exist on the island of Java spread across the regions of East Java, Central Java, and West Java.

The historian's opinion assumes that Walisongo was originally regarded as a religious myth and a fairy tale loaded with mystique rather than as historical fact. This can be revealed through the

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book *Trilogy of Javanese Islamic Revolutions* which tries to uncover the historical myths of Muslims about the influence of Walisongo which is very important in the spread of Islam Java Island is a fact of Islamic history that cannot be ignored (Abdullah, 2015). The presence of Walisongo as a historical fact in the spread of Islam in Java is a thesis supported by various theories about the initial process of Islam's entry into Indonesian territory.

The walisongo terminology, which numbers nine wali songo groups, is known by the Javanese people as scholars who spread Islam in Java with the nickname "Sunan". According to Hamka, sunan's coronation to the waliyullahs was carried out by the Javanese people after several centuries the saints died in honor and aligned with the kings as devotees and glory. In the annuals of Walisongo, currently known and visited his funeral, namely: (1) Sunan Gresik (Maulana Malik Ibrahim); (2) Sunan Ampel (Raden Rahmat); (3) Sunan Bonang (Raden Makdum Ibrahim); (4) Sunan Drajat (Raden Kosim); (5) Sunan Giri (Raden Paku); (6) Sunan Kalijaga (Raden Mas Said); (7) Holy Sunan (Sayyid Ja'far Shadiq Azmatkhan); (8) Sunan Muria (Raden Umar Said; and (9) Sunan Gunung Jati (Syarief Hidayatullah) (Farobi, 2018).

The existence of Walisongo as a fact of Islamic history in the Java Island region around the 14<sup>th</sup>-15<sup>th</sup> centuries AD can be revealed clearly and clearly to counteract the opinion that says Walisongo is a mystical religious myth. Evidence in the form of facts, data, and information in this study can be traced from historical sites by confirming to the guardians and guardians that it takes place for generations from the heirs (kauman) and government officials in the local area. Legally, the current existence of Walisongo at each of its burial sites becomes a "*Heritage of Objects and Culture*" established through the decision of the Regional Head. Based on this provision, the Walisongo cemetery area receives legal protection and maintenance from extinction managed by the Joint Tourism Office of the community.

*Research* is focused and limited to Sunan Gresik, Sunan Ampel, Sunan Giri, Sunan Bonang, and Sunan Drajat. The primary data used was sourced from the guards or security of the walisongo site with direct field surveys at the burial sites of walisongo and government officials *located in Surabaya, Gresik, Tuban, and Lamongan*-East Java. Secondary documents are in the form of literature and historical documents related to walisongo, including: Atlas Wali Songo (Agus Sunyoto), *Walisongo* (Rachmad Abdullah), *History of Wali Songo* (Zulham Farobi), Makkah Theory (Buya Hamka), Persian Theory (Abu Bakr Aceh), Chinese Theory (Slamet Muljana), Maritime Theory (NA. Baloch), and the Gujarat Theory (Snouck Hurgronje).

This research is considered important as an argument based on data, facts, and information related to the Walisongo Islamiyah Dakwah strategy based on community traditions and local culture focused on the East Java Region. Research on *the strategy of Da'wab Islamiyah Walisongo in Java Island based on local culture with a grounded theory approach through case studies on da'wab walisongo in the East Java region*.

A data analysis is descriptive-qualitative with steps to re-examine the data, categorize the information, explain the categorization, categorization relationships, and conclusions. Data triangulation has also been carried out on interviewees interviewed with approval. In this study, two questions were asked as follows. Who is the Walisongo group that conducts Islamic Dakwah in the East Java region? What is the strategy of Islamiyah Walisongo Dakwah carried out through community traditions and local culture?

## Result and Discussion

### Walisongo who Performs Islamic Dakwah in East Java Area

Debates about the existence of Walisongo as a spreader of Islam in the land of Jawa often occur among historians and in society in general which are carried out personally or communally or in an organization called the Walisongo Da'wah Organization. Walisongo, which consists of nine groups, has an important role in the spread of Islam in East Java. As a historical fact until now there are sites in the form of artifacts of Walisongo tombs to become one of the religious tourism destinations in Indonesia that are often visited by pilgrims.

The Ulama who were members of the Walisongo organization came from various regions abroad and then entered the Java Island area which at that time was controlled by Hindu-Buddhist religion in the 15th century. The profile of Walisongo who carried out Islamic Dakwah and succeeded in islamizing Java Island, especially in the East Java region which was carried out through community traditions and local culture, can be known in the form of sites and artifacts as follows:

1. Sunan Ampel: Raden Rahmat. Burial location: Jalan Ampel, Petukangan I, Ampel, Semampir District.
2. Sunan Gresik: Maulana Malik Ibrahim. Funeral venue: Malik Ibrahim Street, Gapuro Sukolilo, Bedilan, Gresik District, Gresik Regency.
3. Sunan Giri: Raden Paku. Feeding location: Jalan Sunan Prapen Pedukuhan, Sekarkurung, Kebomas District, Gresik Regency.
4. Sunan Drajat: Raden Patah. Burial location: Drajat Village, Paciran District, Lamongan Regency.
5. Sunan Bonang: Raden Maulana Makdum Ibrahim. Burial location: Jalan KH Mustain, Kutorejo, Tuban District, Kutorejo, Tuban Regency (Abdullah, 2015).

The Walisongo group that performs Islamic Dakwah is divided into 6 (six) periods as shown in Table 1 and Table 2 as below:

Table 1 Walisongo Group Period I, Period II, and Period III

Period I (1404-1421)	Period II (1421-1436)	Period III (1436-1463)
1. M. Malik Ibrahim	1. Sunan Ampel	1. Sunan Ampel
2. Maulana Ishaq	2. Maulana Ishaq	2. Maulana Ishaq
3. A. Jumadil Kubra	3. A. Jumadil Kubra	3. A. Jumadil Kubra
4. Muh. Al-Magribi	4. Muh. Al-Magribi	4. Muh. Al-Magribi
5. M.Malik Isra'il	5. M. Malik Isra'il	5. Ja'far Shodik
6. Muh. Ali Akbar	6. Muh. Ali Akbar	6. Sharif Hidayatullah
7. Maulana Hasanuddin	7. Maulana Hasanuddin	7. Maulana Hasanuddin
8. Maulana Aliyudin	8. Maulana Aliyudin	8. Maulana Aliyudin
9. Sheikh Subakir	9. Sheikh Subakir	9. Sheikh Subakir

Source: Rahmad Abdullah (2015)

Table 2 Walisongo Groups Period IV, Period V, and Period VI

Period IV (1463-1466)	Period II (1466-1478)	Period III (1478-...)
1. Sunan Ampel	1. Sunan Giri	1. Sunan Giri
<b>2. Sunan Bonang</b>	2. Sunan Ampel	2. Sunan Ampel
3. A. Jumadil Kubra	3. Sunan Bonang	3. Sunan Bonang
4. Muh. Al-Magribi	4. Holy Sunan	4. Holy Sunan
5. M. Malik Isra'il	5. Sunan Gunung Jati	5. Sunan Gunung Jati
6. Muh. Ali Akbar	6. Sunan Drajat	6. Sunan Drajat
<b>7. Sunan Giri</b>	7. Sunan Kalijogo	7. Sunan Kalijogo
<b>8. Sunan Drajat</b>	<b>8. Raden Fattah</b>	<b>8. Sunan Muria</b>
<b>9. Sunan Kalijogo</b>	<b>9. Fathullah Khan</b>	<b>9. Sunan Pandanaran</b>

Source: Rahmad Abdullah (2015)

Based on Table 1 and Table 2, it is known that the results of research conducted directly at the burial site of the Walisongo submitted by the permanent guards in the burial area, data, facts, and information were obtained, that the scholars who are members of the Walisongo organization carried out Islamic Dakwah using five Walisongo Dakwah strategies on Java Island, namely (1) creating a Dakwah group in the form of the Islamic organization Walisongo; (2) spread to various regions on the island of Java in the regions of East Java, Central Java, and West Java; (3) utilizing local culture and arts; and (4) synergize with local governments; and (5) contains elements of Islamic Education (Ibdalsyah & Rosyadi, 2023).

Theoretically, the practice of Walisongo Dakwah refers to the meaning, mechanism, and procedure of Dakwah as taught by Allah and His Messenger. Kata al-dakwah from an etymological point of view is the isim mashdar (noun) form of fi'i l (verb) *da'u* which means **al-thalab** (invitation or demand). The definition of Dakwah is terminological: (a) inviting people to receive divine instructions or messages, both those directly sourced from the holy book of the Qur'an al-Karim, as well as those conveyed by the Prophet Muhammad SAW in the form of his words, deeds and decrees; and (b) prevent man from doing deeds that are munkar and beyond the limits of God's rules (Ibdalsyah, 2022).

As Allah says in the Qur'an, Sura 3, Ali Imran: 104 which states the obligation of some people who invite to good and prevent evil. Human beings by nature have ana-n affinity for something beautiful, goodness, and trust. Theethics of beauty and kindness emanate from the da'i self, then the human being who engages in contact or communication with him will be affected by the attraction emitted by the da'i personality. Rasulullah SAW in carrying out Dakwah by fostering and educating his companions with "*uswah hasanah*". The Prophet said, "*Take my sunnah and the sunnah of Khulafa al-Rasyidun after my death, and hold it very tightly*". (HR. Imam At-Tirmizi). The Prophet said: "*The Clerics are the heirs of the Prophets*". (HR. Imam Bukhari).

Then these friends spread to all corners of the Arabian peninsula to deliver Islamic Dakwah iyah which later gave birth to the Tabi'in generation, after their death came the generation of Imam Mujtahid, clerics, and waliyullah who preached in various corners of the area without any sense

of taku and grieve in presenting trials, obstacles, obstacles, and even attacks to convey the truth that comes from God. As God says in Q.S.10, Jonah: 62, "*Remember the Guardians of God have no fear of them, and they are not grieved.*" (Al-Ghazali, 1991).

In this context that Dakwah is the duty of every Muslim, not a job whose nature is to choose between doing or not doing. In carrying out the Islamiyah indictments that are complained by the da'i personally or in groups, the principles of Dakwah are needed in order to get a positive response from the community and the effectiveness of Dakwah. Appropriate and on target. The principles of Islamic Dakwah are as follows:*First*, it is easy and avoids difficulties as a prophetic principle of Dakwah, where the Messenger of Allah SAW gives instructions to every preacher to deliver his Dakwah by displaying ease, both from attitude, words and in terms of delivering material. Included in this principle is to try to understand the background of the community that will be made the object of Da'wah, so that it can be known its reasoning ability, thinking patterns and the culture that develops in the community, so that the message of da'wah that will be conveyed can be adjusted to its circumstances so that it can achieve its goals. To support this principle, the preacher should include the community and strive so that the established communication can take place dialogically, and communication between the da'i and the community is established, this situation will facilitate and facilitate the delivery of Dakwah messages. *Secondly*, in accordance with what was done by the Messenger of Allah, the ethics began to introduce the teachings of Islam not directly conveying the commandments which are the implementation of the rules of Shari'a, but the Messenger of Allah began with something principled and fundamental, namely straightening out the perception in looking at life, introducing to the Arab community the oneness of Allah and the evidences of His omnipotence that can be witnessed on a very amazing natural phenomenon, after they can understand and realize how almighty God is, only then does He command to fulfill obligations to Him such as prayer, fasting and charity and others. *Third*, it fosters the nature of people's optimism. Society as an object of Dakwah by conveying messages that give hope and encouragement, this is what is called *bisyarah* or *targhib*, before conveying messages containing threatening charges or *nadzarah* or *tarhib*. The Da'i when inviting the general public or inviting people personnel to follow religious teachings should not be bored to set examples and motivate" (Al-Ghazali, 1981). Based on this, Da'i, in addition to carrying out these principles of Dakwah, must also know the sarah of Dakwah as the object of Dakwah from its various characteristics as stated by Al-Ghazali as following. *First*, to preach to the person is to shape him into a strong person, able to act as a dynamicator in the midst of society, have strong personal qualities, istiqamah and think creatively and optimistically in his life and have clear and starting life goals, not just eating and drinking orientation. *Secondly*, masyarakat in order to become an Islamic community, that is, a society that has norms and values bound by aqidah and Islamic rules, so that the social fabric between them becomes very strong, prioritizing the interests of ukhuwah and togetherness, helping each other, mutual understanding and tolerating in kindness, even in certain circumstances will prioritize others over themselves.

The principles of Dakwah as explained by A-Ghazali were carried out by Walisongo with his family and students scattered in various places in East Java, so that it greatly contributed to the

change socio-cultural-religious which previously the community followed the customs and religious traditions of Majapahit which were influenced by Hindu-Buddhist religion and Kapitayan beliefs. The Dakwah effort carried out by Walisongo is an acculturation and assimilation of aspects of pre-Islamic local traditions and culture with Islam which is carried out through the means of sosial, cultural, political, economic, mystical, cult, ritual, religious and distinctive sufism concepts that reflect the diversity of muslim traditions as a whole.

Dakwah Islamiyah Walisongo is the result of a creative formulation of the most dynamic intellectual and spiritual tradition in the history of the development of Islam in East Java. The Dakwah that was formed was able to maintain the old elements of the kapitayan by socio-cultural-religious repression of the Hindu-Buddhist society of the time through the path of peace without causing violence let alone war. Walisongo, which carried out Islamic Dakwah in the East Java region, was carried out simultaneously and simultaneously which spread within the group of clerics and in collaboration with the local government which was Muslim and Hindu-Buddhist leaders at that time.

If the local government has different religions, Walisongo first invites to adhere to Islam so that the ulama and umaro components cooperate in terms of Islamic Dakwah. Likewise, in Islamic Dakwah which contains elements of community traditions and local culture that are considered important by the community and the government to invite to the right path and get the teachings of the Islamic religion. Dakwah Islamiyah Walisongo always puts forward exemplary personally and communally so that it is very sympathetic to the government and its environmental leaders and communities.

### **Walisongo's Islamiyah Dakwah Strategy Through Local Culture**

In carrying out Islamic Dakwah developed by Walisongo in Java, it is formulated through a systematic cultural Dakwah strategy when facing a very old, strong, and established Javanese culture with excellent method of Dakwah. Walisongo in introducing Islam is not necessarily instantaneous but rather formulates it for the long term with an approach to the traditions of the local community and culture of Hindu-Buddhist religious heritage which was later used as a medium for Dakwah. In fact, Walisongo has formulated a Dakwah strategy or cultural strategy systematically to deal with the very old, strong, and very established Javanese culture. Walisongo has a very wise method of introducing Islam gradually through a personal and communal approach to long-term strategies. Said Agil Siraj, explained that Walisongo's Islamiyah Dakwah strategy was carried out gradually (*tadrij*) that no teaching was absorbed suddenly but rather gradually; and not hurting or offending (*'adamul baraj*) the local culture that has long prevailed in the local community. Walisongo's ability to rally people's trust through a tireless journey of Dakwah accompanied by a very high appreciation of the old religions: Hinduism, Buddhism, Tantrayana, Kapitayan and others, and its maturity in managing culture, made their invitation accepted by almost the people of Java. All aspects of life related to the needs of the community, starting from spirituality, social systems, cultural strategies, power politics arrangements, efforts to improve the economy, artistic development, and so on are used as a means of Islamic Dakwah (Sunyoto, 2020). The next Dakwah strategy used by Walisongo which was then applied in pesantren by kiyai, ajengan, or tuan guru in teaching religion. In the world of Islamic boarding



schools, *fiqihul abkam* is applied to recognize and apply Islamic norms strictly and deeply so that humans become devout and consequential Muslims. However, when entering the realm of society, Walisongo applies *fiqihul dakwah* by teaching Islam flexibly in accordance with community traditions and education levels. Furthermore, it teaches the science of *fiqihul hikmah*, so that the teachings of Islam can be accepted by all circles of Hindu and Buddhist clergy and other beliefs. Walisongo as the Prophet who is in charge of Dakwah is not only in the dormitory, but always moves from one place to another to explore knowledge as well as broadcast the Islamic religion (Sunyoto, 2020). Local culture according to J. W. Ajawaila, local culture is a cultural characteristic of a local community group. Irwan Abdullah argues that local culture is a culture that is almost always bound by clear physical and geographical boundaries. Mitchel said a local culture is a set of core values, beliefs, standards, knowledge, legal morals and behaviors conveyed by individuals and communities that determine the way a person feels, acts and judges himself or others. Britannica, local culture is a term that describes the experiences of everyday life in certain places that can be identified.

Local culture according to Yusuf Abdhul is the indigenous culture of a region or community group itself. Local culture can also be interpreted as a characteristic of a community in interacting and behaving in its environment. The culture of a region or community is also influenced by several factors, ranging from geographical, religious, political, economic and other factors.

Edgar H. Schein (2004), divides culture over three levels, namely: (a) *artifacts*; (b) *espoused belief and values*; and (c) *underlying assumptions*. *Artifacts* are things that are seen and heard and felt that the culture is known, including the products, services and behaviors of group members. The things that exist together to define the culture and reveal the true existence of the culture to those who pay attention to the culture and artifacts are referred to as first-order cultures. *Espoused belief and values* referred to as second-order culture is a reason to sacrifice for the sake of the work they are engaged in. Organizations can provide reasons for beliefs and values that support in doing everything that is made by the organization. *Underlying assumptions* referred to as *third-level cultures* are beliefs that are considered to already exist in the members of the organization. Culture establishes the right way to do things to an organization through unspoken assumptions. According to Hildred Geertz in his book "Various Cultures and Communities in Indonesia", Indonesia has more than 300 ethnic groups that speak 250 different languages and have different local cultural characteristics. Local culture in Indonesia itself is formed from religious values, customs, ancestral heritage or customs. This illustrates that local culture in Indonesia has always been tied to geographical location. Therefore, it is the geographical boundaries of this region that become the basis for formulating local culture. Like the local culture used by Walisongo as a medium for Dakwah, it must be different between the Walisongo regions carried out in East Java, Central Java, and West Java. The specificity of this local culture determines the complexion and style of art according to the very diverse regionality. Examples of local culture in Indonesia include: Traditional Arts, Traditional Musical Instruments, Traditional Weapons, Traditional Clothes, Folk Songs, Traditional Houses, Craft Entrepreneurship, and so on.

Local cultural objects are defined as the result of a form of realization because of the existence of local wisdom that is still maintained in a certain local until now and is still developing in the community. Types of local cultural objects exist that are of material and non-material origin.

Local culture consists of material/material cultures, such as regional clothing, traditional containers, and traditional weapons. Local cultures are non-material/non-material, such as folklore, myths, symbols, dances, rhymes and traditional ceremonies. Traditional art is an example of local culture in Indonesia. Traditional art becomes a part of people's lives in a certain group or ethnic group.

Meanwhile, traditional is action and behavior that comes out naturally because of the needs of the ancestors. Indonesia has many traditional arts, which include dance, wayang and so on. One example of local culture in Indonesia is traditional art, namely Ludruk which originated from East Java. Ludruk is a traditional dramatic art performed by a group of people on stage. The stories taken for ludruk performances are usually stories of daily folk life, stories of struggle and others accompanied by the sound of gamelan. In addition, the cast must also use the typical Surabaya language in the ludruk show which opens with a Remo dance and interspersed with the staging of a character.

Traditional musical instruments are also one example of culture in Indonesia that is commonly used and developed for generations in a certain area or region. Every region in Indonesia also has its own traditional musical instruments. Examples of local culture in Indonesia in the form of traditional musical instruments include Gamelan. Gamelan is an example of local culture in Indonesia in the form of traditional musical instruments that grew up in the Hindu-Buddhist era and is better known as a musical instrument in Java as a traditional musical instrument that serves to accompany several traditional arts, especially in Java.

Gamelan comes from Javanese which means hitting or beating as a way of playing traditional gamelan musical instruments using hitting techniques. Gamelan is an indigenous Indonesian culture consisting of several musical instruments such as saron, xylophone, drums, and gongs that were not popular in the Hindu-Buddhist era. Gamelan is the perfect match to accompany Javanese art as an attraction that makes many people like performances using gamelan. The local culture used by Walisongo in spreading Islam in Java, especially in East Java according to their respective regions, namely: Sunan Ampel, Sunan Gresik, Sunan Giri, Sunan Drajat, and Sunan Bonang. Walisongo who performs Islamic Dakwah by utilizing local culture in the East Java region.

Sunan Ampel, whose real name is Raden Muhammad Ali Rahmatullah, was born in Phan Tiet, Vietnam, in 1401. Sunan Ampel is a member of Wali Songo who spread Islam in Surabaya. His Dakwah began in 1443. Together with his brother, Ali Musada, and his cousin named Raden Burere, Sunan Ampel first arrived in Java and lived in Tuban, East Java. At that time, the Majapahit Kingdom was still standing and Sunan Ampel dared to spread his teachings around the kingdom. There are many Majapahit people who like to live in luxury. This condition was used by Sunan Ampel to include his teachings, namely the basis of akidah and worship. In the teachings, Sunan Ampel conveys the message of life by not doing the five forbidden ones called "*Moh Limo*", yes it's not gambling (*moh play*), not drinking (*moh ngombe*), not stealing (*moh maling*), do not use narcotics (*moh madat*), and do not commit adultery (*moh madon*) (Farobi, 2018).

Sunan Gresik, whose real name is Maulana Malik Ibrahim or Sheikh Maghribi, is from Samarkand, Central Asia. He holds the title as Sunan Gresik because he spread Islam in the Gresik region, East Java. The way of Dakwah carried out by Sunan Gresik is to get closer to the



community and teach how to grow crops through education. Sunan Gresik also founded pesantren and surau, and usually preached in open places such as ports, so that people would not be surprised by the teachings he brought.

Sunan Gresik also created a local culture called *Khaul* to commemorate the passing of a person within each year to pray and give alms by serving local cultural meals like *harisah* porridge which is complemented by *kampbing* meat and seasonings from Arabia (Akbar, 1980). Sunan Gresik as an agricultural expert. For two years, Sunan Gresik preached in Gresik, in addition to guiding the people in studying Islam, it also improved the level of people's lives to prosper. He used agricultural land as a community tradition by making irrigation to irrigate the rice fields as agricultural land (Rahumsyah, 2011).

Sunan Giri or Raden Paku was commissioned by Sunan Ampel to spread Islam in Blambangan, East Java. Sunan Giri preached through art, namely with *Tembang Macapat* and *Asmarandana*. The influence of da'wah conveyed by Sunan Giri not only spread in Blambangan, but also in Gresik and outside Java, such as Madura, Lombok, Kalimantan, Sulawesi, and Maluku.

Sunan Bonang or whose real name is Maulana Makdum Ibrahim is the son of Sunan Ampel. Sunan Bonang spread Islamic teachings in the Kediri, Tuban, Rembang, Bawean Islands, to Madura. The naming of Sunan Bonang is connected with the Bonang musical instrument, which is one of the instruments in the gamelan set of the traditional musik used by Sunan Bonang as a medium for da'wah to attract the community gathers (Muhyidin & Syafei, 2002).

The way in which Islam spreads is through art, by cultural acculturation. One of Sunan Bonang's best-known relics is the Javanese Gamelan, which is the result of a modification of Hindu culture with the addition of rebab and bonang. At that time, Sunan Bonang spread Islamic teachings with gamelan through an Islamic song, one of which was titled *Tombo Ati*.

Sunan Drajat is also the son of Sunan Ampel whose real name is Raden Syarifudin or Raden Qasim. Sunan Drajat spread Islamic teachings in the coastal area of Gresik and ended up in Lamongan, East Java. In the spread of Islam in East Java, his focus around Gresik and Lamongan, Sunan Drajat did it which adapted to the local culture salah the other through *tembang* accompanied by with gamelan "*Singo Mengkok*" (Farobi, 2018).

Gamelan Singo Mengkok is a tool of musik for the purpose of Dakwah as a hindu-buddhist heritage tool which at that time the surrounding community was still Hindu-Buddhist. Sunan Drajat as a carving expert performs Dakwah using art media, namely *suluk* and "*Tembang Pangkur*" or also called "*Gending Pangkur*". Sunan Drajat instilled the teachings of *Catur Pwulang*, the content of which is an invitation to always do good to others. Until now, the teaching of "*Catur Pwulang*" still continues to be used even as a guide to life by some people (Rahimsyah, 2011).

These efforts, when analyzed based on scientific theory, are currently included in the "*Islamization of science, social, and culture*". Islamization is to put the paradigm of science in the *frame* of Islam and in accordance with the teachings of theocentric values. Thus, this Islamization is *dynamic-stabilism*. Dynamic is not static, active and not passive but at the same time siding on a solid foundation. It is not easy to be swayed by the diverse variants of contemporary world and humanitarian challenges (Husaini, 2013). Theoretically scientific, what Walisongo did in Dakwah Islamiyah by

utilizing the traditions of the community and local culture in accordance with the practice of Dakwah carried out by the Prophet at the beginning of Islam was spread.

According to Wisber, Adian Husaini's opinion, this is certainly different from Western scientific theory which developed and manifested in various schools such as rationalism, empiricism, skepticism, agnosticism, positivism, objectivism, subjectivityv ism, and relativism. These schools have at least very serious implications in dual things. *First*, it negates and disconnects man with the metaphysical realm, emptying man and his life of transcendent elements and values and divinity of man. *Kedua*, giving birth to dualism, man is stuck on a dichotomous practice that cannot be united between the world-afterlife, religion-science, textual-contextual, reason-revelation and so on. This results in humans as beings splitting their souls (Wiryanto, 2020).

Based on these facts, it can be known, that the strategy of da'wah Islamiyah walisongo which was carried out individually or in groups by utilizing the traditions of the community which at that time was still favored society as a legacy of old traditions that took place during the time when Hindu-Buddhist-based kingdoms controlled the people on the island of Java. Likewise, Islamic Dakwah is spread through local culture which is carried out and favored by the community in religious rituals.

This method of Dakwah was carried out by the Prophet when Islam was spread to various regions in the Arabianpeninsula, so that people felt protected from personal and communal importance in religion. However, Walisongo in utilizing the traditions of the local community and culture is carried out selectively and objectively by separating which ones enter the akidah, Sharia, and muamalah that must be abandoned and which traditions of the community and local culture can be continued by the community by giving Islamic meaning.

## **Conclusion**

Walisongo who carried out Islamic Dakwah to spread the Islamic religion in the East Java Region, especially in Surabaya was carried out by Sunan Ampel (Raden Rahmat), in Gresik by Sunan Gresik (Maulana Malik Ibrahim) and Sunan Giri (Raden Paku), in Lamongan by Sunan Drajat (Raden Kosim), and in Tuban by Sunan Bonang (Raden Makdum Ibrahim). Para wali who are members of the Walisongo organization do Islamiyah Dakwah personally or in groups. Walisongo, which carries out Islamic Dakwah in the East Java region, is carried out simultaneously, simultaneously, and spreads within clerical groups and in collaboration with the local government. Dakwah Islamiyah contains elements of community traditions and local culture that are considered important by the community and the government to invite to the right path and get the teachings of the Islamic religion. Dakwah carried out by the Walisongos always prioritizes exemplary personally and communally so that it is very sympathetic to the government and its environmental leaders and communities.

Thestrategy of Da'wah Islamiyah Walisongo is by utilizing the traditions of the local community and local culture as a medium for Dakwah, so that the Islamic religion can be accepted by the community in a good way and to peacean. Thestrategy of Dakwah Islamiyah Walisongo is carried out through the traditions of the local community and culture as a medium for Dakwah so that there is no opposition by giving Islamic meaning. The tradition of people's life to meet the needs

of their lives in the form of agriculture, plantations, and shipping. Local culture that is used as a medium for Islamic Dakwah, namely gamelan, wayang golek and religious verses.

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