

INTISARI

Kontestasi antara Islam Puritan dan Islam Jawa termanifestasi dalam beragam ranah kehidupan sosial, budaya, dan media. Pola dikotomis seperti putihan–abangan, modern–tradisional, dan islamis–nasionalis menjadi arena simbolik bagi perebutan otoritas keagamaan dan makna religiusitas. Dalam konteks media, dominasi wacana Islam Puritan tampil melalui program-program religi televisi yang berupaya menanamkan ideologi keislaman yang seragam. Disertasi ini menelaah bagaimana masyarakat Islam Jawa di Kelurahan Wukirsari, Imogiri, Bantul, meresepsi dua program televisi religius, yakni *Damai Indonesiaku (TVOne)* dan *Siraman Qolbu (MNCTV)*, dalam konteks pergeseran makna religiusitas dan identitas budaya.

Penelitian ini menggunakan teori *encoding–decoding* Stuart Hall dengan pendekatan fenomenologi kritis Lisa Guenther. Data diperoleh melalui observasi dan wawancara mendalam terhadap masyarakat Wukirsari yang mengonsumsi tayangan religi, serta dilengkapi dengan data sekunder dari dokumen, buku, dan artikel akademik. Analisis dilakukan secara simultan untuk menyingkap dinamika resepsi, strategi makna, dan proses negosiasi simbolik antara tayangan wacana televisi dan horizon kultural Islam Jawa.

Hasil penelitian menunjukkan tiga temuan utama. Pertama, tayangan religi tidak berfungsi sebagai sarana internalisasi nilai-nilai Islam Puritan, melainkan diresepsi secara rekreatif dan dikontekstualisasikan melalui praktik *storytelling*, pelestarian Islam Jawa bercorak abangan, dan politik budaya berbasis kearifan lokal seperti Kelurahan Budaya dan Kelurahan Wisata. Kedua, pada tataran produksi, dominasi wacana dan estetika keagamaan ditentukan oleh penceramah dan tim kreatif televisi yang membangun relasi kuasa dengan audiens melalui kontrol tema, bahasa, dan visualitas religius. Ketiga, resepsi polisemik masyarakat dipengaruhi oleh otoritas tokoh lokal, basis pengetahuan Islam sinkretik, serta orientasi budaya yang menolak puritanisme.

Secara teoretis, disertasi ini mengajukan konsep *subject beyond*, yakni audiens yang melampaui kategorisasi *decoding* Hall (hegemonik, negosiasi, oposisi) dengan melakukan *transcoding* kreatif yang menciptakan makna alternatif sesuai horizon Islam Jawa. Temuan ini memperlihatkan bahwa resepsi tayangan religi tidak semata mencerminkan relasi dominasi media terhadap audiens, melainkan juga membuka ruang agensi kultural masyarakat lokal dalam mendefinisikan ulang religiusitasnya di tengah arus dakwah modern.

Kata Kunci: Resepsi, Islam Jawa, Negosiasi–Resistensi, Tayangan Religi, Televisi, Wukirsari.

ABSTRACT

The contestation between Puritan Islam and Javanese Islam manifests across diverse spheres of social, cultural, and media life. Dichotomous patterns such as *putihan–abangan* (orthodox–syncretic), modern–traditional, and Islamist–nationalist have become symbolic arenas for negotiating religious authority and the meaning of religiosity. Within the media domain, the dominance of Puritan Islamic discourse is reproduced through television religious programs that seek to instill a uniform Islamic ideology. This dissertation examines how Javanese Muslims in Wukirsari Village, Imogiri, Bantul, receive two prominent religious television programs *Damai Indonesiaku (TVOne)* and *Siraman Qolbu (MNCTV)* within the broader context of shifting religious meanings and cultural identity.

The research employs Stuart Hall’s encoding–decoding model alongside Lisa Guenther’s critical phenomenology as an interpretive framework. Data were collected through participant observation and in-depth interviews with Wukirsari residents who regularly consume religious broadcasts, complemented by secondary data from documents, books, and scholarly articles. The analysis was conducted simultaneously to uncover the dynamics of reception, strategies of meaning-making, and the symbolic negotiation processes between televised Islamic discourses and the cultural horizon of Javanese Islam.

The findings reveal three major insights. First, religious broadcasts are not internalized as instruments of Puritan Islamic indoctrination; instead, they are received recreationally and recontextualized through storytelling practices, the preservation of *abangan*-style Javanese Islam, and cultural politics rooted in local wisdom such as the Cultural Village and Tourism Village programs. Second, at the level of production, the dominance of religious discourse and aesthetics is structured by preachers and television creative teams who exercise discursive power through thematic, linguistic, and visual control. Third, the polysemic nature of audience reception is influenced by the authority of local religious figures, the foundation of syncretic Islamic knowledge, and a cultural disposition resistant to puritanism.

Theoretically, this dissertation proposes the concept of the subject beyond an audience that transcends Hall’s tripartite decoding categories (dominant–hegemonic, negotiated, oppositional) by performing creative transcoding to produce alternative meanings grounded in the horizon of Javanese Islam. This study demonstrates that the reception of televised religious discourse does not merely reflect media–audience power relations but also reveals the cultural agency of local Muslim communities in redefining religiosity within the currents of modern Islamic preaching.

Keywords: Reception, Javanese Islam, Negotiation–Resistance, Religious Television, Media, Wukirsari.