

Transformation of Sufi Spirituality-Based Dawar Practices in Dance Communities in Contemporary Indonesia

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Abstract

The growing presence of Sufi dance communities across Indonesia reflects a public search for religious communication that is gentle, reflective, and grounded in experiential spirituality. Da'wah practices that once relied primarily on verbal preaching have shifted toward performative-aesthetic approaches in which rotational movement, rhythmic remembrance, and interpretations of Jalaluddin Rumi's poetry serve as vehicles for internalizing spiritual values. **Objective:** This study aims to examine the transformation of Sufi dance into a contemporary medium of Islamic da'wah in Indonesia and to analyze its spiritual, communicative, and socio-cultural functions. **Method:** The study employs a library research methodology by systematically reviewing national and international literature on Sufism, performance studies, cultural da'wah, and contemporary Sufi dance communities in Indonesia. **Results:** The findings reveal that Sufi dance functions as an alternative model of da'wah that integrates aesthetic expression, spiritual practice, and social interaction. The localization of Mevlevi traditions has enabled Sufi dance to reach broader audiences, including women and younger generations, while digital media has significantly expanded its dissemination. At the same time, the increasing circulation of Sufi dance through digital platforms has created a tendency for performances to be appreciated primarily as visual spectacles, thereby reducing their spiritual substance. **Conclusion:** The study concludes that Sufi dance represents a relevant form of contemporary Islamic da'wah that combines artistic performance with spiritual communication. Beyond preserving Sufi traditions, it offers an inclusive and emotionally engaging approach to religious outreach, contributing to spiritual development and social cohesion within contemporary Indonesian society.

Keywords: Sufi Dance, Performative Da'wah, Sufi Spirituality, Digital Media, Religious Culture.

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Introduction

Da'wah in Indonesia has undergone many changes in line with social and cultural dynamics, as well as the development of religious expression in society. For decades, da'wah was often understood as the activity of conveying Islamic messages through oral lectures, sermons, religious studies, or formal communication media (Pimay et al. 2021). This delivery pattern shaped the public perception that da'wah is synonymous with verbal and institutional communication. However, socio-religious developments in Indonesia have shown that Islamic expression operates not only in the realm of speech, but also in aesthetics, art, performativity, and ritual (Iskandar et al. 2022). It is

within this space that da'wah practices transform and find new forms rooted in Nusantara spirituality, including the heritage of Sufism (Tia et al. 2024).

One prominent phenomenon is the growth of Sufi dance communities in various cities across Indonesia. These communities exist in urban circles, art centers, alternative spiritual spaces, and dhikr assemblies, attempting to revive Sufi values through body movement (Harel et al. 2023). Sufi dance, often associated with Turkish Mevlevi whirling, has undergone a process of indigenization in Indonesia. Its form is not always identical to Turkish tradition; in many communities, the movements are adapted, the music is fused with local traditions, and the meanings constructed emphasize personal spiritual experience rather than formal tariqa rituals (Pambuka et al. 2023). This phenomenon demonstrates a shift: Sufi art is no longer merely an aesthetic performance, but has become a space for reflection, contemplation, and even the non-verbal transmission of Islamic values (Setyanti, 2023).

This change reflects a transformation in the practice of da'wah. Da'wah no longer relies solely on one-way sermons, but has expanded into symbolic forms of communication that appeal through sensory experiences, emotions, and bodily engagement. Sufi spirituality, which emphasizes love, peace, purification of the heart, and development of the soul, is reinvented through dance performativity. Circling movements, repetition, breathing patterns, and the musicality of dhikr become means of conveying values of humility, sincerity, and humanity's relationship with the Divine. This process creates an alternative model of da'wah that differs from the normative da'wah approach (Hidayah, 2024).

This phenomenon cannot be separated from broader social changes. Urban Indonesian society is experiencing a saturation of harsh religious rhetoric, social fragmentation, and political-religious polarization. As parts of the public sphere become saturated with aggressive religious discourse, the public needs to find a more calming, reflective, and aesthetic form of spirituality (Tasya, 2022). The Sufi dance community exists as a response to this need. Many community members are not from formal orders; they come from professional backgrounds, artists, students, and even individuals seeking spiritual solace. They approach Sufi dance not as a ritual of the order, but as an aesthetic path to explore Sufi values.

According to Schimmel, Sufi theory is not a normative philosophical system, but rather develops an interpretive-phenomenological approach to understanding Sufism as a spiritual, symbolic, and aesthetic experience within Islam. Annemarie Schimmel's Sufi theory or approach views Sufism as a path of love for God expressed through symbols, poetry, and mystical experiences, rooted in Islam but possessing universal

appeal. Her approach is humanistic, empathetic, and aesthetic, thus opening up an understanding of Sufism not only as a theological teaching but also as a profound spiritual experience (Schimmel, 1975).

This phenomenon demonstrates that Sufi spirituality is undergoing a transformation, from traditional expression to a performative form accessible to the wider public. In this process, Sufi da'wah has entered a new arena. Spiritual messages are no longer conveyed through spoken language, but through aesthetic experiences that touch the psychological and emotional well-being of participants. This is what is referred to as the transformation of da'wah practices based on Sufi spirituality. Da'wah does not only teach, but invites someone to experience and feel Islamic values through the art of movement (Azarelli, 2014).

However, despite this growing recognition, academic studies on it remain limited. Most research on Sufi da'wah focuses on the study of Sufi orders (*tariqah*), dhikr (remembrance of God), traditional rituals, or sermons by Sufi figures. Research on Sufi art in Indonesia focuses more on its aesthetic function, history, or influence on local culture. Studies that position Sufi dance communities as alternative da'wah production spaces are rarely comprehensively discussed. Yet, the presence of these communities demonstrates a significant shift in how society expresses Islamic spirituality and how da'wah is carried out in the modern era.

This research gap arises from three main aspects. First, there are not many studies that position Sufi dance as a da'wah medium. Dance studies generally view dance as an artistic practice or spiritual ritual, without connecting it to the da'wah function of conveying Islamic values. However, analysis of the dynamics of movement, music, and spiritual experiences of community participants reveals internalized religious messages. Second, modern Sufism studies in Indonesia often focus on the phenomenon of dhikr assemblies, the study of Sufi texts, or specific Sufi movements. The transformation of performative and urban Sufi expressions, including Sufi dance, has not received serious attention. Yet, Sufi dance communities play a role in building an Islamic spirituality that adapts to the lives of the urban middle class. Third, the shift in the form of da'wah from verbal to performative forms has not been widely discussed in da'wah communication studies. Researchers still tend to separate art and da'wah as two unrelated domains. As a result, it remains unclear how aesthetics can become an effective da'wah channel for communities experiencing fatigue with traditional da'wah methods.

The phenomenon of Sufi dance communities in Indonesia also demonstrates interesting social dynamics. Many communities have flourished in major cities such

as Jakarta, Bandung, Yogyakarta, Semarang, and Surabaya. They hold regular classes, workshops, performances, and movement rituals for the general public. In these spaces, Sufi values are conveyed through instructor explanations, collective reflection, *dhikr*, and movement meditation. Many participants reported finding inner peace, improving social relationships, and gaining deeper spiritual understanding without rigid verbal doctrine. These experiences demonstrate that Sufi dance is a means of preaching based on direct experience, not simply the presentation of teachings (Nugroho, 2021).

Furthermore, this transformation also demonstrates a shift in how society understands Islamic spirituality. While many religious narratives have emphasized laws, prohibitions, and formal boundaries, Sufi dance presents a softer and more contemplative approach. Its primary focus is not on external obedience, but on inner cultivation, divine love, and the experience of God's presence in movement. This narrative differs from conventional da'wah discourse, opening up new avenues for research into da'wah communication.

The social changes underlying this phenomenon are also important to analyze. Urban communities living under work pressure, competition, and uncertainty often seek spiritual spaces that can provide calm and emotional balance. Sufi dance, with its repetitive rhythmic movements and meditative *dhikr* (remembrance of God), serves as a medium for inner healing. This demonstrates that da'wah needs to address not only theological aspects but also the psychological needs of modern society. The Sufi dance community demonstrates that da'wah can occur through calming aesthetic experiences, not just normative verbal advice (Siddique et al. 2025).

Thus, studying the transformation of da'wah practices within Sufi dance communities has strong academic urgency. First, this study broadens the understanding of da'wah as a multidimensional communication process involving the body, emotions, aesthetics, and spirituality. Second, this research provides an overview of how Sufism adapts to contemporary society. Third, this research contributes to the study of Islamic art by demonstrating how aesthetic media can become a vehicle for instilling religious values. Fourth, this research fills a gap in the literature on alternative da'wah in urban art spaces in Indonesia.

Overall, the phenomenon of Sufi dance communities in Indonesia presents new challenges and opportunities in the discourse of da'wah. This transformation demonstrates that da'wah is not merely about conveying teachings, but also about shaping a collective spiritual experience. Through movement, music, and silence, Sufi dance communities create a da'wah space that does not preach but instead invites

participants to experience Islamic values directly. This is a more refined, reflective form of da'wah, oriented toward inner healing. Studying this transformation is crucial so that understanding da'wah does not stop at traditional models. Da'wah must be understood as a social practice that constantly evolves with societal changes. By analyzing how Sufi spirituality is articulated through dance, this research provides a new perspective on how da'wah can exist within the broader sphere of art and spirituality.

Method

This study uses a qualitative method with a literature review approach to explore how Sufi spirituality shapes the transformation of da'wah practices within dance communities in contemporary Indonesia. All data were collected through a review of written sources, such as classic works of Sufism (including the writings of Jalaluddin Rumi and other Sufi scholars), books on cultural da'wah, national and international journal articles on Sufi dance, and research discussing the development of religious dance communities in Indonesia. The literature was read critically to understand the spiritual ideas, values, and symbols translated into dance practices as a medium of da'wah. Validity was maintained by comparing various literature sources to see the consistency of arguments, identify patterns of transformation of da'wah practices, and draw comprehensive conclusions regarding the relationship between Sufi spirituality and da'wah expressions through dance (Nurhalizah et al. 2025).

Result and Discussion

The Development of the Sufi Dance Community in Contemporary Indonesia

The development of Sufi dance communities in Indonesia exhibits interesting dynamics, particularly when Sufi spirituality meets local cultural creativity. In various dance communities, the practice of whirling is understood as an expression of divine love, as taught by Jalaluddin Rumi. This meaning is not only present in symbolic form but also shapes the inner experiences of the dancers. Literature studies on Sufi dance communities in Pekalongan, for example, show that each whirling is understood as a form of surrender to God. This perspective stems from Rumi's teachings on mahabab, where love is a transformative force that releases the ego and leads humans to deeper spiritual awareness. Therefore, Sufi dance is not considered merely an artistic performance, but rather a movement ritual that presents a collective inner experience (Agustin, 2023).

Rumi's influence is also evident in how these communities understand whirling as cosmic motion. The Naqshbandiyya Haqqani Rabbani order in Indonesia, for example, views the body's rotation as a representation of the universe's movement toward its center. This understanding aligns with Rumi's view of the unity of being and the interconnectedness of all creation to the divine source (Krisgianto, 2022). Literature review reveals that the dancers' spiritual experiences do not occur spontaneously, but rather through regular practice, integrated remembrance of God (dzikir) within the movements, and bodily discipline. These practices illustrate how Sufi meanings are translated into performative rituals that remain rooted in the value of divine love.

In some cases, the development of Sufi dance in Indonesia began within Islamic educational institutions. In a number of Islamic boarding schools (pesantren) and school (madrasah), Sufi dance evolved from an extracurricular religious activity into a more established and structured community (Nugroho, 2021). This demonstrates the acceptance of Sufi dance as a legitimate form of religious expression, particularly because its movements are aligned with the ethical values taught by Sufism. The involvement of the educational environment provides moral legitimacy and helps maintain the spiritual quality of the practice. Furthermore, educational institutions often serve as training spaces, where students learn not only movement techniques but also the Sufi meanings that accompany them. For them, Rumi's teachings serve as both a theological reference and a source of aesthetic inspiration.

Literature review also shows that the growth of Sufi dance communities has not always been smooth. Some communities experienced internal tensions regarding leadership, spiritual authority, and the interpretation of the meaning of the dance itself. In some cases, differing views emerged over whether Sufi dance should function as a spiritual ritual, a medium for preaching, or a performing art form that could be performed in public spaces. These debates demonstrate that the transformation of Sufi dance concerns not only aesthetic aspects but also the social and spiritual dynamics of the community. This tension necessitates the formulation of a stable shared identity for Sufi dance communities to ensure that their practices continue to reflect the Sufi values that underlie their foundation (Ridwan et al. 2025).

Furthermore, the development of Sufi dance in Indonesia has also been influenced by the globalization of Sufism. Sufi dance communities in various cities have adopted the Turkish whirling dervishes model and combined it with local elements. This global influence has broadened the way people interpret Sufi dance and enriched its practices. However, this globalization also demands that communities maintain their

spiritual integrity and avoid becoming trapped in mere aestheticization. Rumi's teachings, which emphasize self-liberation through love and inner silence, are often cited to ensure that dance practice remains a spiritual path, not empty entertainment. Literature studies show that the most thriving communities are those that are able to harmonize global aesthetics, local traditions, and the core teachings of Sufism (Rudianti, et al. 2024).

Another dimension that has shaped the development of Sufi dance communities is the role of digital media. Many communities now share whirling rituals through social media platforms, increasing the visibility of Sufi dance in the public sphere. Digital media expands the reach of this aesthetic preaching, especially among young people who are more responsive to visual messages. However, the transition to the digital space also presents challenges. There is a risk that profound spiritual meanings can be reduced to mere visual content. Therefore, Sufi dance communities strive to balance their digital presence with spiritual development that remains rooted in Rumi's values: sincerity, depth of meaning, and an orientation toward divine love (Rudianti, et al. 2024).

One interesting development is the increasing openness of women's participation in Sufi dance communities. Several studies have shown that this practice is seen as providing an egalitarian spiritual space, where women can express their religious experiences without rigid boundaries. From Rumi's perspective, anyone who experiences divine love has the right to experience it, regardless of status. This value of spiritual equality marks the Sufi dance community as an inclusive space, in line with the more flexible nature of Sufism compared to normative Islamic jurisprudence.

Through literature review, it is clear that the development of Sufi dance communities in contemporary Indonesia is not only about physical movement, but also about a spiritual way of life that integrates Sufi values into daily practice. These dance communities become spaces where Rumi's teachings are translated into action, experience, and togetherness. This transformation demonstrates that Sufi spirituality remains alive and continues to find new forms in modern society.

A Sociocultural Approach to Contemporary Sufi Dance

The sociocultural approach also emphasizes the pedagogical and social dimensions of Sufi dance practices. Several Islamic boarding school-based educational institutions use Sufi dance as a means of strengthening the values of discipline, self-control, and fostering social solidarity through collective movement experiences (Faiz, 2026). Furthermore, the increasing participation of women in Sufi dance communities

indicates a shift in social orientation toward a more egalitarian structure. The presence of women in performance and rehearsal spaces contributes to the discourse of spiritual inclusion and opens up broader spaces for religious expression (Pambuka et al. 2023). Thus, Sufi dance plays a socio-ethical function that not only strengthens religious identity but also expands participation for various social groups.

However, sociocultural studies note a number of challenges, particularly related to religious legitimacy and the potential for commercialization. Some conservative groups question the status of dance as a medium for da'wah (Islamic propagation), making dialogue with religious authorities crucial to maintaining the sustainability of this practice within the religious sphere. Furthermore, the dissemination of Sufi dance through digital media poses the risk of diminishing its meaning when performances are understood merely as visual aesthetics without a spiritual dimension. Therefore, efforts to preserve Sufi values require strengthening literature, community management, and deepening the teachings of Rumi so that dance does not fall into the trap of reducing meaning, but remains a stable and rooted spiritual-cultural practice.

Transformation of Da'wah: From Verbal Sermons to Performative-Aesthetic Da'wah

Changes in da'wah practices in contemporary cultural spaces mark a methodological shift from a verbal-instructive communication model to a performative and aesthetic form of da'wah. This shift is strongly observed in Sufi dance communities, where dance, music, and poetry are not merely entertainment but rather a medium for spiritual experience that conveys da'wah values in a format that touches the affections and the body (Setyanti, 2023). The literature study approach employed places classical Sufi texts, particularly the readings of Jalāluddīn Rūmī, in dialogue with contemporary studies of religious art and da'wah practices, thus mapping how the concepts of love and aesthetics become effective means of religious communication in the modern era (Affan, 2024).

In the Sufi tradition, religious experience often transcends propositional language; Rumi provides practical examples of how poetry, music, and movement can convey transformative meanings difficult to achieve through lectures alone. Rumi emphasizes the involvement of the heart and body in the spiritual process; The core of its teachings demands the purification of the ego and the experience of love as a path to union with the divine (Nhan et al. 2025). Sufi dance communities in Indonesia have translated this heritage into the practice of whirling and other dance rituals that are regularly

practiced, so that the performance becomes a vessel for embodied dhikr that combines emotional, aesthetic, and cognitive aspects (Nurwendah et al. 2024).

This transformation impacts the communicative relationship between the proponent of da'wah and the audience. The classical model of preaching positions the preacher as a source of authority who conveys the message verbally; in contrast, performative-aesthetic da'wah mobilizes collective experience, enabling the audience to participate affectively and reflectively. Literature studies indicate that elements such as rhythm, movement repetition, and the recitation of Rumi's poetry facilitate emotional resonance that deepens the acceptance of the da'wah message; this aesthetic experience encourages the internalization of values without the need for lengthy propositional argumentation (Affan, 2024).

Practically, Sufi dance communities combine performances with educational and social contexts to ensure that the aesthetic element does not become mere spectacle. Many groups hold reflection sessions, short religious studies, or service activities after the performance—a practice that integrates aesthetic experience with theological learning and social action. This approach emphasizes that performative da'wah is not a substitute for preaching, but rather a strategic complement that enriches the da'wah repertoire with transformative experiential modalities.

This shift in da'wah medium also opens up space for new inclusivity and participation. For example, women's involvement in Sufi dance practices is described as opening an egalitarian spiritual space, with art as a relatively more accessible medium compared to formal, often patriarchal, da'wah structures (Munier, 2022). This is relevant to Rumi's notion of divine love transcending social boundaries; dance aesthetics offer a universal language that can embrace diverse groups without asserting authoritative claims.

However, this transformation faces challenges to legitimacy. Criticism comes from those who question whether the aesthetic elements reduce the depth of religious messages to mere entertainment. Literature review uncovers a community response: they strengthen the validity of the ritual through spiritual guidance, dhikr training, and explicit linking of movement to Sufi texts, thus maintaining the performance as a ritual practice rather than merely aesthetic (Krisgianto, 2022). This approach confirms the theological continuity of Sufi dance practices with Sufi sources, including Rumi's teachings.

Furthermore, digital dynamics expand the reach of performative-aesthetic da'wah while simultaneously posing the risk of aestheticization. Viral Sufi dance video content can convey spiritual messages to a wide audience, but it is also prone to losing

its ritual context. Therefore, the literature recommends a content production strategy that prioritizes introductory narratives, explanations of meaning, and links to mentoring practices to maintain the impact of da'wah (Hidayah, 2024).

The literature review also shows that performative-aesthetic da'wah can bridge the gap between personal spiritual experience and collective social action when combined with community programs, such as social services, character education, or inter-community dialogue forums. This combination ensures that aesthetics is not an end in itself, but rather a tool for mobilizing empathy and action that strengthens social cohesion (Munier, 2022). Using a literature review approach, the transformation of da'wah from verbal sermons to performative-aesthetic practices appears to be a process rooted in Rumi's Sufi tradition and an adaptive response to contemporary socio-cultural dynamics. This shift in da'wah requires a balance: maintaining the spiritual depth of Sufi texts while designing aesthetic experiences that are ethical, reflective, and oriented toward social action.

The Role of Digital Media in Spreading Da'wah Through Sufi Dance

The development of digital platforms has given a new dimension to arts-based da'wah practices, including Sufi dance. Digital media, from YouTube and Instagram to TikTok, allows Sufi dance performances to reach a wider audience than traditional channels. This study positions digitalization as an expansion of the da'wah arena: performances that could previously only be witnessed live are now presented in the form of visual content that can be shared, studied, and commented on by audiences across regions (Taufikurrahman et al. 2024). This transformation shifts the delivery of da'wah from physical to digital spaces without diminishing its spiritual value.

As a visual medium, digital platforms require format adaptations. Effective Sufi dance content on social media typically utilizes short durations, close-up montages of movement and expression, and explanatory text linking movement to Sufi meaning. Such narrative strategies are evident in community accounts that successfully maintain a balance between aesthetics and spiritual interpretation by including introductions to Rumi's poetry or brief explanations before and after the video. This effort to provide context is crucial so that viewers not only enjoy the display but also receive the transformative message of da'wah.

Digital media also functions as a new public space for collective da'wah practices. Recorded and shared Sufi dance performances are often followed by online discussions, Q&A sessions, or communities of followers engaging in virtual group practice. This form of interaction enriches the function of da'wah: from simply

conveying values to facilitating ongoing spiritual development through structured content and online and offline activity agendas (Mutakin et al. 2024). Literature studies indicate that the integration of digital content and field activities increases the likelihood of transferring spiritual experiences into social action, such as service programs or community gatherings after performances (Muniarti, 2025).

However, digital media presents ethical and operational dilemmas. Viral Sufi dance videos risk losing their ritual context; consumer audiences tend to absorb the visuals without understanding the dimensions of dhikr and spiritual intent that underlie the practice (Faizin et al. 2025). Therefore, the literature recommends a curatorial approach where each upload should be accompanied by a brief theological narrative, reading resources, and an invitation to participate in mentoring activities. This strategy maintains the integrity of the da'wah while minimizing superficial reading by audiences who are primarily interested in aesthetic aspects (Munier, 2022).

The dynamics of platform algorithms also influence the reach of Sufi dance da'wah. Algorithms that prioritize engagement tend to promote content that evokes strong emotional reactions, not always educational or reflective content. Therefore, Sufi dance communities seeking to strategically utilize digital media need to design content that sparks positive engagement, such as personal stories from dancers, short clips embodying Rumi's meaning, or challenges that encourage viewers to engage briefly in reflection without sacrificing the depth of the message. This approach balances the need for da'wah messages to appear in users' feeds while remaining meaningful (Rudianti, et al. 2024).

Beyond technical opportunities and risks, digital media opens up space for cross-cultural and interfaith dialogue. Sufi dance content incorporating Rumi's poetry often receives a response from international audiences who see universal value in the messages of love and humanity, a phenomenon that reflects the potential for da'wah across identity boundaries. However, this dialogue requires sensitivity in language and framing. Presenters must avoid exclusive claims and choose narratives that emphasize shared human values so that the da'wah message can be accepted by a pluralistic and global audience (Shadiqin et al. 2024).

Literature studies also note patterns of effective digital da'wah sustainability. Content going viral once is not enough. Communities that successfully utilize digital media for da'wah through Sufi dance are those that employ long-term strategies such as upload calendars, online learning modules, paid or free discussion groups, and field activities that strengthen offline networks. Such a framework encourages the

continuous internalization of values, as aesthetic experiences in the digital realm are followed by opportunities for real-life learning and practice.

Finally, other literature emphasizes the importance of strengthening the capacity of da'wah practitioners and dancers to communicate digitally. Basic training in video production, publication ethics, crafting concise yet in-depth theological narratives, and managing online communities are crucial skills. With these skills, digital media is not merely a distribution channel, but a strategic arena for nurturing and spreading authentic and socially impactful Sufi dance-based da'wah (Panggabean et al. 2023).

Conclusion

The transformation of Sufi spirituality-based da'wah practices within dance communities in Indonesia demonstrates that da'wah is moving beyond verbal delivery to a communicative model that relies on aesthetic experience and inner appreciation. Through circling movements, repetition of dhikr (remembrance of God), and the interpretation of Rumi's poetry, Sufi dance communities present a form of da'wah that combines spiritual, social, and emotional dimensions within a single practical space. Literature reviews demonstrate that Sufi dance functions as a medium for internalizing religious values emphasizing divine love, self-purification, and humility, while simultaneously fostering more inclusive social relations. The presence of Sufi dance communities also confirms a shift in public understanding of Islamic spirituality, from an emphasis on verbalism and dogma to symbolic appreciation that invites participants to experience Islamic values directly.

On the other hand, the development of digital media strengthens Sufi dance's position as a contemporary da'wah medium relevant to urban communities. The distribution of performances through digital platforms expands the reach of spiritual messages, but also demands narrative management to ensure that the depth of values is not reduced to mere visual display. The integration of digital spaces and direct community activities demonstrates that performative-aesthetic da'wah can offer a stable, reflective, and accessible religious experience across demographics. Overall, this study emphasizes the urgency of viewing da'wah as an adaptive, multidimensional practice rooted in the rich Sufi tradition, thus addressing the spiritual needs of contemporary Indonesian society.

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