

Incorporating Popular Culture Elements into Hanan Attaki's Dakwah

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Abstract

The current research aims at exploring the use of popular culture in the preaching (or Dakwah, in popular Indonesian term) delivered by Ustadz Hanan Attaki. As one of the most popular Islamic preachers in Indonesia, Ustadz Hanan Attaki applies the elements of popular culture, such as slang languages, English terms, music, and youth fashion, to deliver the Islamic teaching. The ways of applying the preaching with popular culture, is considered as relevant and appealing for the youths. Through the qualitative approach, the current research analyzes Ustadz Hanan Attaki's preaching through the Fairclough's critical discourse analysis, to get the ideas of how the popular culture is integrated into his preaching. The result shows that the use of popular culture does not only increase the preaching, but it also strengthens the audience's understanding of Islamic values through the terms that are familiar to the young people. The strategy also attracts the emotional bond between the preacher and the audience so that the religious messages is accepted and comprehended. The reference of popular culture is sometimes also problematic as it is basically in the different discourse. The current research concluded that the integration of popular culture in religious preaching is effective strategy for a preaching which is contextual, although it is necessary to be careful so that it does not blur or make the religious teaching biased.

Keywords: Popular Culture; Islamic Preaching; Digital Dakwah; Ustaz Hanan Attaki; Youth Audience.

خلاصة

يهدف البحث الحالي إلى استكشاف استخدام الثقافة الشعبية في الوعظ الذي ألقاه الأستاذ حنان أتكي. باعتباره أحد الدعاة الإسلاميين الأكثر شعبية في إندونيسيا، يطبق الأستاذ حنان أتكي عناصر الثقافة الشعبية،



مثل اللغات العامية والمصطلحات الإنجليزية والموسيقى وأزياء الشباب، لتوصيل التعاليم الإسلامية. تعتبر طرق تطبيق الوعظ مع الثقافة الشعبية ذات صلة وجذابة للشباب. ومن خلال المنهج النوعي، يحلل البحث الحالي وعظ الأستاذ حنان أتاكي من خلال تحليل الخطاب النقدي ليفيركلاف، للحصول على أفكار حول كيفية دمج الثقافة الشعبية في وعظه. وتظهر النتيجة أن استخدام الثقافة الشعبية لا يؤدي إلى زيادة الوعظ فحسب، بل يعزز أيضًا فهم الجمهور للقيم الإسلامية من خلال المصطلحات المألوفة لدى الشباب. كما تعمل الاستراتيجية على جذب الرابط العاطفي بين الداعية والجمهور بحيث يتم قبول الرسائل الدينية وفهمها. في بعض الأحيان تكون الإشارة إلى الثقافة الشعبية مشكلة أيضًا لأنها موجودة بشكل أساسي في الخطاب المختلف. وخلصت الدراسة الحالية إلى أن دمج الثقافة الشعبية في الوعظ الديني هو استراتيجية فعالة للوعظ السياقي، على الرغم من أنه من الضروري توخي الحذر حتى لا يؤدي إلى طمس أو جعل التعاليم الدينية متحيزة

الكلمات المفتاحية: الثقافة الشعبية; الدعوة الإسلامية; الدعوة الرقمية
الأستاذ حنان عتكي; جمهور المراهقين

Abstrak

Penelitian kali ini bertujuan untuk mengeksplorasi pemanfaatan budaya populer dalam dakwah yang disampaikan oleh Ustadz Hanan Attaki. Sebagai salah satu pendakwah Islam terpopuler di Indonesia, Ustadz Hanan Attaki menerapkan unsur-unsur budaya populer, seperti bahasa gaul, istilah Inggris, musik, dan fashion anak muda, dalam menyampaikan ajaran Islam. Penerapan dakwah dengan budaya populer, ini sangat relevan dan menarik bagi generasi muda. Dengan pendekatan kualitatif, penelitian kali ini menganalisis dakwah Ustadz Hanan Attaki melalui analisis wacana kritis Fairclough, untuk mendapatkan gambaran bagaimana budaya populer diintegrasikan ke dalam dakwahnya. Hasil penelitian menunjukkan bahwa penggunaan budaya populer tidak hanya meningkatkan dakwah, tetapi juga memperkuat pemahaman jamaah terhadap nilai-nilai Islam melalui istilah-istilah yang akrab di telinga generasi muda.

Strategi tersebut juga menarik ikatan emosional antara penceramah dan pendengarnya sehingga pesan-pesan keagamaan dapat diterima dan dipahami. Referensi budaya populer terkadang juga bermasalah karena pada dasarnya keduanya berbeda wacana. Penelitian yang dilakukan saat ini menyimpulkan bahwa integrasi budaya populer dalam dakwah keagamaan merupakan strategi yang efektif untuk dakwah yang bersifat kontekstual, namun perlu kehati-hatian agar tidak mengaburkan atau menjadikan ajaran agama menjadi bias.

Kata Kunci: Budaya Populer; Dakwah Islam; Dakwah Digital; Ustaz Hanan Attaki; Khalayak Remaja

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A. Introduction

The spread of Islamic teachings has evolved dynamically beyond traditional methods such as sermons in mosques and religious gatherings. With the revolution of digital technology and mass media, contemporary Islamic preaching (or Dakwah – popular Indonesian terms) increasingly takes place on internet platforms, social media, and other forms of popular culture. In Indonesia—the country with one of the highest numbers of Muslim internet users—this shift has transformed the way Islam is practiced and disseminated.¹ Internet-mediated platforms enable preachers to deliver Islamic messages in accessible, visually engaging ways that transcend geographical boundaries.² For younger audiences who are deeply immersed in digital content, the integration of popular culture into dakwah has become an important strategy to ensure that Islamic teachings remain relevant in their everyday lives.³

Scholars have recognized that incorporating popular culture—such as music, fashion, humor, and entertainment—into dakwah can significantly enhance its reach

¹ Martin Slama. Practising Islam through social media in Indonesia Martin Slama, *Indonesia and the Malay World*, 46:134(2018), 1-4

² Mundi Rahayu. The discourse of radicalism and family roles in standing against radicalism represented in Garin Nugroho's film "Mata Tertutup". *Jurnal Ilmiah Islam Futura*, 20:01(2020), 105-119.

³ Martin Slama. A subtle economy of time: Social media and the transformation of Indonesia's Islamic preacher economy: Social Media and Indonesia's Islamic Preacher Economy. *Economic Anthropology* 4 (2017) 94–106

and appeal, especially among Indonesian Gen Z.^{4,5} Prior research highlights that these integrations not only attract wider audiences but also allow preachers to communicate Islam in ways that resonate with the values, aspirations, and experiences of youth. This approach acknowledges the increasing influence of globalized consumer culture and digital technologies on young Muslims and seeks to harness these forces to convey Islamic values in relatable, contemporary forms⁶.

However, while existing studies discuss the general use of popular culture in dakwah, there is still limited understanding of how individual preachers strategically employ these elements to construct their religious authority and ideological positioning. Much of the literature emphasizes outreach and engagement,⁷ but it has not sufficiently examined how popular culture functions as a medium through which preachers negotiate authenticity, legitimacy, and identity in a rapidly changing religious landscape. This gap is especially evident in the case of influential figures like Ustadz Hanan Attaki, whose popularity among Gen Z audiences stems precisely from his creative use of popular culture in preaching.^{8 9 10}

To address this gap, the present research explores the elements of popular culture represented in the preaching of Ustadz Hanan Attaki and examines how these elements contribute to the construction of his religious authority. By focusing on both the cultural forms employed and the ideology embedded in his messages, the research aims to conceptualize the integration of popular culture as a strategic mode of Islamic communication that is moderate, appealing, and acceptable to Gen Z. The research is guided by two questions: (1) What popular culture elements are represented in Hanan Attaki's dakwah? and (2) What ideology is communicated through his preaching?

⁴ J M. Mamalipurath. When Islam goes to TED: features of a postsecular storytelling on Islam in new media. (2022, October 1).

⁵ Mundi Rahayu, Mediyansyah. Terrorism in Popular Media: How Hollywood Represent Muslim Terrorist. In Proceedings of the The 2nd ICS Universitas Mataram International Conference: Countering Radicalism & Terrorism in the Digital Era-Reshaping a Global Peace Community. (2020, September).

⁶ C V. Nieuwkerk, M. Levine, & M. Stokes. Introduction: Islam and Popular Culture. (University of Texas Press eBooks: 2016), 1-20.

⁷ E. Saputra (2022, July 4). Marketing Da'wah through New Media at the "Teras Dakwah" (Da'wah Terrace) Yogyakarta, Indonesia. <https://doi.org/10.24014/jdr.v33i1.18159>

⁸ M. Rodiyah, D. Abdurahman, & A. Dermawan. The Muqtadhal Haal Da'wah of K.H. Dalhar and Its Relevance in Modern Society. (2022, March 6). <https://doi.org/10.5296/ijssr.v10i1.19400>

⁹ I. Kanafi, H. Dahri, Susminingsih, & S. Bakhri. The contribution of Ahlussunnah Waljamaah's theology in establishing moderate Islam in Indonesia. (2021, May 20). <https://doi.org/10.4102/hts.v77i4.6437>

¹⁰ G. Oostindie, & J.V. Roitman. In Search of Middle Indonesia. (2014, January 16). <https://doi.org/10.1163/9789004263437>

B. Literature Review

The integration of popular culture into Islamic dakwah reflects a broader tension between religious authenticity and cultural adaptation. On the one hand, the use of local cultural forms, such as Mamaos Cianjuran in West Java, shows how dakwah can simultaneously safeguard cultural heritage and maintain accessibility. Yet, this localized strategy contrasts with urban initiatives such as the Teras Da'wah Community in Yogyakarta, which borrow from global “café culture” to create spaces that normalize Islamic study within leisure environments. These examples highlight the adaptability of dakwah to different socio-cultural contexts, but they also raise questions about how much local specificity is being retained versus replaced by globalized lifestyle cues.¹¹

Studies highlight the importance of integrating local cultural traditions into preaching activities. For example, research on Mamaos Cianjuran songs in West Java demonstrates how Islamic preaching can simultaneously preserve cultural heritage and make religious messages more accessible to local community.¹² Similarly, initiatives such as the Teras Da'wah Community in Yogyakarta show how creating a café-like environment for religious study resonates with young people by blending Islamic teachings with relaxed, modern atmospheres. These practices indicate that cultural sensitivity enhances the inclusivity and appeal of dakwah.¹³

The literature on digital dakwah suggests that social media has become a dominant arena of religious engagement. Figures such as Husain Basyaiban¹⁴ and initiatives like Manara Studios demonstrate the effectiveness of platforms like TikTok and YouTube in reaching digital-native audiences.¹⁵ However, this reliance on platform logics introduces new vulnerabilities: algorithm-driven popularity may privilege spectacle over substance, thereby risking the commodification of religious discourse. What appears as democratization of access may also contribute to fragmentation and uneven quality of messages, with entertainment often eclipsing doctrinal depth.

The rise of “da'wahtainment” underscores these concerns. While humor, storytelling, and popular themes—exemplified in films like *Ajari Aku Islam*—have

¹¹ Mundi Rahayu, Sahiruddin, Faisal Risdianto, Rusdiah, Sitti Rabiah, R. Taufiqurrahman. “The Sum of All Fears” from novel to film: shifting the discourse of terrorism. *World Journal of English Language*, 13:7 (2023)., 186-193.

¹² R. Sonjaya, IP. Sari, E. Dulwahab. Patterns of Dakwah Communication Among Youth Through Mamaos Cianjuran Culture. *Ilmu Dakwah* (2024). doi: 10.15575/idajhs.v17i2.32723

¹³ Saputra (2022)

¹⁴ Budi Satria, Jumiyati, Pipir Romadi, dan Riski Alwi, “Youth, Da'wah and Tik Tok: A Case Study of Husain Basyaiban,” *JIM – Journal International Multidiciplinary* 1, no. 2 (2023), <https://doi.org/10.58794/jim.v1i2.496>.

¹⁵ A. Farabi. Initiating The Future of Da'wah (Study of Manara Studios' Innovative Strategy In Reaching Out Alpha Generation). *Riwayat*. (2024). doi: 10.24815/jr.v7i2.38843i

succeeded in attracting youth, they also illustrate a commodified mode of religiosity where religious content competes with entertainment value.¹⁶ The critical question is whether such strategies cultivate long-term spiritual engagement or merely provide fleeting attraction. Current scholarship often celebrates their outreach potential but is less attentive to the deeper pedagogical or ethical implications of entertainment-driven dakwah.¹⁷

A cross-cutting theme in the literature is the need to balance relevance with integrity. The integration of popular culture undoubtedly makes Islamic messages more resonant for Gen Z and Generation Alpha. Yet, the risk of diluting religious meaning or spreading misinformation remains significant in contexts where speed and virality dominate.¹⁸ This suggests that while popular culture is a powerful medium, it cannot substitute for rigorous religious guidance; rather, it must be critically curated to ensure doctrinal fidelity.

In sum, existing studies converge on the recognition that popular culture expands the reach of dakwah, but they diverge in their emphasis on cultural preservation, digital innovation, or entertainment value. What remains underexplored is how these strategies impact long-term religious identity formation, the authority of traditional scholars, and the epistemological status of religious knowledge when mediated by culture industries. Thus, future scholarship must move beyond documenting strategies to interrogating the socio-religious consequences of merging Islam and popular culture in the digital age.

C. Research Method

The research belongs to qualitative approach, with the perspectives of media and cultural studies. The approach is relevant to the aims of the research, to explore the data and analyze it in comprehensive ways through the connectivity from one datum to the other.

The data sources of the research use the online data, from the YouTube. In doing so, the research belongs to the cyber-research, harnessing the data such as textual, and audio-visual data. The data source is the YouTube channel that present the lectures of Ustadz Hanan Attaki. The videos used as the data sources can be found in <https://www.youtube.com/@HananAttaki/videos>. The videos are: (1) SharingNight - Ustadz Hanan Attaki - F.O.M.O (<https://www.youtube.com/watch?v=vgQkT9k0GbK>) (2) “Supaya kita ditemenin Allah saat sedih dan susah”

¹⁶ T. Mutia. Da'wahtainment: The Creativity of Muslim Creators in Da'wah Communication on Social Media. *Jurnal Dakwah Risalah*, (2022). doi: 10.24014/jdr.v32i2.15536

¹⁷ A. Ernawati. The struggle between romance and faith: study of the da'wah message in the film "ajari aku islam". *Profetik: Jurnal Komunikasi*, (2022). doi: 10.14421/pjk.v15i1.2411

¹⁸ DM. Rohmatulloh, M. Achfandhy, A. Patmaningsih. The encounter of da'wah digitalization with urban Muslim culture. (2023) doi: 10.32332/akademika.v28i1.7751

(<https://www.youtube.com/shorts/6bQM13Pnz8w>) (3) “Biar jadi *circle* terdekat Allah” (<https://www.youtube.com/shorts/YPznnkdI0v>).

The data types of the research can be in the forms of words, sentences, paragraphs, and pictures. The data are drawn from the videos (from YouTube Channel) which are transcribed in the forms of verbatim.

The data are collected and then coded, and classified. They are analyzed by applying Fairclough’s Critical Discourse Analysis (CDA) which covers the three levels of analysis: micro (linguistics signs), meso (the discursive analysis, in which the text is seen as the process of production and consumption) and macro, exploring the social political and historical context of a text.¹⁹

D. Results and Discussion

There are four elements of popular culture influencing the methods and content of Islamic preaching. The four elements of popular culture are: Communication style and language use, social media, Fashion and Music.

1. Communication Style and Language Use

In Hanan Attaki’s preaching, we can identify the communication style and language use that he applied. He uses many informal or slang language. Slang language is a type of informal, non-standard language that is often used within particular social groups, cultures, or subcultures. It typically includes words or phrases not found in formal speech or writing but widely recognized within certain communities.²⁰ Slang language is characterized by some attributes such as informality, expressiveness, group-specific, dynamic and evolving, and identity marker. It is informality in the sense that it is used in casual conversations, in formal academic writing. It also shows expressiveness to show the humor, irony, emphasis or rebellion. It can define the identity marker as it reflects the groups’ membership and identify the inclusive and exclusive markers.

The example of the slang language that Hanan Attaki applied in his preaching, he uses the language or urban youth inserted frequently in his preaching. For instance, he said “Biar jadi *circle* terdekat Allah” (To be the close circle of Allah). He uses the word “*circle*” an English word that means “ring, surrounding”. The word circle is popular among young people, even when speaking in bahasa Indonesia, the youth often inserted the word circle. For example, “Dia *circle*-nya sudah berbeda sekarang” (He has different circle now). The word circle usually refers to the social ring or friends with a particular group characteristic. In this case, Ustad Hanan Attaki uses the word circle in

¹⁹ Norman Fairclough. Language and Power. United Kingdom: Longman Group UK Ltd. 1989.

²⁰ D. Crystal. A Dictionary of Linguistics and Phonetics (6th ed.). Blackwell Publishing (2008).

adjacent with Allah, so that the sentence means “How to be closed circle or close with Allah.” It sounds hyperbole, because we are human and Allah are in different level not to mention circle. But for young people, the words sound familiar and accepted without any criticism, as it shows expressiveness. The expression is also a tool to show identity marker, as the group of Hanan Attaki Jamaah is identified as young people and the obedient Muslim, who have close relation to Allah.

Ustad Hanan Attaki also mention the phrase that sounds familiar to young people, “Supaya kita ditemenin Allah saat sedih dan susah” (So that we are accompanied by Allah in good or bad). The sentence means that Allah is expected to accompany us in good or bad situation. This also sounds hyperbole, make it the same level between Allah and us, human being. The sentence is derived from the marriage oath, commonly stated in the wedding, in which the couple make oath to be together in good or bad. Once again, the phrase sounds similar to young people, and make them happy, because it assumed that the “Allah” is positioned equal to people. For the young people, such equality is important, because young people prefer with anything equal. The equality also shows the identity marker, as the young Muslim try to identify themselves as the group who are close to Allah. The expression also shows the characteristic of expressiveness, as it gives emphasis to the relationship between human being and Allah.

Hanan Attaki also uses the English terms inserted in the titles of his videos. In his short videos, he clearly applies English terms, like: “How I survive di dunia yang toxic”? The sentence incorporates the English terms and Indonesia terms. “How I survive” is an English sentence, and the word “toxic” is also English term. The word toxic is popular nowadays among young people in the daily chats. The word toxic means poison, anything poisonous is toxic. In slang word, refers to the characteristics of poisonous, or having bad temperament, harmful for other people. Mostly the word toxic is used for describing other people who are egoist, not emphatic, manipulative, do violence, like to swear or dirty words, and anything harmful for other people. In Attaki’s term the word toxic is adjacent to the world, the world which is toxic, meaning that the whole world is harmful, or very bad for (young) people. Overgeneralization of the “world of toxic” is certainly not true, but the world of toxic is familiar to young people especially those who face many problems in their daily social life. The expression of slang language functions as identify marker. It identifies the speakers as the young, generation z, with the “contemporary, viral vocabularies”. In addition, the word “toxic” in this context also shows the characteristic of informality.

Besides the slang language of young urban people, Ustad Hanan Attaki also present the issues that young people/ generation Z have faced in daily life. The issues presented in his preaching are, for example: the issue of FOMO (Sharing night: FOMO). Fomo is a term abbreviated from Fear of missing out, meaning the psychological problem faced by young people, who are feared to be left behind if they do not follow the trends. The phenomenon of FOMO is often hit young people, who worried much about their identity, and their surrounding’s acceptance. Young people

often felt insecure when they can not follow or buy the trends (fashion, gadget, life style, etc.). The FOMO is dangerous, because not anybody can follow to any trend. The trend is mostly driven by capitalistic logics. The issue of FOMO is discussed by Ustad Hanan Attaki as this has become a disease among young people, that is ruin their confidence and their life.

Applying Fairclough's (1995, 2010) three-dimensional model of Critical Discourse Analysis (CDA) to Ustadz Hanan Attaki's preaching shows how linguistic choices, discursive practices, and broader social contexts intersect in the construction of religious authority and youth identity. At **the micro level or textual level**, Attaki's sermons are characterized by informal registers, slang expressions, and code-switching between Indonesian and English. Terms such as *circle*, *toxic*, and *FOMO* operate as contemporary youth markers, aligning his discourse with the language of Gen Z. These linguistic features, including hyperbolic metaphors derived from everyday life (e.g., marriage vows), render abstract religious concepts emotionally accessible and culturally resonant.

At the level of **meso level or discursive practice**, Attaki produces his sermons in short, highly shareable formats optimized for platforms such as TikTok and YouTube. These media logics amplify his reach through virality and algorithmic circulation, while audiences consume the content primarily as motivational and lifestyle guidance rather than doctrinal instruction. This consumption mode blurs the line between preacher and peer, positioning Attaki as a relatable companion rather than a distant religious authority.

At the **macro level or social practice** level, Attaki's discourse contributes to the construction of a distinctly modern Muslim youth identity that is simultaneously pious and culturally trendy. His sermons articulate an ideology of egalitarian spirituality by framing Allah as a close "companion," while also critiquing capitalist-driven anxieties such as FOMO. In doing so, Attaki reconfigures religious authority away from institutional ulama toward digitally mediated charisma and cultural proximity. This analysis underscores how popular culture and digital technologies are not merely tools for dissemination but central to the ideological rearticulation of Islamic communication in contemporary Indonesia (Campbell & Tsuria, 2021; Fairclough, 2010).

Most of the issues addressed by Ustad Hanan Attaki is the issues faced by generation Z or young people, because his audience/jamaah is targeted to young people or generation Z. The issues are mostly related with 'psychological problems' and in his preaching, Hanan Attaki relates the issue with the Divine existence. Here are some of the issues and its classification/code.

Table 1. The issues presented in the YouTube videos by Hanan Attaki

No.	Issues/title of the videos	Translated In English	Classification/Code
1	FOMO	Fear of Missing Out	Psychological problem – relation to the Divine
2	Support system	How to build support system	Social problem – relation to the Divine
3	Cara Mendapatkan Jaminan Allah Dunia Akhirat	How to get guarantee from Allah, in the world and the world after	Psycho social problem- relation to the Divine
4	Saat Kecewa Harus gimana?	When you are grouchy, what should you do?	Psychological problem- relation to the Divine
5	Kalau mentok harus bagaimana	When you have a dead end, what should you do?	Psychological problem- relation to the Divine
6	Obat untuk menjawab setiap masalah	The medicine for solving every problem	Psychological problem – relation to the Divine
7	Biar diingat Allah saat kita susah	to be remembered by Allah when we are in sad condition	Relation to the Divine
8	Cara dapat support dari langit	The ways to get support from the heaven	Relation to the Divine
9	Pengen lebih kenal Allah? Ini Caranya	Want to be familiar with Allah? This is the way	Relation to the Divine
10	5 Hal Penting untuk sukses dan Eksis	5 important things to success and exist	Social problems – relation to the Divine
11	Cara Dapat support dari Langit	How to get support from the heaven	Relation to the Divine
12	Istimewanya nge-mention Allah dalam kehidupan kita	The special thing to mention Allah in our life	Relation to the Divine

13	Terapi Mental dan Obat Stress	Mental therapy and medicine for stress	Psychological problem-relation to the Divine
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Source: <https://www.youtube.com/@HananAttaki/videos>

The table above says that 6 out of 13 topics reveal the psychological problems and the relation to the Divine, Allah SWT. On the other hand, 2 out of 13 topics deal with the social problems and the relation to the Divine, while 5 topics directly deal with the issues of relation to Allah SWT. All of the topics deal with human relation to the Divine. From the data we can see that most of the topics targeted to the young people are the topic of psychological issues, assuming that young people face many psychological issues in their stage of life.

The psychological issue like “Fomo” is popular among generation Z. Fomo or “fear of missing out”, has become a significant issue in the digital age, especially among young people. Fomo implies the anxiety individuals feel when they believe they are missing out on rewarding experiences, often driven by social media use. Fomo brings about several impacts, such as several mental health problems among the youth. Studies have revealed that high levels of FOMO can lead to increased anxiety, depression, and feelings of inadequacy. For instance, the constant need to stay connected and updated on social media can lead to feelings of exhaustion and stress, as individuals feel pressured to keep up with their peers.^{21 22 23} Study by Putri and Sa'id (2024) indicates that Fear of Missing Out (FoMO) significantly influences young people, particularly adolescent K-Pop fans, by increasing their phubbing behavior—ignoring others in social settings to focus on their smartphones. In this study, it was found out that 48.7% of participants reported having low levels of FoMO, nevertheless, it still contributed 36% to the variance in phubbing behavior. This phenomenon implies that even moderate levels of FoMO can lead to excessive smartphone use, impacting social interactions and engagement among adolescents.²⁴

²¹ VP. Vemuri. (2024). Perspective Chapter: The Impact of Social Media on the Fear of Missing Out (FOMO) among Teenagers Aged between 18 and 25.

²² Wu, W., Zhang, J., & Jo, N. (2025). Fear of Missing out and Online Social Anxiety in University Students: Mediation by Irrational Procrastination and Media Multitasking. *Behavioral Sciences*, 15(1), 84. <https://doi.org/10.3390/bs15010084>

²³ Balcerowska, J. M., & Brailovskaia, J. (2023). *Psychopathological Symptoms and Social Networking Sites Addiction in Poland and Germany: The Role of Fear of Missing Out and Preference for Online Social Interaction*. <https://doi.org/10.2139/ssrn.4600002>

²⁴ Putri, C. A., & Sa'id, M. (2024). The Effect of FoMO and Social Media Addiction on Phubbing Behavior in Adolescent K-Pop Fans. *Nusantara Journal of Behavioral and Social Science*, 3(4), 169–178. <https://doi.org/10.47679/njbss.202464>

The next topic is a support system. In the sociopsychological context of adult life, a support system refers to the network of individuals, groups, and institutions that provide emotional, social, financial, and instrumental assistance, for adults in managing the challenges they face and maintain their well-being. Building a support system is vital for adults to navigate life's challenges effectively. This support system is multifaceted, drawing from various sources including family, friends, community, and professional networks. Commonly, family plays a foundational role in the support systems of adults. Several researches indicates that family support is a vital predictor of mental health and wellbeing. For instance, studies have shown that emotional and academic self-efficacy, coupled with family support, are associated with reduced psychological symptoms and higher levels of mental wellbeing.^{25 26}

Support system for adolescence commonly covers the emotional support like friends, family, or partners who offer empathy, encouragement, and companionship. It also includes the instrumental support such as practical assistance such as financial aid, childcare, or career guidance from family, colleagues, or social services. It also refers to include the informational support such as advice, knowledge, or mentorship provided by experts, educators, or peers in professional and personal settings. Social support such as community engagement, religious groups, professional networks, or peer groups that foster a sense of belonging. And, psychological support such as – therapy, counseling, or self-help groups that address mental health and personal growth

This implies that the young people often depend on their families for emotional backing, which can enhance their ability to cope with stress and adversity. In some cases, in which the young people cannot get the support from the family, Ustad Hanan Attaki lead them to get the support from the religious community or circles that substitute or complement the support system. The religious community that Hanan Attaki has built shows that it has become one of the important support systems for the youth lives, as the community not only address the religious teaching, but most importantly the preaching of Hanan Attaki address the youth's daily problems, their anxiety and hopes. Not only the support from the religious community, Hanan Attaki also mention the support from Heaven implied the support from Allah. The Divine support is not commonly mentioned in psychological field, but it has become main vital support that is conveyed in Hanan Attaki's dakwah. In his preaching entitled "The ways to get support from the Heaven", Hanan Attaki revealed that the most important and

²⁵ Cherewick, M., Lama, R., Roshan, P., Dukpa, C., Mukhia, D., Giri, P., & Matergia, M. (2024). Social support and self-efficacy during early adolescence: Dual impact of protective and promotive links to mental health and wellbeing. *PLOS Global Public Health*, 4(12), e0003904. <https://doi.org/10.1371/journal.pgph.0003904>

²⁶ Nafiah, R. K., & Izzaty, R. E. (2024). Parental support in nurturing self-efficacy: understanding youth expectations during early adolescence. *JPPI (Jurnal Penelitian Pendidikan Indonesia)*, 10(2), 161. <https://doi.org/10.29210/020243864>

most precious support is from Allah SWT, because the power of this support is unbeatable. This kind of support is the ultimate support that we have to build. We have to take most effort to get this Divine support.

Most of the issue presented in the video of preaching by Ustad Hanan Attaki have the themes of addressing psychological problems faced by young people as his target audience. Interestingly, the issues are always related to the relationship to Allah (Divine relation), as the solution or way out of each problem. In other word, Hanan Attaki addresses young's psychological or social problem and relates them to the Allah's presence. The relation to Allah becomes the solution of any problem the young people encounter.

2. Social Media

The other aspect of popular culture that is predominantly applied in Ustad Hanan Attaki's strategy of preaching is the intensive use of social media. The social media has transformed the way Islamic preaching, or da'wah, is conducted in the modern era.²⁷ Social media platforms such as YouTube, Instagram, and Facebook have enabled Islamic preachers like Hanan Attaki to reach large and global audience, as these platforms' characteristics of transcending geographical limits, making the da'wah to be spread to millions of people at the same time. Ustad Hanan Attaki and his team realizing the power of social media, has applied many platforms of social media to spread his dakwah.²⁸ The following is the figure of Ustad Hanan Attaki's social media.

Table 2: The Figure of Hanan Attaki's Social Media

Social Media	Detail Information of the social media
Ustadz Hanan Attaki Official Channel (YouTube)	• Since 11 May 2017 • 2,84 million subscribers • 291 videos • Founder: Shift Pemuda Hijrah • Alumni Al Azhar Kairo 2004 • Programmer "Dakwah Lifestyle" anak muda • Pendiri Pesan_trend & Sekolah Rimba • "Banyak maen, banyak manfaat, banyak pahala." • Parts: Vlog, Q&A, Kata UHA Shorts • Daily Life, Kata UHA Clip

²⁷ Martin Slama (2018)

²⁸ Rahayu, M., Santi, VN., and Munjiah, M (2024) *The integration of popular culture in Islamic dakwah for gen Z: Case study of Ustadz Hanan Attaki and Ustadzah Oki Setiana Dewi's dakwah*. Research Report. LP2M UIN Malang, Malang.

	• Coffee Time & Tilawah • Booster & Life Hack (73 video) • BBN • Siroh Nabi & Sahabat • Seminar Berbagi Inspirasi
Instagram (Hanan_Attaki)	• 1,722 posts • 10.6M followers
Facebook (hananattaki)	• 61.262 followers

Source: Rahayu, et al (2024)

Hanan Attaki's YouTube channel has 2,92 million of subscribers (as in March 2025), place him as one of the top Muslim preachers in Indonesia. The channel is labelled "Hanan Attaki Official." The content of the channel is Islamic sermons (kajian), motivational talks, short reminders (tausiyah), and youth-centric Islamic education. Mostly the sermon is in Indonesian language, but as explained above, he often uses the slang or English language inserted in the sermon. The target audience is young Muslims, especially millennials and Gen Z. As the target audience is millennials and Gen Z, Hanan Attaki represents himself as young people with the characteristics of informality (in language, in clothing, and activities). All of his performance in social media shows the vitality and dynamic of young people. He places himself as the young people preacher, not as an old fashioned ulama.

In the Youtube Channel, Hanan Attaki focuses on delivering Islamic messages relevant to young people's daily issues such as relationships, mental health, personal development, and spirituality. As discussed in the topics above, there are many issues related to young people's daily problems, such as "How to be a good Muslim in modern times", Coping with heartbreak (Galau), anxiety, and depression, About love, marriage, and friendship.

Among the videos posted in the channel there are some videos labelled Booster&Life Hacks, have become favorite among the audience, in the form of short videos on motivational reminders (about 5 minutes) that gives the hacks to deal with daily life situations. In addition, longer duration of videos (1 – 2 hour), commonly in the form of longer lectures and Tilawah and documentary of Praying (Shalat in jamaah) are also favorite as Hanan Attaki is good at tilawah with his excellent voice and pronunciation in reciting Arabic verses.

In Hanan Attaki's Instagram we can find many short videos of religious teaching that he conveyed to the audience. In his Instagram account, hanan_attaki he has 10,6 million followers, and he has several projects presented in the posts. The latest project is Raheela project (a project of education for young Muslim to build care, integrity, responsibility through education of characters, and social action that have real impact).

The project was posted in his Instagram on February 2025. Through the Raheela project, they post many activities such as workshop, and social works posted under the project of Raheela. In addition, because of the characteristics of Instagram, Hanan Attaki also posts many various religious activities and outdoor works in the form of short video or reels. The more complete of the videos can be found in the YouTube channel. Not only the reels or short videos of religious teaching such as the videos of shalat tarawih with the long reciting Quran, he also the posted the social activities like iftar, cooking together, social donation for the refugees of Palestine and social activities with environmental issues, managing the waste, etc. The instagram also enable him to provide the posts such as the outdoor or adventure sports, like, hiking, horse riding, archery, skating, that all of them have become his identity as a Muslim preacher for young (Gen Z) Muslim.

From the figure of his social media, we can conclude that Hanan Attaki is one of the most popular ustad in cyber space in Indonesia. In addition, he seriously builds his presence in social media, by having the team who arrange and manage his performance in social media. His performance in YouTube, for example, shows his identity, as a young preacher, with casual performance and youth style. Many of the jamaah are fond of his voice especially when he performs tilawah or as imam of shalat with reciting long surah of Quran, as one of the segments of his YouTube channel.

3. Music

In Islam there are various opinions on music. There are many scholars, schools of thought, and cultural contexts that make them different each other. There are three main perspectives. First, those who deem that music is prohibited. Particularly from the early Islamic period, many scholars who deemed that music and musical instruments as haram (forbidden), for instance, Shaykh al-Islam Ibn Taymiyah stated, "The view of the four Imams is that all kinds of musical instruments are haram." Similarly, Imam Ibn Qudamah noted, that "Musical instruments are of three types which are haram. These are the strings and all kinds of flute, and the lute, drum and rabab (stringed instrument) and so on."

Second, some scholars allow music under specific conditions, emphasizing the content and context. Al-Ghazali stated that, "The Qur'an and Hadith prove that listening to music is allowed in Islam," but he also cautioned that certain kinds of music are incompatible with Islam, such as those with obscene lyrics or those that incite lustful feelings. Ali Gomaa, the former Grand Mufti of Egypt, said that, "Music is permissible so long as it does not provoke sin."

Third, Permissible opinion on music. Islamic traditions, particularly within Sufism, embrace music as a means of spiritual elevation. Sufi practices often include 'sama', ritual concerts featuring devotional songs accompanied by instruments like the tambourine or flute. These musical sessions aim to induce a state of ecstasy, drawing individuals closer to the divine. The opinion on the music also cites examples of the

Prophet Muhammad (PBUH) allowing music and singing during celebrations. However, while some scholars and traditions permit music, they often emphasize that it should not lead to immoral behavior or distract from religious obligations.

The diversity of opinions reflects the rich tapestry of Islamic jurisprudence and cultural practices, depending on the interpretation of religious texts and the cultural and historical context. Many contemporary scholars adopt a balanced approach, allowing music that aligns with Islamic values and avoiding music that promotes vice.

In Hanan Attaki's social media, Instagram, Facebook and YouTube, the content applies many kinds of pop music of various genres. The music he often applied is not only the 'religious' music, but more of popular music (Indonesian and pop Western music). This shows that he is a kind of preacher who consider music is "halal." He even uses the music more for making the content interesting and attracting the young people as the jamaah/followers.

Textual analysis of the music in Hanan Attaki reveals that there is diversity of opinions within Islamic jurisprudence, framing music as a contested subject where legitimacy depends on interpretation and context. Hanan Attaki uses the terms such as "balanced approach", "halal", and "promotes vice" reflect a discourse of negotiation between tradition and modernity. In describing Hanan Attaki's use of music of "not only 'religious' music, but more of popular music" foregrounds a distinction between sacred and secular soundscapes. The framing positions Attaki as a preacher who normalizes popular music within religious content, thereby recontextualizing pop culture into dakwah discourse.

At discursive practice level, Hanan Attaki incorporates Indonesian and Western pop music into his Instagram, Facebook, and YouTube sermons. This intertextuality blends religious discourse with entertainment media, transforming dakwah into a multimodal experience. In addition, the social media platforms amplify this hybrid discourse through algorithmic logics that privilege engaging, multimedia-rich content. Music serves as an aesthetic device to increase shareability, virality, and audience retention. For young audiences, music in religious content enhances relatability, making sermons more appealing and emotionally resonant. The audience interprets Attaki's use of pop music as a marker of modern, tolerant religiosity, contrasting with stricter interpretations that reject music altogether.

Attaki's incorporation of pop music reflects a broader ideological shift in contemporary Islamic communication. By positioning music as *halal* and using it to attract followers, he challenges conservative discourses that regard music as forbidden (*haram*). This contributes to a rearticulation of Islamic identity for Gen Z Muslims, that is the one that embraces global pop culture while affirming piety. At the same time, this practice illustrates changing dynamics of religious authority—from traditional clerical legitimacy grounded in jurisprudential rulings to new forms of authority based on digital charisma, cultural resonance, and follower engagement. His use of music

functions as a cultural bridge, signaling inclusivity and moderation, but also risks critique from conservative groups who perceive it as a dilution of religious boundaries.

4. Fashion

Ustad Hanan Attaki always wears casual shirt and his uniqueness is the head cover which is called 'kupluk,' (beanie) both in his presentation at YouTube, Instagram and other social media, as well as the offline meeting forum. The beanie is the most 'flexible' head wear, and he wears the beanie for his daily activities. He also gives emphasizes that the head cover (in any forms) is sunnah (suggested to do), which in Arabic term "imâmah" (head cover) is stated as a strongly suggested both in Hadist and Quran. Imâmah functions not only related to fiqih ibadah, but also represent the "akhlak", by having the head cover we can adjust our characteristics to be a patient person in daily life.

Most of the fashion he wears is suited with the outdoor activities, characterized by casual wears. However, in his Instagram in this month (Ramadhan month), he also promotes the Muslim wear brand "Preview" Muslim wear in his post at Ramadhan month, by wearing Muslim long shirt (baju koko). In other posts, Hanan Attaki's clothing was also supported by "Preview," a label of Muslim wear and clothing. The posts is an advertisement or endorse the Muslim clothing product, Preview. The text says, "Kalau kamu lagi mencari baju koko untuk di bulan Ramadhan dan untuk lebaran nanti, kamu bisa mendapatkan sebuah peci untuk 2 pembelian baju koko di @preview.muslimwear" (If you are looking for baju koko for Ramadhan and Lebaran, you will get a peci (head cover) for buying 2 baju koko at @preview.muslimwear). To some extent, the business endorsement reduces Hanan Attaki's personal branding, as he is well known for his casual outfit so far.

Not only wearing casual outfit, he also promotes the outdoor activities like skateboard, convoy of motor cycle, horse riding, boat, swimming, diving, hiking, badminton. All of the outdoor activities and workout is done together with young male jamaah/follower, giving the impression of exciting activities, that the religious activities is not only sitting and listening to the preacher. The outdoor activities commonly done before the "preaching", and many times, the activities are recorded presented in the YouTube and Instagram. The style and fashion are to implement his credo "Banyak maen, banyak manfaat, banyak pahala" (More playing, more benefit, more reward).

Textual analysis reveals that Hanan Attaki's fashion and activities are represented through casual, youth-oriented aesthetics: t-shirts, hoodies, jeans, sneakers, and sporty gear. These choices mark a departure from traditional clerical attire (jubah, peci, sarong), signaling a recontextualization of religious authority into a youthful, urban style. His slogan "*Banyak maen, banyak manfaat, banyak pahala*" redefines play and leisure as spiritually rewarding, reframing religious practice within the language of everyday enjoyment. The linguistic blending of colloquial tone (*maen* instead of *main*)

with moral promise (*pahala*) reflects a strategic interdiscursivity between slang culture and Islamic terminology.

Discursive analysis shows that Attaki's fashion and outdoor activities (skateboarding, motorbike convoys, horse riding, diving, hiking, badminton) are staged, recorded, and circulated on Instagram and YouTube. These activities precede or frame preaching events, blurring boundaries between religious and recreational spaces. By showcasing leisure and style online, Attaki leverages visual culture and platform logics where appearance, lifestyle, and branding are central to influence. His casual outfits and group activities resonate with algorithms privileging dynamic, visually engaging content. For young audiences, this representation normalizes religiosity as compatible with fun, adventure, and fashion. Followers interpret participation in such activities as both social bonding and spiritual fulfillment, reinforcing the appeal of Attaki's *jamaah* as a youthful, active, and "cool" religious community.

At social practice level, Attaki's fashion and lifestyle discourse challenges traditional images of Islamic preachers as solemn, austere figures. Instead, he advances an ideology of active piety where recreation and spirituality coexist. His casual fashion and promotion of outdoor sports position him as an "authentic insider" of youth culture, reinforcing inclusivity and accessibility. This also constructs a masculinized religious identity: activities are often gendered male (skateboarding, motorcycling, hiking in male groups), reinforcing communal bonds of young Muslim men while shaping a new form of *jamaah masculinity*. At the same time, by equating leisure with *pahala*, Attaki disrupts dichotomies of sacred/profane, embedding religious meaning into everyday lifestyle practices.

Hanan Attaki performs a discourse of Islamic coolness—religion not as restriction, but as an exciting and rewarding way of life. Textually, his language and style blend slang, casual aesthetics, and Islamic vocabulary. Discursively, his self-branding leverages social media platforms where fashion and lifestyle are central modes of communication. Socially, his discourse reconfigures religious authority and youth identity, constructing a modern Muslim subjectivity that is pious, adventurous, and trendy.

E. Conclusion

This research has demonstrated that Ustadz Hanan Attaki effectively integrates elements of popular culture into his preaching as a strategic means of engaging young Muslim audiences. Through the use of informal and slang language, code-switching, humor, music, social media trends, and youth-oriented fashion, Attaki crafts a discourse that is both familiar and accessible to Generation Z. His ability to embed Islamic teachings within the cultural forms and communication styles most resonant with digital-native youth not only enhances audience engagement but also redefines the modes of contemporary Islamic preaching in Indonesia.

The analysis reveals that popular culture in Attaki's sermons functions as more than a stylistic choice; it operates as a discursive strategy that shapes identity, authority, and ideology. By positioning himself as a relatable figure who shares the language and concerns of his audience, Attaki constructs a model of egalitarian spirituality that contrasts with traditional hierarchies of religious authority. This approach allows Gen Z Muslims to perceive themselves as both modern and pious, bridging the tension between religiosity and contemporary lifestyle.

The contribution of this research lies in conceptualizing popular culture not simply as an auxiliary tool for dakwah, but as a central framework for the production of religious meaning and authority in the digital age. By applying Fairclough's Critical Discourse Analysis, the research shows how linguistics choices, media logics, and cultural practices intersect to reshape Islamic communication. This research therefore advances scholarship on Islamic communication, youth culture, and digital religion by highlighting how preachers like Hanan Attaki negotiate authenticity and relevance in a rapidly changing media environment.

Future research may extend these insights by comparing Attaki's approach with other preachers in Indonesia or across Muslim societies, thereby mapping broader patterns of how popular culture continues to transform the landscape of contemporary dakwah.

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