

Religious Mediatization: A Shift in Hanan Attaki's Da'wa Practice in Digital Space

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Keywords

Da'wa, religious mediatization, Hanan Attaki, digital era

Abstract

This study analyzes the shift in Hanan Attaki's da'wa practices through the phenomenon of religious mediatization, based on Stig Hjarvard's theory of religious mediatization. In the digital era, da'wa develops beyond physical space through social media platforms and other digital channels. Research data were obtained by observing content on Hanan Attaki's official accounts, such as YouTube, Instagram, and other digital platforms, and interviews with offline study participants who follow her da'wa activities. The results show that the mediatization of religion allows for significant changes in preaching in terms of format, message, and interaction with the audience. Hanan Attaki uses modern approaches relevant to popular culture to reach the younger generation. In this context, Hanan Attaki makes the media a tool for dissemination and a space for reconstructing religious practices. This research provides insight into how the mediatization of religion changes the method of da'wa and creates a new space for the development of religion in the digital era and strengthening the relevance of da'wa in modern society.

Kata kunci

Dakwah, mediatisasi agama, Hanan Attaki, era digital

Abstrak

Penelitian ini menganalisis pergeseran praktik dakwah Hanan Attaki melalui fenomena mediatisasi agama, berdasarkan teori mediatisasi agama dari Stig Hjarvard. Dalam era digital, dakwah berkembang melampaui ruang fisik yakni melalui platform media sosial dan kanal digital lainnya. Data penelitian diperoleh melalui observasi terhadap konten di akun-akun resmi Hanan Attaki, seperti YouTube, Instagram, dan platform digital lainnya, serta wawancara dengan peserta kajian offline yang mengikuti aktivitas dakwahnya. Hasil penelitian menunjukkan bahwa mediatisasi agama memungkinkan terjadinya perubahan signifikan dalam berdakwah, baik dari segi format, pesan, maupun interaksi dengan audiens. Hanan Attaki menggunakan pendekatan modern dan relevan dengan budaya populer untuk menjangkau generasi muda. Dalam konteks ini, Hanan Attaki menjadikan media tidak hanya sebagai alat penyebaran, tetapi juga ruang konstruksi ulang praktik keagamaan. Penelitian ini memberikan wawasan tentang bagaimana mediatisasi agama tidak hanya mengubah metode dakwah, tetapi juga menciptakan ruang baru bagi perkembangan agama di era digital dan memperkuat relevansi dakwah dalam masyarakat modern.

Introduction

Da'wa has undergone significant changes along with the development of technology and media. The community's need to fulfill aspects of spiritual strengthening has triggered various innovations related to the most effective da'wa methods and able to answer market needs (Ahmad, 2014). Da'wa now has a new platform that allows the dissemination of information more quickly and widely. According to Campbell (2017), digital technology has revolutionized how religion is practiced and understood, creating new spaces for more dynamic and participatory religious interactions (Campbell, 2017). This changes how preachers communicate with *mad'u* and provides easy access for Muslims to obtain religious information and knowledge without geographical restrictions. Previously, da'wa was generally carried out through traditional means, such as lectures in mosques, community recitation, and printed media, which can now be accessed anytime and anywhere without limits through digital platforms.

The shift from conventional da'wa to modern da'wa can be seen clearly. Currently, da'wa is no longer limited to physical space but has entered a virtual public space that allows interaction between preachers and audiences quickly, more widely, and diversely (Agustina et al., 2024). This can be seen from the da'wa of populist preachers and artists who have migrated, which are no longer presented in a conservative format, such as *majelis taklim* or recitations usually held in *mushola* or mosques. They began using hotels or large halls with sophisticated audio, visual, and sound systems. According to him, this condition is characterized by the power of new technology starting to play a role in da'wa (Supriansyah, 2023).

In this position, the term mediatization of da'wa emerged, which can be interpreted more practically as da'wa activities that use social and digital media as media (*wasilah*) da'wa. Dai must be able to convey the message (*maddah*) of da'wa to *mad'u* using effective media (Dhora et al., 2023). Da'wa mediatization emerged as a derivative of religious mediatization, which not only refers to the use of media to disseminate da'wa messages but also to changes in the structure and format of da'wa due to media influence. The mediatization of religion, a concept introduced by Stig Hjarvard, is the process by which religion begins to be integrated and influenced by modern media. Hjarvard states that the mediatization of religion makes religion more accessible but simultaneously creates distance from traditional aspects of religion (Hjarvard, 2013).

In the context of modern da'wa, this is seen in the figures of preachers who utilize social media and digital platforms to spread religious teachings, such as Ustadz Hanan Attaki. Hanan Attaki is a dai popular among the younger generation because of his innovative and relevant approach to the times. Hanan Attaki can reach a broader and more diverse audience in terms of age, educational background, and geography by using platforms such as YouTube, Instagram, and Zoom. However, Hanan Attaki is not the only preacher who uses digital technology in da'wa activities. Other figures such as Ustadz Abdul Somad (UAS), Ustadz Adi Hidayat (UAH), Gus Idham, and Felix Siau are also active in preaching through social media. Hanan Attaki has a unique style of da'wa, which

is more casual and visual and often combines elements of popular culture and visual aesthetics that appeal to urban youth. This characteristic distinguishes him from other digital preachers who maintain the conventional lecture style in a new medium. Thus, studying Hanan Attaki's mediatization of da'wa can provide a deeper understanding of how religious communication strategies dynamically transformed in the digital era.

The mediatization of da'wa carried out by Hanan Attaki illustrates a significant shift in how da'wa is delivered – moving from traditional methods to a more interactive and personalized approach in the digital era. Beyond merely adapting to new media, his da'wa also reflects a new dynamic in preacher-audience interaction. Notably, some of Hanan Attaki's da'wa sessions are conducted on a paid basis through digital platforms such as Zoom or exclusive hotel seminars. This development highlights a commercialization trend within modern da'wa practices and raises important questions about accessibility, audience segmentation, and the evolving role of digital media in shaping religious experiences. Therefore, examining this aspect can deepen our understanding of how digital transformation not only changes the method of delivery but also the socio-economic structure of da'wa itself.

This study is conducted to understand further how Hanan Attaki's da'wa practice represents the transformation of da'wa in the digital era. On the one hand, mediatization allows the spread of Islamic teachings more widely and quickly, facilitating access to Islamic teachings. However, it presents new challenges related to using media as a da'wa tool, the authenticity of teachings, and even the commercialization and commodification of da'wa.

Several studies related to da'wa and Hanan Attaki have been conducted. Ismiati, Sofiatin, and Luluk Fikri Zuhriyah have discussed the design of Hanan Attaki's da'wa, which reviews in detail how the methods and strategies of da'wa are used (Ismiati et al., 2024). Another study was conducted by Syamsul Haq, who explained the influence of Hanan Attaki's study on the lives of young urban Muslims. Hanan Attaki preaches by targeting young people through *trending* issues on social media (Haq, 2024). In addition, there have also been many studies on mediatization, including Lilik Qurrata A'yun's research, which explains Gus Baha's preaching method on the @ngajigusbaha Instagram account. The study focuses on how Instagram accounts can mediatize religion so that it can be taught to the public quickly (A'yun, 2023). Cholillah and Asa Nabila Arju also explained how Halimah Alaydrus mediatized religion for her preaching activities on Instagram. Halimah Alaydrus uses several verses of the Qur'an as persuasive da'wa content. Halimah inserts words relevant to the current context in her captions, simplifying the interpretation of these verses to make them easier for the public to understand (Cholillah & Arju, 2024).

Some previous studies have discussed the mediatization of da'wa or religion, and some have touched on the da'wa aspect of Hanan Attaki. However, no study specifically and comprehensively analyzes the mediation of da'wa as Hanan Attaki practises. Therefore, this paper aims to fill this gap by examining how Hanan Attaki adapts da'wa

into the digital space through narrative, visuals, and various digital platforms. Therefore, this study offers a new perspective by analyzing Hanan Attaki's da'wa mediatization not only in terms of media use and audience engagement but also by highlighting how digital platforms, through media logic, have reshaped the structure, accessibility, and even commercialization of da'wa. With Hjarvard's mediatization theory, this approach provides a more comprehensive understanding of the socio-cultural shifts in Islamic da'wa practices in the digital era.

Method

This research was conducted using a qualitative research method with a case study approach. The case study here is in the form of da'wa activities carried out by Hanan Attaki, both online and offline, published on various social media platforms. The author uses Stig Hjarvard's theory of religious mediatization to analyze Hanan Attaki's da'wa transformation by looking at how da'wa undergoes changes or shifts when influenced by the media, which is not only a means of delivering messages. However, the media also creates and changes the content and perception of religion, which then affects the audience's religious practice. Data was collected by content observation on Hanan Attaki's official accounts and interviews with offline study participants who have attended his da'wa activities. Data sources come from the official Instagram accounts @hanan_attaki, @usthananattaki_booster, @ayah_amanah, @kata_uha, YouTube account @hananAttaki, website katauha.id and sharingtimeuha.com and several people who have attended Hanan Attaki's offline da'wa.

Results and Discussion

Transformation of Da'wa in the Digital Age

Da'wa is the activity of calling, inviting, or encouraging people towards the truth. Da'wa is also defined as communication-based on beliefs and goals to call and invite people to carry out the provisions and obtain the pleasure of Allah (Hamidi, 2010). Da'wa includes conveying Islamic teachings to others in various ways to realize individuals and communities who respect and practice Islamic teachings in all areas of life. In da'wa, there are three main elements: *al-tahujih*, which provides demands and guidelines, and which way of life humans should go through, and which should be avoided. Second, *al-taghyir* is to change and improve a person's or society's condition to a new living atmosphere based on Islamic values. Third, giving hope for a religious value that is conveyed. In this case, da'wa must show what value is contained in a religious order to be felt as a vital necessity in people's lives (Qadaruddin, 2018).

The implementation of da'wa must pay attention to its components, such as *mad'u*, media, methods, and the effects of these activities. *Mad'u* is one of the things that must be considered for its characteristics. *Mad'u* has different characteristics, such as educational background, level of religious understanding, age and media preferences. The proper da'wa method and media will affect how much the da'wa message is understood

and understood by the *mad'u* (Fabriar et al., 2022).. The proper da'wa method and media selection will help *mad'u* receive and understand the message conveyed. Thus, a good understanding of the characteristics of the *mad'u*, the selection of appropriate media, the use of appropriate methods, and the evaluation of the impact of da'wa are the keys to achieving success in spreading religious teachings and inviting others to goodness.

Islamic da'wa activities are evolving in the public sphere. Media changes, such as from traditional face-to-face media to digital formats, can impact how da'wa is disseminated and received by the public (Fabriar & Muhajarah, 2024). Da'wa appears in various forms as a process of offering spiritual teachings. This variation reflects the flexibility and adaptability of da'wa in adjusting to different cultural, social, and technological contexts. Da'wa must be carried out using modern developing technology to realize the concept of modern da'wa. Modern da'wa uses modern technological equipment with three indicators: modern da'wa, modern da'wa material, and modern media (Hanif & Agusman, 2023; Mubarak et al., 2022; Ummah, 2020). Da'wa in the modern era is da'wa, whose implementation is adapted to the conditions and circumstances of modern society in terms of material, methods, and media to be used (Zulkarnaini, 2015). Da'wa is adapted to the times and the needs of *mad'u*, so that various groups can convey religious messages more effectively and be well-received.

The difference between traditional da'wa and modern or digital da'wa lies in the preacher's ability. In the traditional context, preachers only need religious knowledge, while preaching with modern media requires information and communication technology knowledge. Dai is an individual and can also be a group of people with expertise. For example, preaching on social media requires preachers to constantly upgrade their knowledge, especially about information that supports the theme or current material to be discussed (Risidiana & Ramadhan, 2019).

The advantages of digital da'wa are a much wider reach and flexibility in message delivery. Messages can be accessed anytime and anywhere, so the audience does not need to be present in a particular place. However, da'wa through digital media also has challenges, such as the emotional distance between the preacher and the audience and the possibility of message distortion due to language adaptation and media formats. As Campbell explains, digital media often requires religious messages to be packaged in a more visually appealing and concise format, affecting the depth of religious material (Campbell, 2010).

Digitalization introduces a new way of preaching through digital platforms that allow two-way interaction between preachers and online *mad'u*. This technology facilitates faster and more effective dissemination of Islamic teaching content, allowing new formats for delivering religious messages to emerge. For example, through short videos, live streaming, podcasts, or online classes, da'wa allows *mad'u* to gain access to religious knowledge in a more flexible and interactive format.

Hoover explains that digitalization has changed the medium of religious delivery and the meaning and practice of religion itself (Hoover, 2006). In this context, preachers

must be more adaptive to media dynamics, combine religious messages with digital culture, and simplify messages to make them easier for a broad audience to digest.

Mediatization of Religion in the Age of Information Technology

The mediatization of religion refers to how the media changes and shapes religious practices, including proselytization. Hjarvard states that religion is now increasingly integrated into the mediation process, which makes the media a means of communication and an agent that influences how religion is practiced and perceived (Hjarvard, 2011). The mediatization of religion occurs when the media, as a social institution, influences and changes the function of religion in everyday life (Hjarvard, 2013).

Mediatization can be considered a general process of modernity, but how this process works and occurs is different; there is a specific interaction between media development and social development, and it varies and depends on historical, geographical, and institutional contexts (Hjarvard, 2016). The process of mediatization is strongly influenced by the local factors surrounding it.

The mediatization of religion refers to Stig Hjarvard's approach, which focuses on seeing the media into three things (Hjarvard, 2008, 2012, 2016): 1) Media as conduits. As conduits, the media are increasingly becoming an important, if not the primary, source of information about religion in society. News media, social networking media, film, and television drama have become sources of knowledge and experience about religion, while traditional religious organizations play a less significant role. 2) Media as a language, information about religion is shaped according to the demands of various popular media genres such as news, drama, and blogs. Media have their own logic and communication rules, so religious messages often have to be adapted to fit the media's format and style. 3) Media as an environment refers to the media's broader role in shaping the context of social and cultural life in which religion operates. As a cultural and social environment, the media has taken over many of institutionalized religions' cultural and social functions and provided spiritual guidance, moral orientation, ritual parts, and a sense of community and belonging.

As media become producers and distributors of religious content, media's institutional, aesthetic, and technological characteristics influence the framing of religion and how audiences and users should interact with religion. Media provide information about religion and create narratives and virtual worlds that invite people to have religious experiences. Furthermore, digital and social media can provide discussion and community-building platforms among people with similar religious orientations (Hjarvard, 2011). In this sense, the mediatization of religion creates a more dynamic connection between media and audiences.

Media also presents various adaptation options in its interaction with religious communities (Eisenlohr, 2012; Wahyuni, 2017). In this process, religious communities often have to choose between 3 options, namely a) accepting the technology and adapting it for specific purposes, b) rejecting certain aspects of the technology that are deemed

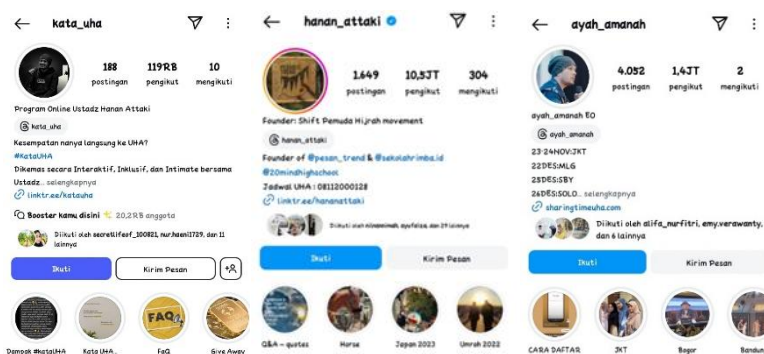
inappropriate, and c) seeing the technology as a helpful tool but needing to be reorganized in its use to innovate it to fit the values of the community better (Campbell, 2010). This process of technology negotiation in religious communities can involve different factors.

Hanan Attaki's Da'wa Activities

Hanan Attaki is an Indonesian preacher who delivers lectures close to young people's daily lives and lifestyles. He was born on December 31, 1981, with the name Tengku Hanan Attaki. Hanan Attaki graduated from Ruhul Islam Islamic Boarding School in Banda Aceh in 2000. He was considered an outstanding student and received a scholarship to study at Al-Azhar University, Cairo, Egypt. He studied in the department of Tafsir al-Qur'an, Faculty of Ushuluddin, until he obtained his license (Lc.) in 2004.

Hanan Attaki founded the Hijrah Youth Movement Shift, which became his preaching channel on social media, both Instagram and YouTube, under the account name @Shiftmedia.id (Hijrah Youth). Hanan Attaki embraces young people with this account. She uses this digital platform to spread religious messages to millions of people around the world. Hanan Attaki is also active in social activities by establishing several communities on the Instagram accounts such as @pesan_trend, @sekolahrimba, @20mindhighschool, and @masjid.pemudaraheela.

His da'wa activities can be watched and listened to on his social media accounts. Instagram account @hanan_attaki has 10.5 million followers, TikTok hanan_attaki has 574.3 thousand followers, and YouTube @HananAttaki has 2.85 million subscribers. Hanan Attaki also has exclusive da'wa studies whose footage and promotions are published on the Instagram account and website @kata_uha and the Instagram account of the event organizer (EO) who collaborates with Hanan Attaki, namely @ayah_amanah. He uses a combination of online and offline da'wa. He preaches through social media; on the other hand, he organizes offline da'wa, which is carried out in hotel ballrooms in various cities in Indonesia.



Source: Instagram accounts @hanan_attaki, @kata_uha, @ayah_amanah, 2024

Figure 1. Some Instagram accounts related to Hanan Attaki's

Interestingly, the da'wa conducted through private YouTube, Zoom, and offline in the hotel ballroom is paid. However, this encouraged the audience to follow the study.

Da'wa, with YouTube private and zoom, is known as #KataUHA, with the tagline *inclusive-intimate-interactive* and an Instagram account @kata_uha. #KataUHA is an interactive *sharing* program for people who experience unrest and want to get a response by asking spiritual teachers directly. (*Digital Product*, n.d.). The studies in #KataUHA are generally short, concise, and easy to understand, usually discussing relevant topics that touch everyday life, such as Islamic life motivation, spiritual hijrah, or optimism in facing trials. While offline da'wa in hotels is known as "*Sharing Time with UHA*." This activity is carried out in the large hall of the hotel, which is usually used for music concerts, decorated with fancy lights and unique video shows, and is carried out in 3 or 4 sessions a day. The audience is primarily women. This activity is carried out from one city to another and involves EO ayah_amanah. Da'wa activities are then uploaded on the TikTok and Instagram @ayah_amanah accounts in the form of video documentation, photos of activities, or even fragments of da'wa messages delivered by Hanan Attaki, which attract a lot of public attention to follow the subsequent da'wa activities. This is the latest method of Hanan Attaki's da'wa activities, which are still much ogled and favored by young people. (Ismiati et al., 2024).

The image shows a collage of social media posts and event information. On the left, there are two identical event listings for 'MALANG SHARING TIME with Ustadz @hanan_attaki dan Lora @basyasman'. The event is titled 'Tema: "YA ALLAH, WHY ALWAYS ME?"' and is scheduled for 'AHAD, 22 DESEMBER 2024' from 07:00-09:00 and 19:00-21:00 WIB at the Ballroom HARRIS Hotel & Conventions Malang. It lists facilities like 'Ilmu yang bermanfaat, teman baru, E-Sertifikat, Note catatan, Pulpen, air mineral'. Below these are registration links: 'DAFTAR buka SHARINGTIMEUHA.COM' and a WhatsApp group link. On the right, there are two posts from @kata_uha. The top post is titled '"Marriage is Scary?" Mari usahakan Marriage is Fun itu ya gaes' and includes the text 'Karena rame, Marriage is Scary akan hadir Part 2! Kali ini, kita bakal banyak bahas "Nasehat dari Ayah sebelum menikah". In case, kita-kita belum dapet nasehat itu dari orang tua kita'. The bottom post is titled 'Yuk, catat tanggalnya!' and lists the date 'Selasa, 8 Oktober 2024' at '19.45 WIB - selesai' on 'YouTube Private & Zoom' for 1000 participants. It provides registration links: 'sid/katauha19' and 'Contact Person: 0813-1282-1961 (Admin kataUHA)'. Hashtags include #kataUHA, #upgradediri, #lebihbaik, #hananattaki, #kajianonline, and #kajianonlinehananattaki.

Source: Instagram accounts @ayah_amanah and @kata_uha, 2024

Figure 2. Sharing details of the time and place of Hanan Attaki's Da'wa

Hanan Attaki's offline preaching "*Sharing Time with UHA*" can be attended by registering and paying between 100-125 thousand rupiah. The price difference depends on which city the event is held in. This study is often hosted by female celebrities, such as Nadzira Shafa, Ananza Prili, Yunita Siregar, Luqman Hakim (Kak Kev), and Syifa Hadju. Public figures such as Nagita Slavina, Febby Rastanty, and others are study participants. Lately, there is also Kadam Sidik, who accompanied Hanan Attaki. In the online da'wa or interactive study of #KataUHA, the audience must also register in advance and pay the 'best infaq' as much as possible to become a YouTube private and Zoom participant. Regarding the cost of this study, FN, as an audience, feels that it is comparable to what he gets,

"I paid 100,000. *Worth it* anyway. Because I got water, plastic, note and pen. The venue was also comfortable because it was in the hotel ballroom. The language and materials are very contemporary" (FN, personal conversation, October 11, 2024).

One of Hanan Attaki's strengths is his ability to deliver religious messages in a way young people can understand and accept. He uses a relaxed, informal language style, uses popular terms, and refers to everyday life relevant to millennials and Gen Z generations. This makes his da'wa appealing to young people who may find it challenging to connect with traditional da'wa approaches that use normative language. This approach strengthens the emotional closeness between the preacher and the *mad'u*. As Cheong states, digital media allows preachers to develop more personalized relationships and focus on the individual needs of their followers, making religious messages more personalized and relevant. (Cheong, 2021). Hanan Attaki understands this need and adapts her preaching to create releatable content, which is presented in short videos with strong moral messages but delivered. This creates a strong emotional bond between Hanan Attaki and her young audience. As stated by CA, an audience member from Kendal,

"The da'wa is wrapped in a contemporary style suitable for young people. There is funny content, so young people are more interested in joining because it is exciting even though it is paid. Ustad Hanan conveyed his study, which is essential about religion, not heavy things, but more to motivation not to give up. Allah has said this in the Quran, then giving motivation and stories." (CA, personal conversation, October 10, 2024).

Hanan Attaki uses lecture and storytelling methods in his da'wa. It is also done interactively, allowing room for questions and answers, comments, and even creating emotional engagement with the *mad'u*. His themes often cover topics relevant to modern life, such as love, family, career, and daily life challenges. He tries to show how Islamic values can be applied to these issues. As the following statement of AM, who felt the benefits of appreciating Hanan Attaki's da'wa,

"In my opinion, ustadz Hanan Attaki's study is suitable for beginners. The content is not heavy and rigid. The content also adapts to what young people are feeling now, for example *Gwenchanayo*, *Hilang untuk Healing*. The delivery of the

material is also not sleepy, and the guest stars are also young people who are being discussed, for example Kak Kev. So it's not monotonous. The study is relaxed, fun, and interactive. I think it's suitable for gen Z who likes to suddenly have new activities. I was interested to join because I had previously seen the study on social media" (AM, personal conversation, October 25, 2024).

Although the main target of Hanan Attaki's da'wa is young people, Gen Z, the audience or mad'u present is diverse and from various circles, as seen from several short video uploads on social media which show that there are some parents or adults who follow his studies. The enthusiasm of the urban and middle-class Muslim community for Hanan Attaki's da'wa can be seen in their high participation in the various da'wa platforms he uses, both online and offline. (Supriansyah, 2023). In the research of Ismiati et al. (2024), the characteristics of Hanan Attaki's *mad'u* can be divided into two parts: 1) Hanan Attaki fans, namely *mad'u* who always follow Hanan Attaki's activities everywhere, 2) *Mad'u* who come only when they have problems, are upset and need religious messages to get calm. They come only at a particular time when the theme discussed is relevant to the problem being felt. (Ismiati et al., 2024).. This is in line with the reason given by RA when attending Hanan Attaki's study,

"My motivation to join the UHA da'wa came from my sister, whose boyfriend had just dumped her because we were at home with only two siblings. So, she was sad to me and fussy anyway; instead of me bothering to give input so that I didn't get upset, I just invited you to join the UHA study, when by chance the theme was 'Gwenchanayo: I am okay' (RA, personal conversation, October 10, 2024).

The author finds one characteristic of men who follow Hanan Attaki's study: men who feel FOMO (*Fear of Missing Out*). *Mad'u* who feel worried if they miss out on valuable information, experiences, or opportunities to connect with their group or community.

"I joined Ustadz Hanan Attaki's program because of FOMO, because my friends invited me, so I joined. I don't know exactly what the material was about, but it was like that, as usually Islamic teachings are conveyed in studies" (DE, personal conversation, October 15, 2024).

The presence of da'wa activities in hotels or private social media, which are usually paid, adds its own element of exclusivity that makes *mad'u* feel obliged to attend and take advantage of the opportunity to gain in-depth experience and insight directly with the preacher. In this context, FOMO can be a strong incentive to learn more, build intimacy with the preacher, and strengthen community among fellow audiences. However, there is a negative impact in that audiences are moved to join because they want to take advantage of trends and social pressure rather than out of genuine spiritual motivation.

The digital media environment in which Hanan Attaki da'wa creates opportunities and challenges. On the one hand, social media also provides a new space for interaction with the audience through commenting, live streaming, and direct messages, which creates a dynamic environment where da'wa can be interactive. On the other hand, da'wa

competes with various types of popular content on social media, ranging from entertainment to pop culture trends.

Religious Mediatization in Hanan Attaki's Da'wa

Hanan Attaki uses digital platforms to spread religious messages to millions of people around the world. This is in line with what Hjarvard (2013) explains: the mediatization of religion means that religion begins to rely on media logic for its dissemination, and in many cases, this changes how religion is understood and practiced. In the context of Hanan Attaki's preaching, this is very relevant because mediatization is a tool to expand the reach and affects how religious messages are delivered. Da'wa messages that are usually normative or dogmatic are now packaged in a lighter and more inspiring way to be accepted by the younger generation who live in the digital era.

Hanan Attaki is a practical example of an actor who transforms da'wa through religious mediatization as Stig Hjarvard's idea. Hanan Attaki utilizes various media as channels to spread his da'wa, such as YouTube, Instagram, TikTok, and the Zoom platform. This digital media is a tool for Hanan Attaki to reach a broader and more diverse audience, both geographically and demographically. Based on this, the use of digital media contributes to changes in the format of da'wa. Da'wa, previously limited to the physical space of mosques and taklim assemblies, can now be accessed simultaneously by many online people. Streaming technology or video on demand also strengthens the role of media as a channel for disseminating da'wa content more quickly and efficiently. This creates opportunities for people to access da'wa anytime and anywhere, thus facilitating a more flexible learning process. This transformation makes customizing themes and approaches more appealing to the digital generation, who often require quick and entertaining content.

In the context of popular media genres. Hanan Attaki adapts her preaching content to the format and logic of social media. She uses a psychological and emotional approach, namely a more relaxed communication style, language that young people easily understand, and an attractive visual approach. For example, most of Hanan Attaki's lectures are packaged in everyday language, the language of young people, and popular. Hanan Attaki utilizes formats such as vlogs, short talks, reels, and other fast and concise visual content to publicize her studies. This method then attracts the audience to follow his studies in full. The practice illustrates that media is not only a channel but also influences how da'wa messages are delivered to make them more relevant to audiences accustomed to social media's dynamics and rhythms.

Da'wa is also increasingly popular among young people because of the material presented with everyday problems. Formal da'wa methods are no longer the standard for delivering da'wa messages. The millennial style that carries slang also attracts the attention of young people (Ismiati et al., 2024). Hanan Attaki uses relaxed, friendly, and easy-to-understand language, making da'wa messages more straightforward for the younger generation who grew up in a digital culture.

The themes of the da'wa that are delivered follow emerging issues, such as self-discovery, the meaning of life, and the struggle to deal with emotional and spiritual problems experienced by young people, which are also packaged with engaging titles. For example, "*Gwenchanayo: I am Nothing*," "*Lost for Healing*," "*Ya Allah, Why always me?*", "*Can't Yura, I'm Tired of All This*" is presented in the "*Sharing Time with UHA*" program, and "*Marriage is Scary*" in #kataUHA online sharing. The themes and materials presented in the offline study (*Sharing Time with UHA*) are directly from Hanan Attaki, and some are from EO Amanah's father.

"The material presented is in accordance with the theme raised. But indeed, in my opinion, whatever is conveyed always has romance spices, whether it is about anything, for example, using something that is in love" (RA, personal conversation, October 10, 2024).

In line with NF's experience in attending the study at PO Hotel Semarang on August 28, she said,

"The program is excellent. So, each recitation has certain themes. For example, like yesterday's theme, *Hilang untuk Healing*, it will be related to the verses of the Quran. Then with the examples of the Prophet" (FN, personal conversation, October 11, 2024).

With this approach, Hanan Attaki seeks to make da'wa messages more acceptable and relevant among the younger generation by incorporating elements that attract their attention, such as love stories and various emotionally relevant examples. This model is part of the mediatization of da'wa, where religious messages are conveyed through language and styles that suit modern audiences. Thus, Hanan Attaki can build an emotional connection and psychological intimacy with her audience, not just deliver the message. In this context, the slang and style used to act as a communication bridge, reducing the distance between the delivery of religious content and the young audience, thus making them more engaged.



Source: Instagram account @ayah_amanah, 2024

Figure 3. Hanan Attaki's (Offline) Da'wa Theme

Hjarvard, in mediatization theory, also states that the media no longer acts as a neutral intermediary that transmits messages; the media becomes an active agent that regulates communication structure and content (Hjarvard, 2008). The media has the power to reshape how messages are delivered according to the media's logic, format, and expectations. Hanan Attaki does not just speak in front of the camera as in conventional lectures. However, she has to adapt her delivery to the visual aesthetics, short duration, and audience engagement that characterize social media.

The interaction between preachers and audiences on social media is more intense than conventional lectures. *Mad'u* can comment, like content, or interact directly in *live* sessions. Hanan Attaki takes advantage of this by opening a question-and-answer room in live streaming or interactive paid study sessions.

With the logic of media with a commercial side, Hanan Attaki's da'wa is also packaged in a format that can be monetized, such as paid studies on Zoom or hotels. This shows that in addition to conveying religious messages, mediatization also has economic implications for da'wa, which adapts to modern mass media's needs and consumption patterns as Hanan Attaki did in the *Sharing Time with UHA* frame, which was manifested through offline studies with tickets marketed through the *sharingtimeuha.com* website. Hanan Attaki did this with the EO's trustee father in following one of the media logics. The *SharingTimeUHA.com* website explains that the vision is to become a link between individuals from various groups and backgrounds who want to understand and explore religion through Hanan Attaki's guidance and studies (*About Us - SharingTimeUHA.Com*, n.d.).

Mediatization makes Hanan Attaki's da'wa more personalized through personal branding. Hanan Attaki is known for his casual fashion style (hoodie, hat), light language style, and attitude, which are familiar to the younger generation. The model is part of mediatization, where religious figures become "celebrities" in the social media ecosystem. This phenomenon shows how the media creates the figure of a "celebrity ustadz" or "industrial ustadz" (Rustan et al., 2020), where popularity becomes important in da'wa in the digital era.

Hanan Attaki's flexible style is one example of how the mediatization of religion changes the face of da'wa from rigid and formal to more friendly and casual, reflecting the values and aspirations of today's audiences, especially young people. Hjarvard mentions that mediatization makes religion more attractive to the general public by adopting media formats and communication styles already widely known by the audience. Preaching can accommodate visual elements and popular lifestyles, such as casual clothing or a relaxed approach to speaking, close to the audience's daily lives. The phenomenon of fashion style has also become a matter of concern for his *mad'u*,

"Incidentally, this is the second time we have participated in a paid study like this (the first is not UHA), so it is not so difficult to invite to join the study. naah what is different from the study this time is that I myself want to go confused about choosing an outfit wkkwkw, if the first one goes, just go, if this UHA one is like

there is guidance that must staylsh and cannot be inferior to other study participants” (RA, personal conversation, October 10, 2024).

RA's expression reflects that da'wa functions as a means to show social identity. This can be seen in the attention to *oufit* or appearance that is considered important so as not to “lose” to other participants, which indirectly associates social value with physical appearance. Participation in this study serves to gain religious knowledge and as a form of self-realization and recognition from the social environment. Thus, “joining the da'wa” becomes something to be shown, and how people appear at the activity becomes a symbol of their attachment to the religious lifestyle popularized by Hanan Attaki.

The above phenomena are some of the challenges present in da'wa in the digital era, especially Hanan Attaki, namely the commercialization of da'wa. Commercialization refers to the process of da'wa, which is ideally a non-profit activity to spread Islamic teachings and goodness, starting to involve financial aspects. Dai, who preaches through digital media, can earn income through various sources, such as advertisements on YouTube, exclusive content subscriptions, or even paid da'wa sessions conducted through private YouTube and Zoom or in certain places, such as luxury hotels. As done by Hanan Attaki, although the use of this media is inseparable from production and management costs, the commercialization of da'wa often raises ethical debates (Beta, 2020; Rakhmani, 2014; Saputra, 2019).

In the context of public piety in Indonesia, the commercialization of da'wa can be seen in the way of the previous religious figure, Abdullah Gymnastiar (Aa Gym). He has utilized his brand to create a form of religious authority mediated by consuming his image and teachings. At that time, Aa Gym became a preacher who managed to gain popularity by combining elements of psychology, Western management, and Islam (Haq, 2024). There is a concern that financially profit-oriented da'wa can obscure the primary intention and purpose of da'wa, which is to spread the teachings of Islam selflessly. When da'wa is monetized, there is a concern that the focus may shift from spreading religious values to earning or popularity, ultimately reducing the quality and authenticity of the message being delivered (Asyari, R, 2021).

When religious studies or da'wa involve commercial elements such as cost and an exclusive environment, aesthetics, and self-image become more dominant. Audiences begin to perceive da'wa as a social experience that is not only spiritual but also aesthetic. This can potentially make da'wa a “lifestyle” product where audiences seek to conform to the norms of appearance and behavior prevalent in that community (Adinegoro, 2022).

Mediatization can also raise challenges related to the authenticity of the teachings conveyed. As da'wa content produced for digital media tends to be shorter and focused on issues of interest to audiences, there is a concern that religious teachings may suffer from oversimplification or even distortion. To appeal to digital audiences with short attention spans, some preachers may emphasize popular or controversial topics and tone down more in-depth discussions of religious teachings. As an audience member, CA states the following,

“Ustadz Hanan conveyed in the study was really basic about religion, not heavy, more to the point of motivation. So maybe for the children of the hut to hear it, it's like it's a little ordinary, the impression is even like participating in a motivational seminar. I participated twice, so I felt that I got the motivation, not that I got the religion. I just felt motivated” (CA, personal conversation, October 10, 2024).

When religious studies are packaged with lifestyle elements, religious teachings can be adapted or taught in a way that is lighter, more popular, and appealing to the audience, sometimes at the expense of theological depth. As a result, proselytizing may be more readily accepted by the younger generation. However, if it is delivered in a way that is too "repackaged" for attractiveness, then the essence and truth of religious teachings can become a distant possibility. In this case, Hjarvard explains that the mediatization of religion gives birth to forms of adaptation that make religious teachings more popular and to the tastes of society (Hjarvard, 2013). As in the preaching done by Hanan Attaki. The preaching seems simple and informal but comes in casual conversations that a broad audience can enjoy without feeling burdened by religious formalities. Hanan Attaki also displays flexible religiosity, as seen by her dress style.

Conclusion

Hanan Attaki's da'wa is an example of the transformation of da'wa through mediatization, where the media not only functions as a means of delivering messages but also shapes and influences the way preaching is delivered. Hanan Attaki's da'wa reflects significant changes in how preaching is delivered in the digital era when audiences are now unrestricted by time and space. Hanan Attaki's role is not only as a messenger but also as an influencer who shapes the views and behaviors of his followers, recasting the way Islam is presented to the younger generation. Hanan Attaki is shaping a new culture, namely preaching in a modern, inclusive, and youth-oriented way that emphasizes visual approaches, lifestyle, and popular culture.

The mediatization of religion offers many benefits, including broader accessibility and increased relevance to contemporary culture. However, there are also significant drawbacks, such as commercialization, commodification of religion, shallowness of religious understanding, the cult of personality, the emergence of community fragmentation, loss of deep spirituality, normalization of materialistic lifestyles in da'wa, and media dependency. Dai and *mad'u* must be mutually aware of these challenges in balancing technological convenience with spiritual depth and deeper religious understanding.

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