



The Relevance of Indonesian Archipelagic Arts and Culture as an Effective Instrument of Dakwah in the Modern Era

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Keywords

Art, Dakwah, Islamic Propagation

Abstract

Art in the Islamic perspective is not merely understood as an aesthetic expression but also as an effective medium for conveying moral and spiritual values to society. In the context of da'wah, a persuasive and culturally grounded approach through art serves as a strategic alternative for disseminating Islamic teachings without coercion, as exemplified by the Wali Songo through wayang performances in Java. This study aims to analyze the role of art as a medium of da'wah in the dissemination of Islamic values and to identify its forms and relevance in the modern era. The research employs a descriptive qualitative approach using a library research method, analyzing various relevant literature on art and da'wah. The findings indicate that art has significant potential as an effective medium of da'wah, both through traditional forms such as Islamic music, calligraphy, literature, and performing arts, as well as through modern platforms including film, digital media, and contemporary music. Art enables the delivery of Islamic messages in an emotional, communicative, and adaptive manner, thereby contributing substantially to reaching diverse segments of society, particularly the younger generation.

Kata Kunci

Seni, Dakwah, Penyebaran Islam.

Abstrak

Seni dalam perspektif Islam tidak hanya dipahami sebagai ekspresi estetika, tetapi juga sebagai sarana efektif untuk menyampaikan nilai-nilai moral dan spiritual kepada masyarakat. Dalam konteks dakwah, pendekatan yang persuasif dan kultural melalui seni menjadi alternatif strategis dalam menyebarkan ajaran Islam tanpa unsur paksaan, sebagaimana dicontohkan oleh Wali Songo melalui media wayang di Jawa. Penelitian ini bertujuan untuk menganalisis peran seni sebagai media dakwah dalam penyebaran nilai-nilai Islam serta mengidentifikasi bentuk dan relevansinya di era modern. Metode yang digunakan adalah pendekatan kualitatif deskriptif dengan jenis penelitian studi pustaka (library research), melalui analisis berbagai sumber literatur yang relevan dengan tema seni dan dakwah. Hasil penelitian menunjukkan bahwa seni memiliki potensi besar sebagai media dakwah yang efektif, baik melalui bentuk tradisional seperti musik Islami, kaligrafi, sastra, dan seni pertunjukan, maupun melalui media modern seperti film, media digital, dan musik kontemporer. Seni mampu menyampaikan pesan keislaman secara emosional, komunikatif, dan adaptif terhadap perkembangan zaman, sehingga berkontribusi signifikan dalam menjangkau berbagai lapisan masyarakat, khususnya generasi muda.



Introduction

Indonesia is facing an increasingly alarming crisis of moral degradation among the younger generation amid the rapid currents of globalization and digitalization. Evidence suggests that the problem of adolescent moral decline in Indonesia has not been adequately addressed by existing conventional approaches, thereby creating a significant gap that urgently requires scholarly attention. This issue is important to examine because, on a global scale, the moral decline of youth poses a real threat to the sustainability of civilization. A Harris Poll report notes that although 63% of Generation Z are interested in creativity, this potential often turns into a threat when not accompanied by spiritual guidance.¹ In the local and empirical Indonesian context, data from the BRIN Center for Policy Research (2023) reveal that 75% of adolescents are exposed to negative digital content, including pornography, hoaxes, and cyber violence, at least once a month.² The National Narcotics Agency also reports that the majority of drug abuse cases among adolescents are triggered by peer pressure.³ Meanwhile, a P3M survey found that 30% of urban adolescents prioritize material achievement over religious and social values.⁴ The phenomena of brawls, promiscuity, bullying, and juvenile crime provide concrete evidence that the nation is experiencing serious symptoms of moral degradation.⁵ This condition is further aggravated by the weakening function of Indonesian archipelagic arts and culture as instruments of character formation, as they have been eroded by the dominance of foreign digital content with minimal Islamic values.⁶ Therefore, research on the relevance of Indonesian arts and culture as instruments of da'wah is urgently needed to fill the gap in adaptive and culturally grounded efforts to foster the moral development of the younger generation in the modern era.

Studies on art as a medium of da'wah in Indonesia may be mapped into three major research tendencies. First, there are studies focusing on local traditional arts as instruments of cultural da'wah, such as research on the effectiveness of hadrah, syarofal anam, and wayang as media for the dissemination of Islam in particular communities.⁷ These studies are generally case studies of a single art form within a specific region. Second, some studies concentrate on da'wah through formal Islamic

¹ R. Putri and A. Santoso, "Pengaruh Media Sosial Terhadap Dekadensi Moral Generasi Muda Indonesia," *Jurnal Pendidikan Karakter* 12, no. 1 (2022): 45–58.

² Pusat Penelitian Kebijakan BRIN, *Survei Paparan Konten Digital Negatif Pada Remaja Indonesia* (BRIN, 2023).

³ Badan Narkotika Nasional, *Laporan Survei Penyalahgunaan Narkotika Di Indonesia* (BNN, 2022).

⁴ P3M, *Survei Nilai Dan Orientasi Hidup Remaja Perkotaan Indonesia* (Pusat Penelitian Masyarakat, 2021).

⁵ Y. Mashlihuiddin, *Degradasi Moral Remaja Indonesia*, 2023.

⁶ N. Afiqa et al., "Degradasi Moralitas Generasi Muda Di Era Globalisasi: Relevansi Pendidikan Kewarganegaraan Sebagai Benteng Karakter," *Jurnal Pendidikan Tambusai* 9, no. 3 (2025): 37084–88.

⁷ N. Rohman and N. Burhanuddin, "Seni Hadroh Sebagai Media Dakwah Remaja," *Jurnal Komunikasi* 1, no. 2 (2023): 1–23; N. L. Fitriani and A. Sulistyani, "Seni Hadrah Sebagai Media Dakwah Dalam Membangun Syiar Islam Di Masjid," *Ulumul Syar'i: Jurnal Ilmu-Ilmu Hukum Dan Syariah* 11, no. 2 (2023): 34–54.



arts such as calligraphy and nasyid within the context of education and moral development.⁸ This body of research tends to be limited to the pedagogical dimension of da'wah without addressing the adaptability of art within modern digital platforms. Third, some studies examine contemporary da'wah through digital media such as film, social media, and religious music, yet they focus more on communication strategies than on the cultural roots of Indonesian archipelagic arts themselves.⁹ From these three broad tendencies, a research gap emerges: there has been no comprehensive study that integratively analyzes the relevance of Indonesian archipelagic arts and culture, encompassing both traditional and modern dimensions, as effective instruments of da'wah in the digital era, particularly in addressing the moral crisis of Indonesian youth. The aspects that have not been adequately explored include: (1) the synthesis of traditional art and digital platforms as a unified da'wah strategy; (2) the relevance of Indonesian arts as a concrete response to adolescent moral decline in the era of globalization; and (3) a conceptual framework linking Islamic aesthetics with adaptive da'wah practices based on local culture. This study seeks to address this gap by offering a comprehensive analysis that bridges the historical, cultural, and digital dimensions of art-based da'wah in Indonesia.

This study aims to analyze the role and relevance of Indonesian archipelagic arts and culture as effective instruments of da'wah in disseminating Islamic values and addressing the moral degradation of the younger generation in the modern era, by identifying both traditional and digital forms of art that can be strategically integrated as adaptive, communicative, and culturally rooted media of da'wah.

From a practical perspective, Indonesia faces a real threat in the form of a moral crisis among its younger generation, marked by the increasing prevalence of juvenile delinquency, exposure to negative digital content reaching 75% among adolescents, and the declining role of local arts and culture as a bulwark of character amid the pressures of globalization. Conventional da'wah methods have proven limited in reaching young people, who are more responsive to visual, auditory, and culturally creative approaches. From an academic perspective, previous studies on art and da'wah remain fragmented: some discuss traditional arts only partially, while others examine digital da'wah without integrating the cultural roots of the Indonesian archipelago. As a result, no comprehensive and integrative conceptual framework has yet been established regarding Indonesian archipelagic arts as instruments of da'wah in the modern era. The convergence of these two gaps, practical and academic, makes research on the relevance of Indonesian arts and culture as media of da'wah highly urgent, both as a theoretical contribution to the

⁸ M. Mandalika and M. R. Rangkuti, "Seni Kaligrafi Sebagai Media Dakwah Islam Di Indonesia," *Jurnal Ekshis* 2, no. 2 (2024): 146–55, <https://doi.org/10.59548/je.v2i2.272>; Raga Bagus Satriya, "Seni Sebagai Media Dakwah Pembinaan Akhlak," *Jurnal Komunikasi* 13, no. 2 (2019): 201–10, <https://doi.org/10.20885/komunikasi.vol13.iss2.art7>.

⁹ A. Ahmad Sahlan and S. Mohd Nizam, "Pendekatan Dakwah Kontemporer Melalui Kesenian," *Jurnal Dakwah Islamiyah* 20, no. 3 (2020): 134–48; A. N. Alfadhela et al., "Estetika Dalam Tafsir: Seni Sebagai Medium Pemikiran Al-Qur'an Di Era Kontemporer," *Jejak Digital: Jurnal Ilmiah Multidisiplin* 1, no. 4 (2025): 1104–11.

development of da'wah studies and as a practical guide for preachers, Muslim artists, and policymakers in formulating art-based da'wah strategies relevant to contemporary challenges.

This study is expected to provide tangible benefits on two major levels. Practically, its findings may serve as guidance for preachers, Muslim artists, Islamic educational institutions, and the government in designing da'wah programs based on Indonesian archipelagic arts and culture that are adaptive to the needs of the younger generation in the digital era, so that Islamic messages can be delivered more effectively, emotionally, and persuasively without coercion. This study also contributes to efforts to preserve local arts and culture while simultaneously transforming them into active instruments of character building and the prevention of moral degradation among Indonesian youth. Academically, the study contributes to the development of da'wah studies, particularly in the fields of cultural da'wah and Islamic communication, by offering an integrative conceptual framework linking Islamic aesthetics, Indonesian archipelagic arts, and contemporary da'wah strategies based on digital platforms. By filling the research gap concerning the synthesis of traditional and modern arts as a unified da'wah strategy, this study enriches the literature on da'wah communication, contemporary Islamic studies, and character education rooted in local wisdom values.

Research Method

This study employs a descriptive qualitative approach using a library research method. This approach was chosen because the primary focus of the research is to describe, explain, and analyze the role of art as a medium of da'wah from an Islamic perspective. The data were obtained from various written sources, such as scientific journals, books, academic articles, and other scholarly works relevant to the themes of art, da'wah, and Islamic culture. This method enables the researcher to examine in depth the concepts related to art in Islam, the forms of art used in da'wah, and the strategies that may be applied in art-based da'wah.

Results and Discussion

The Meaning of Art

Art is the product of human creativity, feeling, and intention manifested in forms of beauty to be appreciated by the senses and the soul. According to Ki Hajar Dewantara, art is every human act arising from feeling and possessing beauty, such that it can move the soul and feelings of others. In Islam, art is a means of expressing beauty that contains spiritual, moral, and social values, and it can be used as a medium of da'wah that touches people emotionally.¹⁰

According to Quraish Shihab, art is beauty. It is an expression of the human soul and culture that embodies and reveals beauty. It emerges from the deepest side of human beings, driven by the artist's inclination toward beauty, whatever form

¹⁰ Muhammad Yusuf, "Seni Sebagai Media Dakwah," *Ilmu Dakwah* 2, no. 1 (2018): 237–58.



that beauty may take. Such an impulse is part of human instinct or fitrah, bestowed by Allah upon His servants.¹¹

The Meaning of Da'wah

Etymologically, da'wah derives from the Arabic word دعوة, meaning to call, invite, encourage, or urge Muslims to do good.¹² According to Irfan Hielmy in his book *Dakwah Bil-Hikmah*, Islamic teachings through the Qur'an and Sunnah have established da'wah as part of Allah's command. As a divine command, da'wah is an obligation imposed upon every Muslim. No Muslim individual is exempt from the duty of da'wah. Every person who has declared the testimony of faith that there is no god but Allah Subhanahu wa Ta'ala and that Muhammad is the Messenger of Allah is bound by the obligation to engage in da'wah.

Da'wah is an inseparable element of Islamic teachings and constitutes an obligation for every Muslim individual. This responsibility is reflected in the principle of amar ma'ruf nahi munkar, namely the call to do good and to avoid all forms of evil. This concept contains two important meanings: first, as a form of struggle in upholding the truth of Islam; and second, as a concrete effort to apply Islamic values in social life in order to prevent moral and environmental damage. Essentially, Islamic da'wah is the manifestation of one's faith through systematic activities within society, with the aim of influencing people's perspectives, attitudes, and actions, both individually and socio-culturally. This is carried out for the realization of Islamic teachings in various aspects of life through specific approaches and methods. Therefore, the existence of da'wah is crucial in determining the direction and continuity of Muslim life. Da'wah is regarded as a pillar that protects society from moral and creedal deviation and as a strategy for creating positive social change.¹³

Art as a Medium of Da'wah

Art is a highly effective medium of da'wah because of its ability to convey religious messages in an emotional, appealing, and easily accepted manner by the broader community. Art has a unique capacity to communicate moral and spiritual values in ways that are attractive and readily understood, with the purpose of delivering moral and religious messages to society. Art becomes a lasting and touching medium of da'wah because its messages are conveyed through the language of culture, which is easily understood and capable of moving people's feelings.

¹¹ Eka Safliana, "Seni Dalam Perspektif Islam," *Islam Futura* VII, no. 1 (2008): 100–107.

¹² Yusuf, "Seni Sebagai Media Dakwah." *Ilmu Dakwah* 2, no. 1 (2018): 237–58.

¹³ A. Abdullah, "Urgensi Dakwah Dan Perencanaannya. TASAMUH: Jurnal Studi Islam, 12(1), 120–148.," *TASAMUH: Jurnal Studi Islam*, 12, no. April (2020): 120–48.

The Islamic View of Art

Art is a human expression embodied in various forms of creative work. It is part of human nature, carried within the individual from birth, and constitutes an emotional need of human beings. Allah created humankind as khalifah so that they may recognize and love beauty, and one of the forms of beauty highly cherished by Allah is art.¹⁴

According to Makmur and Abdullah Yusof (2009), art from an Islamic perspective contains several characteristics that function as integrated components complementing one another. Among these characteristics are beauty and moral elements within the unity and relationship among religion, ethics, and aesthetics.¹⁵

In Islam, art must be viewed as Islam itself views all things. It should not be seen from only one angle, but in a comprehensive manner. In addition to the life ordained by Allah and strengthened in His revelations in the Qur'an, the practical example is found in the life of the Prophet Muhammad SAW. Therefore, Islamic art has a clear purpose, namely as a manifestation of worship to Allah, while its content is aligned with Islamic values.

In Islam, art does not belong to the strictly ritual domain of religion but rather to the realm of culture, because art is a human creation intended to embody the sense of beauty in the heart for others to enjoy. Islam allows its adherents to engage in art, as long as such artistic expression does not lead to misguidance or violate the prescriptions of the Sharia.¹⁶

Islamic Art

Islamic art has a clear foundation in generating creativity within artistic production. Works of Islamic art consistently provide direction toward a righteous human life in accordance with human nature grounded in Islam. Based on the aims and content of Islamic art, every Muslim artist must first understand Islamic values before mastering artistic expression.¹⁷

According to Atam Hamju in his book "Pengetahuan Seni Musik", Islamic art is art that is capable of expressing beauty and the concept of tawhid as the essence of aqidah, Islamic values, and norms, namely conveying the message of the oneness of God. Islam in fact nurtures the appreciation of beauty and supports the arts, but under certain conditions, namely when art leads to improvement and does not damage or destroy, but rather builds. The manifestations of Islamic art are shaped by certain characteristics, among which are aesthetics and creativity.

¹⁴ Yusuf Al-qordowi, *Islam Berbicara Seni*, (Solo : Fra Intermedia,2002).

¹⁵ Mohd Nizam S. Ahmad Sahlan A, *PENDEKATAN DAKWAH KONTEMPORARI MELALUI KESENIAN*, 20, no. 3 (2020): 134–48.

¹⁶ Eka Safliana, "Seni Dalam Perspektif Islam," *Jurnal Ilmiah Islam Futura* 7, no. 1 (2018): 100, <https://doi.org/10.22373/jiif.v7i1.3058>.

¹⁷ Yusuf, "Seni Sebagai Media Dakwah." *Ilmu Dakwah* 2, no. 1 (2018): 237–58.



The Role of Art in the Dissemination of Islam

According to Atam Hamju in his book *Pengetahuan Seni Musik* (1998:32), Islamic art is art that is able to express beauty and the concept of tawhid as the essence of aqidah, Islamic values, and norms, namely conveying the message of divine oneness. Islam indeed cultivates a sense of beauty and supports the arts, provided that such art leads to improvement rather than destruction. The manifestations of Islamic art are formed by certain characteristics, including aesthetics and creativity.

In the context of da'wah, art is not merely positioned as entertainment, but also functions as an effective means of conveying moral messages, ethical values, and Islamic teachings through gentle and appealing approaches. For example, Islamic-themed music has been widely used to deliver da'wah messages, particularly to younger audiences. Songs containing religious lyrics can attract listeners while implicitly instilling values of faith. This can be seen in the popularity of nasyid and modern religious songs among youth.

Likewise, calligraphy has made a substantial contribution to communicating Islamic values. Through the beauty of Arabic script combined with quotations from the Qur'an, calligraphy serves not only as decoration but also as a spiritual reminder of the presence of Allah and the values of His teachings. Similarly, in literature, works such as Islamic poetry, short stories, and religious novels can become media of da'wah that touch the heart. Narratives rich in meaning and moral messages within literary works are able to influence readers' perspectives on Islamic values. Performing arts such as drama and theater also play a role in conveying the stories of the prophets and companions in a form that is both educational and entertaining.

As explained by Amir Khoiri, a culture-based da'wah approach through art has proven highly effective, especially in reaching urban communities whose modern lifestyles make them more responsive to visual and audio media than to traditional da'wah methods.

Art functions both as a medium of information and as entertainment, which in its development has often been associated with religious or ceremonial activities. Based on the mode of appreciation, art may be divided into three main categories: audio art, which relies on the sense of hearing, such as music and literature; visual art, which appeals to the sense of sight through two-dimensional and three-dimensional works; and audiovisual art, which combines both elements, such as dance, drama, and opera.

For art to transform into an effective instrument of da'wah, appropriate strategies are required so that the conveyed messages may be well received by society. The first step is the formulation of Islamic yet humanistic messages, so that the work inspires without appearing patronizing. In addition, creativity in visual, audio, and narrative presentation is crucial for attracting diverse audiences. Synergy between Muslim artists and preachers is also essential to ensure that artistic works remain within the framework of the Sharia. Finally, in the digital era, the reach of art-based da'wah must be expanded through the use of various social media

platforms such as YouTube, Instagram, TikTok, and podcasts so that messages of goodness are more easily accessible to the broader public. Art as a medium of da'wah must always remain adaptive to the development of the times and technology so that its messages stay relevant and effective amidst shifts in culture and public mindset.¹⁸

Art plays a crucial role in the dissemination of Islamic teachings and in shaping the religious character of society. Beyond its aesthetic function, art serves as an effective medium for conveying moral and spiritual values in a way that is engaging, emotionally resonant, and culturally relevant. Through various forms such as music, literature, calligraphy, and performing arts, Islamic messages can be communicated more subtly and persuasively, allowing individuals to internalize values without feeling coerced. This approach aligns with the principle of da'wah bil-hikmah, which emphasizes wisdom, gentleness, and contextual sensitivity in inviting others toward goodness.

This approach is considered one of the most effective methods of da'wah because it promotes peaceful communication and avoids confrontation or violence. In contemporary society, especially among younger generations who are more responsive to visual and digital media, art-based da'wah becomes increasingly relevant and impactful. Islam, as a comprehensive and perfect religion, provides guidance for achieving balance and happiness in both worldly life and the hereafter. In this context, art functions as a bridge that connects religious teachings with lived human experiences, fostering deeper understanding, reflection, and spiritual awareness.

Historically, the Wali Songo utilized artistic forms as media of da'wah, such as wayang performances used to introduce Islamic teachings in Java. In these performances, Sunan Kalijaga embedded Islamic messages and invited the community to recite the two testimonies of faith. He also adapted stories from the Ramayana and Mahabharata and introduced Islamic elements such as Panadalah Imasada, symbolized as a powerful weapon and associated with the shahadah. Through these narratives, Sunan Kalijaga conveyed the meaning of monotheism in Allah SWT and the prophethood of Muhammad SAW, which are central to the pillars of Islam. Through a peaceful, wise, and culturally grounded approach, the da'wah of the Wali Songo was well received by society. Some of them even became royal advisors and religious teachers who shaped local customs in accordance with Islamic values.¹⁹

Conclusion

Art plays a very important role in supporting the process of da'wah and the dissemination of Islam. Through an aesthetic approach that touches the emotions and cultural sensibilities of society, art becomes an effective medium for

¹⁸ Bagus Satriya, "Seni Sebagai Media Dakwah Pembinaan Akhlak."

¹⁹ Sofia Syahara Balqis et al., "Peran Pendidikan Agama Islam Dalam Membentuk Karakter Religius Peserta Didik," *Jurnal Ilmiah Pendidikan Dasar* 09, no. 1 (2024): 1046–57.



communicating Islamic messages in a peaceful, creative, and persuasive manner. Art functions not only as entertainment but also as a means of character formation, moral education, and spiritual awakening. In the history of Islam, especially in the Indonesian archipelago, art was used by da'wah figures such as the Wali Songo to introduce Islamic teachings without violence through wayang, songs, literature, and various forms of local art. This strategy proved capable of reaching society widely and was well accepted because it did not impose religious teachings, but rather framed them within cultural forms familiar to everyday life. Therefore, in the Islamic perspective, art is not something separate from religious values, but rather a subtle, meaningful, and grounded medium of da'wah capable of bringing Islamic values into the lived reality of society. In the modern context, art remains relevant as a means of da'wah, particularly in reaching the younger generation through rapidly developing visual, audio, and digital media.

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