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Islamic Dakwah in the Digital Era: A Systematic Literature Review of Habib Husein Jafar Al Hadar

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Keywords

Digital Dakwah, Popular Culture, Habib Husein Jafar.

Abstract

Modern information technology and mass education have not weakened traditional religious authority; instead, they have compelled these authorities to adapt to remain relevant within society. This study aims to examine the strategies of popular culture adaptation in the digital dakwah narratives of Habib Husein Jafar Al Hadar on social media. The research employs a qualitative method with a descriptive-analytical approach to deeply examine digital content and audience engagement. The results of this study conclude that the popular culture adaptation strategies implemented by Habib Husein Jafar Al Hadar are manifested in three primary forms: the use of inclusive slang, the adoption of Japanese subculture aesthetics, and the visualization of dakwah through the medium of modern comics. These findings explicitly address the research objectives by demonstrating that the hybridization of tradition and contemporary trends is not merely an attempt to follow current fads, but rather a reconstruction of traditional religious authority within the digital space. Through this mechanism, digital technology serves as a strategic opportunity for the 'Habib' figure to expand the reach of his dakwah and strengthen his spiritual influence amidst the shifting identity dynamics of the modern young Muslim generation, while simultaneously bridging the divide between sacred values and profane culture By integrating sacred traditions with popular trends, these figures successfully maintain their authority in a rapidly changing digital landscape. This study concludes that such adaptations are essential for religious messages to be effectively received without losing their core essence.

Kata Kunci

Dakwah Digital, Budaya Populer, Habib Husein Jafar.

Abstrak

Perkembangan teknologi informasi modern dan pendidikan massal saat ini tidak melemahkan otoritas keagamaan tradisional, namun justru mendorong mereka untuk beradaptasi agar tetap relevan di tengah masyarakat. Penelitian ini bertujuan untuk mengkaji strategi adaptasi budaya populer dalam narasi dakwah digital yang dilakukan oleh Habib Husein Jafar Al Hadar di media sosial. Metode yang digunakan adalah kualitatif dengan pendekatan deskriptif-analitis untuk membedah konten digital secara mendalam. Hasil penelitian ini menyimpulkan bahwa strategi adaptasi budaya populer yang diimplementasikan oleh Habib Husein Jafar Al Hadar termanifestasi dalam tiga bentuk utama: penggunaan bahasa slang yang inklusif, adopsi estetika subkultur Jepang, serta visualisasi dakwah melalui medium komik modern. Temuan ini secara eksplisit menjawab tujuan penelitian dengan membuktikan bahwa hibridasi antara tradisi dan tren kontemporer bukan sekadar upaya mengikuti zaman, melainkan sebuah rekonstruksi otoritas keagamaan tradisional di ruang digital. Melalui mekanisme ini, teknologi digital menjadi peluang strategis bagi sosok 'Habib' untuk memperluas jangkauan dakwah dan memperkuat pengaruh spiritualnya di tengah dinamika identitas generasi muda Muslim

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modern, sekaligus menjembatani sekat antara nilai-nilai sakral dan budaya profanMelalui adaptasi ini, pesan-pesan keagamaan yang bersifat tradisional dapat diterima lebih efektif tanpa kehilangan esensinya. Keberhasilan strategi ini membuktikan bahwa integrasi antara nilai agama dan tren populer merupakan kunci bertahannya otoritas keagamaan di era digital.

Introduction

In the digital era, popular culture symbols have been increasingly integrated into religious narratives. This phenomenon, categorized as hybridization, refers to the emergence of new identity forms resulting from the fusion of evolving cultures, traditions, and societal values. Habib Husein Jafar Al Hadar has emerged as a prominent figure practicing this hybrid form of dakwah. Departing from the traditional model typically associated with clerical robes and salawat assemblies, Habib Husein Jafar leverages platforms such as Instagram, TikTok, and YouTube. Within the rapidly evolving digital communication landscape, the adoption of popular culture symbols into religious narratives has gained significant attention due to its impact on shifting religious authority and identity in Indonesia.

Empirically, internet penetration in Indonesia has reached over 78% of the population, according to the 2023 report by the Association of Indonesian Internet Service Providers (APJII), with a user base dominated by Gen Z and millennials. Furthermore, reports from We Are Social indicate that, on average, Indonesians spend more than three hours per day on social media platforms like Instagram, TikTok, and YouTube. These data underscore that digital spaces have become the primary arena for the formation of opinions, identities, and religious understanding. In this context, dakwah that fails to undergo digital transformation risks losing relevance, particularly among the urban youth generation.[1] This phenomenon triggers hybridization a novel form of identity born from the fusion of modern culture, noble traditions, and contemporary values that evolve dynamically within urban societies. Addressing the issue of dakwah hybridization is critical at this juncture, as information technology and mass education do not necessarily undermine traditional authorities, such as the Habib; rather, they compel these figures to adapt. Habib Husein Jafar Al Hadar has emerged as a pivotal figure practicing this hybrid dakwah, utilizing platforms like Instagram, TikTok, and YouTube to disseminate "digital fatwas" or fatwa-like religious counsel tailored to the younger generation. Despite the abundance of studies on digital dakwah in general, limited knowledge exists regarding the specific mechanisms of popular culture adaptation strategies such as the use of slang, comic visual elements, and Japanese cultural influences and how they function in reconstructing the traditional authority of a Habib.[2]

[1] Asosiasi Penyelenggara Jasa Internet Indonesia, *Laporan Survei Internet APJII 2023* (APJII, 2023), https://apjii.or.id.
[2] Simon Kemp, *Digital 2024: Global Overview Report* (We Are Social & Meltwater, 2024), https://datareportal.com/reports/digital-2024-global-overview-report.

Prior research on the phenomenon of digital dakwah can generally be categorized into three major thematic trends. First, a body of studies focuses on the shift in religious authority, where younger figures such as Habib Husein Jafar are regarded as representations of hybridity between traditional authority (lineage/habaib) and egalitarian modern communication styles Second, research emphasizes the utilization of social media platforms specifically Instagram and YouTube as new public spheres for negotiating more moderate and inclusive religious identities.[3] Third, studies concerning visual and linguistic aesthetics in dakwah highlight how light rhetoric and the integration of popular attributes are employed to capture the interest of Generation Z.[4] Nevertheless, a significant research gap persists. Most existing studies focus primarily on the sociological aspects of authority or macro-level textual content analysis, yet few have dissected the specific dimensions of popular culture adaptation such as the utilization of Japanese subculture symbols (anime) or comic narrative structures as instruments of religious dialectics. Furthermore, netnographic dimensions regarding how audiences interpret these "foreign" symbols within the context of the sacredness of dakwah remain under-researched. Consequently, this study seeks to address this gap by exploring, in depth, popular culture adaptation strategies as a method to strengthen the reach of traditional dakwah in the digital sphere, thereby offering a fresh perspective on how the boundaries between profane culture and sacred narratives are reconstructed.

This gap necessitates further exploration, particularly regarding how classical texts are bridged with the aspirations of urban youth through new media. The primary objective of this study is to provide an in-depth analysis of the forms of popular culture adaptation and the hybrid dakwah strategies employed by Habib Husein Jafar Al Hadar. This research aims to demonstrate how inclusive and adaptive narratives can strengthen the relevance of traditional religious authority amidst the currents of modernization and digitalization. Specifically, this study addresses two research questions: first, how does Habib Husein Jafar Al Hadar's "hybrid dakwah" strategy reconstruct traditional religious authority within the dynamics of digital society? Second, what are the forms of popular culture adaptation utilized by Habib Husein Jafar Al Hadar in narrating religious messages on social media?

Research Method

This study employs a qualitative approach using the Systematic Literature Review (SLR) method (Systematic Literature Review).[5] Through this framework,

[3] Eva F. Nisa, "Creative Multimedia Dakwah: Religious Youth and Social Media in Contemporary Indonesia," *Perspectives on the Digital Humanities in Southeast Asia*, 2018.
[4] Heidi A. Campbell, *Digital Religion: Understanding Religious Practice in New Media Worlds*, 2021.
[5] Leesa Costello dkk., "Netnography: Range of practices, misperceptions, and missed opportunities," *International Journal of Qualitative Methods* 16, no. 1 (2017): 1–12, https://doi.org/10.1177/1609406917700647.

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data from various previous studies regarding Habib Jafar's digital activities are collected, synthesized, and analyzed thematically to map the narrative patterns and dakwah strategies employed. The qualitative nature of this study focuses on understanding culture, interaction, and user communication patterns within digital spaces, particularly social media. This approach was selected for its capacity to capture behavioral dynamics, symbolic meanings, and identity constructions that emerge naturally within online environments.[6] Through an ethnographic lens, the researcher observes not only the produced content but also audience responses such as comments, likes, and other forms of engagement that reflect the reception and interpretation of the disseminated messages. The data for this study were retrieved from three of Habib Husein Jafar's official accounts as of October 2023, which actively produce dakwah content characterized by a communicative, contextual style that resonates with the younger generation. These three platforms were selected due to their high engagement rates and their representation of digital dakwah strategies that are adaptive to technological advancements and popular culture.

The data collection process was conducted through non-participatory observation of the posts, visual narratives, and internal interaction patterns. Subsequently, the data were analyzed thematically to identify the primary messages, communication styles, and the values constructed within these digital dakwah practices. This analytical framework aims to provide a comprehensive overview of the transformation of religious authority in the social media era. The quantitative distribution of content across the platforms is as follows: TikTok: 565 posts with 2.4 billion likes, Instagram: 1,829 posts with 3.9 million followers, and YouTube: 295 posts with 1.35 million subscribers.

The data were analyzed using thematic analysis techniques to identify patterns of popular culture adaptation within the dakwah content. Based on this distribution, it is evident that Habib Husein Jafar Al Hadar possesses a massive digital penetration across various platforms with diverse audience characteristics. This is reflected in the 2.4 billion likes on TikTok, 3.9 million followers on Instagram, and 1.35 million subscribers on YouTube. Such extensive reach demonstrates the effectiveness of the preacher's communication strategy in producing hundreds to thousands of pieces of content relevant to the contemporary digital ecosystem. All digital activity data were then dissected using thematic analysis to deeply identify patterns of popular culture adaptation, revealing how modern elements are integrated into dakwah narratives to build both emotional and intellectual proximity with the younger audience.

[6] Kristina Heinonen dan Gustav Medberg, "Netnography as a tool for understanding customers: Implications for service research and practice," *Journal of Services Marketing* 32, no. 6 (2018): 657–79, https://doi.org/10.1108/JSM-08-2017-0294.

Results and Discussion

Habib Husein Jafar Al Hadar serves as a contemporary evangelical icon representing the transformation of religious authority in Indonesia within the digital era. Through the inspiring jargon "Dakwah Pemuda Tersesat" (Dakwah for the Lost Youth), he has successfully dismantled the rigid boundaries between the clergy and the laity. Habib Jafar does not position himself as an authoritarian or judgmental figure; instead, he presents as a humble conversational partner for the younger generation, marginalized groups, and even non-Muslim communities. This inclusive approach ensures that Islamic messages are perceived as more compassionate, relevant, and accessible across various societal strata.

The primary uniqueness of this approach lies in the "hybrid dakwah" strategy, through which traditional pesantren values and classical texts are repackaged into popular culture. By leveraging social media platforms such as YouTube, Instagram, and TikTok, Habib Jafar addresses modern issues ranging from mental health to religious tolerance using a casual yet theologically substantial language. This phenomenon demonstrates that the traditional identity of a Habib can persist and even strengthen amidst the currents of modernization. Through creative visualization and the adaptation of slang, Habib Jafar does not merely disseminate religious information; he builds a healthy digital ecosystem for youth to explore spirituality without fear. His figure serves as evidence that religious moderation can be effectively promoted through a humanist approach that remains adaptive to the evolving era.[7] The concept of "Hybrid Dakwah" as practiced by Habib Husein Jafar Al Hadar encompasses several key dimensions.

Habib Husein Jafar Al Hadar serves as a quintessential representation of identity hybridization within modern Islamic dakwah in Indonesia. As a descendant of Prophet Muhammad SAW, he maintains his traditional identity as a "Habib," an echelon that commands high spiritual authority. However, his primary uniqueness lies in his audacity to converge these sacred values with a highly relaxed, contemporary urban lifestyle. Rather than consistently appearing in formal clerical robes (jubah) or turbans (sorban), he is frequently seen wearing t-shirts, hoodies, and sneakers—crafting an image that is both intimate and relevant to the daily lives of urban youth. This hybrid identity transcends mere aesthetics; it constitutes a profound communication strategy. Through intensive social media interaction, he has successfully shifted public perception of religious authorities, who are often perceived as rigid or exclusive. By leveraging digital platforms, Habib Jafar builds a bridge between classical Islamic texts and the complexities of modern reality. This hybridization allows him to navigate diverse discursive spaces previously inaccessible to conventional dakwah, ranging from art communities to secular circles. Ultimately, the urban lifestyle he adopts serves as an effective gateway for

[7] Dony Arung Triantoro dkk., "Adaptation of Popular Culture in Digital Fatwa on Social Media," *Islam Realitas: Journal of Islamic and Social Studies* 9, no. 2 (2023): 192–206, https://doi.org/10.30983/islam_realitas.v9i2.7607.

religious values to resonate with Millennials and Gen Z, without compromising the traditional reverence associated with his roots as a Habib.[8]

Habib Husein Jafar Al Hadar astutely utilizes elements of popular culture as effective instruments of dakwah in the digital era. This strategy is executed by adopting various contemporary components, ranging from the use of colloquialisms and youth slang familiar to Generation Z to the utilization of aesthetically modern comic visuals. Furthermore, he frequently engages in cross-disciplinary collaborations with comedians and secular influencers within various digital contents. This approach is not merely an effort to follow trends but represents a calculated "entry point" strategy to reach audiences who may have previously felt distanced from the reach of formal dakwah or traditional religious assemblies (majelis taklim). Through a light and entertaining packaging, Habib Jafar successfully embeds profound messages regarding religious moderation and Sufi values (tasawuf) without appearing patronizing. He has demonstrated that complex spiritual topics can be dialogued within the digital public sphere in an inclusive manner. By blurring the boundaries between the sacred and the profane, he creates a religious discursive space that is both refreshing and tolerant. Ultimately, this adaptation of popular culture serves as a crucial bridge connecting noble Islamic traditions with the dynamics of modern life, ensuring that religious values remain relevant and capable of providing solutions to the complexities of contemporary urban existence.[9]

Habib Husein Jafar Al Hadar has executed a significant leap in the realm of dakwah by transitioning the authority of traditional majelis taklim stages into dynamic digital ecosystems, such as YouTube, Instagram, and TikTok. This shift is not merely a change of medium but a fundamental transformation in how religious authority is constructed and distributed. In the hands of Habib Jafar, religious messages typically delivered through lengthy lectures on a podium are repurposed into creative content that is concise, aesthetic, and highly dialogical. This brief and dense format aligns perfectly with the information consumption characteristics of modern society, which possesses a limited attention span yet hungers for profound meaning. The aesthetic visualization of content and the utilization of interactive social media features facilitate intense, two-way communication between the preacher and his digital congregation. Through this approach, the face of Islamic dakwah no longer appears rigid or exclusive; instead, it becomes more open and welcoming to discussion. The "Pemuda Tersesat" (Lost Youth) phenomenon serves as empirical evidence of how a digital ecosystem can create space for those who previously felt hesitant to inquire directly in conventional assemblies. Through this platform hybridization, Habib Jafar successfully ensures that spiritual values maintain a central place amidst the clamor of digital information, while

[8] Eva F. Nisa, "Social Media and the Birth of an Islamic Pop Culture: The Case of Habib Husein Jafar Al Hadar," *International Journal of Communication and Society* 1, no. 1 (2018): 15–28.
[9] M. Syamsul Huda dan Ahmad Syahid, "Konstruksi Identitas dan Strategi Komunikasi Dakwah Habib Husein Jafar Al Hadar dalam Program 'Pemuda Tersesat,'" *Wardah: Jurnal Dakwah dan Kemasyarakatan* 23, no. 1 (2022): 45–62, https://doi.org/10.19109/wardah.v23i1.12543.

simultaneously strengthening the relevance of the Habib's role for a generation of urban Muslims who are deeply interconnected with technology.[10]

Religious Authority and Digital Fatwas: A New Paradigm

Traditionally, a fatwa is understood as a formal Islamic legal opinion issued by an authoritative institution. However, in the new media era, this phenomenon has undergone a significant transformation characterized by "depersonalization" and fragmentation. Habib Husein Jafar Al Hadar has emerged as a central figure who adopts these shifts through a unique model of delivery. Drawing upon Kaptein's typology, Habib Jafar's dakwah model can be classified into three primary categories that redefine the face of religious authority within the digital sphere

First, the presentation of "Fatwa-like" content. Unlike the rigid, formal fatwas issued by institutions such as MUI or NU, the messages delivered are structured as religious counsel (nasihat) that is flexible, fluid, and non-binding. This approach allows the guidance to resonate more naturally with the conscience of the younger generation. Second, fatwa-like: It functions primarily as flexible and non-binding religious counsel, in contrast to the formal institutional fatwas issued by bodies such as the Indonesian Ulema Council (MUI) or Nahdlatul Ulama (NU). Third, personal Fatwa: It is predicated upon his individual authority as a descendant of the Prophet Muhammad (a Habib), rather than being issued on behalf of an institution. Fourth, public Fatwa: It is openly disseminated via social media platforms, thereby rendering it universally accessible to the public.

Dakwah Strategy: The Adaptation of Popular Culture

Based on an in-depth analysis of his digital footprint, Habib Husein Jafar Al Hadar employs three primary strategies to articulate his dakwah narratives in the new media era. The first strategy entails the adaptation of slang or colloquial language. Habib Jafar consciously incorporates diction popular among Generation Z and millennials—such as "logika santri" (Islamic boarding school students' logic), "sharing session," and various urban colloquialisms. This linguistic choice transcends mere trend-following; it represents a deliberate deconstruction of conventional religious discourse, which is often perceived as rigid and inaccessible. Consequently, the moral messages conveyed resonate more intimately and foster a sense of inclusivity.

The second strategy is the assimilation of popular culture elements, including engagement with visual aesthetics, such as comics, and the adoption of casual attire.

[10] Muhiddin Jamil dan Yenny Setyowati, "Moderasi Beragama di Media Sosial: Studi Dakwah Digital Habib Husein Jafar Al Hadar di YouTube," *Jurnal Komunikasi Global* 11, no. 1 (2022): 124–45, https://doi.org/10.24815/jkg.v11i1.24656.

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By framing accessible, light-hearted fatwas through engaging visual media, he successfully penetrates audience segments that previously exhibited antipathy toward conventional religious content.

The final strategy involves platform hybridization and cross-disciplinary collaboration. Habib Jafar transposes traditional pulpit authority into the digital ecosystem (YouTube, Instagram, TikTok) by actively engaging in dialogues with secular public figures and comedians. This dialogical approach cultivates the "Dakwah Pemuda Tersesat" (Preaching to the Lost Youth) space, enabling critical questions to be addressed philosophically while remaining firmly rooted in Islamic traditions. Collectively, these three strategies consolidate Habib Jafar's position as a relevant, hybrid religious authority navigating the complexities of contemporary digital society.

The Adaptation of Slang and Colloquialisms

The utilization of relatable language significantly enhances the audience's receptivity to dakwah messages. Habib Husein Jafar frequently incorporates trending terminology popular among millennials and Generation Z to elucidate 1) "Gue/Lu": Utilized to establish a personal connection. 2) "Overthinking": Utilized to contrast modern anxieties with santri discipline, 3) "Shareloc": Utilized as a metaphor for emulating the teachings and moral character of the Prophet Muhammad, 4) "FWB (Friends with Benefits)": Interpreted within the framework of Imam Ghazali's thought, it posits that companionship must yield both spiritual and intellectual benefits, 5) "Flexing": Utilized to critique the hedonistic lifestyles that blind the youth.[11]

The Adoption of Japanese Culture

Habib Husein Jafar Al Hadar's dakwah strategy which assimilates elements of Japanese popular culture such as anime and manga constitutes a revolutionary step in bridging the divide between religious traditions and modern recreational pursuits. This strategy specifically targets the wibu (Indonesian slang for Weeaboos or Japanophiles) community, a demographic frequently perceived as marginalized and largely situated beyond the purview of conventional dakwah efforts. Within prevailing public discourse, the consumption of foreign cultural products like anime is often stigmatized as an unproductive endeavor, or even deemed antithetical to

[11] Nur Azizah dan Adi Prasetijo, "Linguistik Dakwah: Analisis Penggunaan Bahasa Slang Generasi Z dalam Konten Video Habib Husein Jafar Al Hadar," *Jurnal Komunikasi Islam (JKI)* 13, no. 1 (2023): 88–105, https://doi.org/10.15642/jki.2023.13.1.88-105.

religious tenets. However, Habib Jafar subverts this paradigm by immersing himself in their cultural ecosystem with a distinctly non-judgmental approach.[12]

He employs character references, narrative arcs, and the intrinsic moral values found in anime as analogies to explicate complex Islamic concepts. Through this method, dakwah transcends the perception of rigid indoctrination, manifesting instead as a relevant dialogue aligned with the audience's interests. This approach proves highly efficacious, resonating with the younger generation on both emotional and intellectual levels through their preferred media. The success of this strategy substantiates that universal Islamic values such as justice, perseverance, and patience can be extrapolated and elucidated through virtually any popular culture narrative. Ultimately, this appropriation of Japanese culture serves as an accessible gateway for the anime community to re-engage with spirituality in an appealing manner, concurrently broadening the inclusivity of religious authority within the digital sphere.

Visualization Through Modern Comics

Habib Husein Jafar Al Hadar pioneers a significant dakwah innovation by transmuting complex religious messages into the visual format of contemporary comics. This initiative serves as an astute response to the challenges of dakwah in the digital era, a period in which dense theological texts are frequently inaccessible to the lay public. By harnessing the power of visual narratives, Habib Jafar adeptly distills intricate concepts of fiqh (Islamic jurisprudence), akhlak (ethics), and tasawwuf (Islamic mysticism) into inclusive, illustrated storylines. Psychologically, the employment of this visual medium renders the conveyed "fatwas" or religious counsel significantly more approachable and devoid of a pedantic tone. Consequently, this methodology lowers the audience's resistance threshold, thereby facilitating greater receptivity to the religious messages.[13]

Aesthetically, these comics are conceptualized with a contemporary style, reflecting a popular culture identity that is highly familiar to millennials and Generation Z. These engaging visual elements serve not merely as superficial embellishments, but as effective pedagogical tools to facilitate comprehension. Furthermore, a principal characteristic of the digital comic format is its highly shareable nature. On platforms such as Instagram and Twitter, visual content commands a significantly higher probability of user engagement compared to lengthy textual formats. This dynamic enables the messages of religious moderation propagated by Habib Jafar to disseminate virally, transcending the confines of

[12] Indah Rahmawati dan Akhmad Zulkarnain, "Reinterpretasi Budaya Populer dalam Dakwah: Studi Kasus Konten 'Pemuda Tersesat' Habib Husein Jafar," *Medialog: Jurnal Ilmu Komunikasi* 5, no. 2 (2022): 210–25, https://doi.org/10.35326/medialog.v5i2.2341.
[13] Aditya Pratama dan Indah Sari, "Dakwah Inklusif di Ruang Digital: Studi Etnografi Virtual pada Komunitas Wibu dalam Konten Habib Husein Jafar," *Jurnal Studi Agama-Agama* 7, no. 1 (2023): 33–50, https://doi.org/10.15575/jsa.v7i1.25412.

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conventional *pengajian* (Islamic study circles). Ultimately, this approach fosters a healthy and aesthetically engaging ecosystem of religious discourse within the digital public sphere.

Conclusion

The *dakwah* of Habib Husein Jafar demonstrates that the advancement of digital technology does not extinguish traditional authority; rather, it necessitates creativity in message packaging. By adapting popular culture, he successfully transforms the rigid image of religion into something more fluid and relevant for modern Muslim youth. This strategy proves that the hybridization of religious values and secular symbols is the key to effective *dakwah* in the digital era. This research indicates that digital technological developments do not automatically displace or weaken traditional religious authority. Instead, they create new spaces for its transformation and reinforcement through contextual, adaptive strategies. The case of Habib Husein Jafar Al Hadar illustrates that the authority of a *Habib* no longer relies solely on formal structures and physical spaces, such as *majelis taklim* (traditional Islamic study gatherings), but is also constructed through an active, consistent, and relevant presence in the digital sphere. In this context, *dakwah* is no longer unidirectional and normative; it has evolved to become dialogical, participatory, and open to audiences from diverse backgrounds. This transformation marks a significant shift in the construction of religious authority, moving from an institutionally-based model to one that is more personal, flexible, and distributed via social media.

This study definitively finds that the success of Habib Husein Jafar's digital *dakwah* rests upon a hybrid dakwah strategy that integrates traditional Islamic values with modern popular culture. The three primary forms of adaptation the use of slang, the adoption of Japanese culture, and visualization through modern comics are not merely technical innovations. They represent a calculated communication strategy designed to bridge the chasm between classical religious texts and the lived realities of the younger generation. Slang, for instance, functions as a tool to deconstruct the perceived exclusivity of religious language, thereby rendering the message more accessible and comprehensible.

The implemented hybrid *dakwah* strategy not only sustains the relevance of traditional religious authority but also broadens its reach and impact within an increasingly digitalized society. These findings offer crucial implications: the future of *dakwah* is inextricably linked to the ability to decipher popular culture and utilize it as a medium for value transformation, rather than viewing it as a threat to the purity of religious teachings.

Meanwhile, the utilization of Japanese cultural references, such as anime, demonstrates the capacity of *dakwah* to penetrate cultural ecosystems previously considered detached from religious values, without compromising the substance of Islamic teachings. Furthermore, visualization through modern comics reinforces the cognitive and emotional engagement of the audience, while simultaneously enhancing the disseminability of the message due to the inherently appealing and shareable nature of visual media. Moreover, this research underscores a transformation in the conceptualization of the *fatwa* within the digital age. The concept of a *fatwa* is no longer confined to formal legal pronouncements issued by religious institutions; it has evolved into "fatwa-like" advice, personal *fatwas*, and

public *fatwas* disseminated through social media algorithms. This phenomenon signifies that religious authority has become increasingly fluid and decentralized, wherein legitimacy is derived not solely from institutions, but from personal credibility, communication style, and the capacity to reach a broad audience. In this context, Habib Husein Jafar effectively leverages his identity as a descendant of the Prophet Muhammad (PBUH) alongside his status as a digital public figure to cultivate robust trust among his followers. Ultimately, this study concludes that *dakwah* in the digital era necessitates flexibility, creativity, and the courage to adapt without forfeiting the essence of Islamic values.

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