

Da'wah Through Music: Representation of Islamic Gratitude Values in the Song "*Tapi Diterima*" by Nadin Amizah

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Abstract. Popular music has increasingly functioned as a contemporary medium of da'wah by conveying Islamic values implicitly and contextually, particularly to younger generations. This study examines the song "*Tapi Diterima*" by Nadin Amizah, whose lyrics reflect self-acceptance that aligns with the Islamic concept of gratitude (*shukr*). The research aims to analyze how Islamic values are represented in the song's lyrics and to identify the forms of gratitude embedded within them. This study employs a qualitative descriptive method using Charles Sanders Peirce's semiotic approach. Primary data were obtained from the song's lyrical text, while secondary data were derived from da'wah literature and Qur'anic sources. The findings reveal that the song represents Islamic values through symbols of submission to Allah, awareness of human limitations, and acceptance of divine decree. Moreover, the values of gratitude manifested in the lyrics include self-acceptance, inner reflection, and an open-hearted attitude toward life's imperfections. Theoretically, this study contributes to the enrichment of semiotics-based da'wah studies and demonstrates that Islamic values can be meaningfully communicated through non-religious popular music in a subtle and aesthetic manner.

Keywords: *contemporary da'wah, gratitude value, popular music.*

A. Introduction

In contemporary society, the practice of da'wah has undergone significant transformation in response to social, cultural, and technological changes. The rapid development of digital media and popular culture has altered the way individuals access information, express emotions, and construct meaning in everyday life (Bramantyo et al., 2025). As a result, da'wah is no longer limited to conventional religious spaces such as mosques, sermons, or formal religious education, but increasingly intersects with cultural expressions that are closely connected to daily experiences.

The transformation of da'wah practices in contemporary society indicates a shift from purely normative communication toward more contextual and experiential approaches. In this setting, da'wah is no longer understood solely as the transmission of religious doctrines, but also as a process of meaning-making that engages emotional, cultural, and psychological dimensions of human life. Cultural products such as music provide a space where individuals can encounter religious values organically through reflection and personal interpretation rather than formal instruction.

One of the cultural forms that plays an important role in shaping perspectives and emotional awareness is popular music. Music possesses a strong affective and symbolic power that allows it to communicate values, emotions, and reflections in a subtle manner. Song lyrics, in particular, function as textual representations of personal experiences, social realities, and inner struggles. Through lyrical narratives, music is able to influence how individuals understand themselves and interpret life situations, making it a relevant medium for conveying ethical and spiritual values (Nurvijayanto, 2018).

Within this framework, popular music functions not only as entertainment but also as a cultural text that carries ethical and spiritual significance. The affective power of music enables values to be communicated through emotion, atmosphere, and narrative, allowing listeners to internalize meaning in a personal way. This characteristic makes music particularly effective in conveying abstract religious values, such as gratitude, patience, and trust, which are often experienced internally rather than expressed explicitly.

In the context of contemporary da'wah, popular music can serve as an alternative medium for communicating Islamic values implicitly. Rather than delivering direct doctrinal messages, music offers a space for reflection and emotional engagement. This approach is especially relevant for younger generations who tend to respond more positively to messages that are conveyed through relatable and aesthetic forms rather than formal instruction (Sobur, 2003). Consequently, da'wah through cultural media becomes an important strategy for maintaining relevance in a rapidly changing social environment (Kustiawan et al., 2022).

The use of Charles Sanders Peirce's semiotic approach further strengthens the analysis of such cultural texts by emphasizing the interpretive nature of meaning. Through the interaction between sign, object, and interpretant, meanings are not fixed but emerge through engagement between the text and the audience. This perspective is especially relevant in the study of popular music, where listeners actively construct meaning based on their emotional experiences, cultural background, and spiritual awareness.

Nadin Amizah is an Indonesian singer-songwriter whose works are widely recognized for their poetic and introspective lyrical style. Her songs often explore themes of vulnerability, emotional honesty, and self-acceptance, which resonate strongly with young audiences. Instead of providing explicit moral guidance, her music invites listeners to reflect on their emotional experiences and personal struggles. One of her songs, "*Tapi Diterima*," presents a narrative of surrender and acceptance in facing imperfection, making it an interesting object of study in the context of Islamic values.

Accordingly, examining popular music within the context of da'wah studies allows for a broader understanding of how Islamic values can be communicated in contemporary society. Rather than positioning popular culture as separate from religious discourse, this approach highlights its potential as a complementary medium for spiritual reflection. By engaging with everyday cultural experiences, da'wah can remain relevant, accessible, and responsive to the evolving needs of modern audiences.

The popularity of "*Tapi Diterima*" on digital music platforms indicates that its themes align with the emotional realities experienced by many listeners, particularly Generation Z. This generation faces various challenges related to identity formation, social pressure, and mental well-being amid rapid technological and cultural change. Within such conditions, gratitude emerges as an essential spiritual attitude that enables individuals to cope with uncertainty and emotional vulnerability.

In Islamic teachings, gratitude (*shukr*) is a fundamental value that reflects a believer's awareness of Allah's blessings and wisdom. Gratitude is not limited to verbal expressions of praise, but encompasses acceptance of life's conditions, recognition of human limitations, and trust in divine decree. The Qur'an emphasizes that human beings are created in the best form (*ahsani taqwīm*), as stated in Surah At-Tin (95:4), highlighting the inherent dignity of humans despite their imperfections. From this perspective, self-acceptance becomes an expression of gratitude toward Allah's creation (Nu Online, 2025).

The theme of acceptance portrayed in "*Tapi Diterima*" can be understood as closely related to Islamic concepts such as *tawakkul* (trust in Allah), *sabr* (patience), and *muhasabah* (self-reflection). These concepts form the ethical and spiritual foundation of gratitude in Islam. When individuals are able to accept their limitations and life experiences with openness of the heart, they demonstrate gratitude not only through words, but through attitudes and emotional responses.

Despite the increasing number of studies on popular music, semiotics, and cultural communication, research that specifically examines the representation of Islamic values in non-religious songs remains limited. Many existing studies focus on explicit religious content or employ semiotic approaches centered on Western cultural theory without sufficient integration of Islamic perspectives. In addition, studies on da'wah often emphasize normative strategies while overlooking the potential of popular culture as a medium of spiritual communication.

To address this gap, this study analyzes the song "*Tapi Diterima*" by Nadin Amizah using Charles Sanders Peirce's semiotic approach. Peirce's triadic model of sign, object, and interpretant provides an analytical framework for understanding how meanings are constructed and interpreted within cultural texts. By applying this framework, the study seeks to reveal how Islamic gratitude values are implicitly represented in popular music and how such representations contribute to contemporary da'wah discourse.

Based on these considerations, the research aims to examine the forms and meanings of gratitude embedded in the lyrics of "*Tapi Diterima*" and to understand how popular music can function as a medium of implicit da'wah. It is expected that this study will contribute to the development of da'wah studies by offering insights into alternative communication strategies that are more contextual, aesthetic, and emotionally resonant with modern audiences.

B. Method

This study employs a qualitative descriptive approach to explore the representation of Islamic gratitude values in the song "*Tapi Diterima*" by Nadin Amizah. Qualitative research is considered appropriate because the study focuses on interpreting meanings embedded in symbolic texts rather than measuring variables quantitatively.

Through this qualitative approach, the research prioritizes depth of meaning over generalization. The interpretive nature of qualitative analysis allows the researcher to explore how emotional expressions within song lyrics can convey ethical and spiritual values. This approach is particularly relevant for examining religious meanings that are not explicitly stated, as it enables a nuanced reading of symbols, metaphors, and narrative structures embedded in cultural texts.

The primary data source is the lyrical text of the song, which serves as the main object of semiotic analysis. Secondary data are obtained from academic literature on da'wah, popular culture, semiotics, and Islamic teachings related to gratitude, self-acceptance, and trust in Allah. Relevant Qur'anic verses, particularly Surah At-Tin (95:4), are also used to contextualize the interpretation. The combination of primary and secondary data enables a comprehensive analysis that bridges textual interpretation with theological and cultural perspectives. By situating the song lyrics within broader discussions of Islamic ethics and contemporary da'wah, the study ensures that interpretations remain grounded in both textual evidence and established scholarly discourse. This triangulation of sources strengthens the validity of the findings and supports a contextual reading of gratitude within Islamic teachings.

The analytical framework is based on Charles Sanders Peirce's semiotics, which conceptualizes meaning through a triadic relationship consisting of sign, object, and interpretant. Peirce's model is selected because it allows for a dynamic and interpretive understanding of meaning construction, making it suitable for analyzing implicit spiritual values in cultural texts. Unlike dyadic models, Peirce's approach emphasizes the role of interpretation in producing meaning within specific contexts.

Moreover, Peirce's semiotic framework allows the researcher to account for the role of the listener or reader in constructing meaning. The interpretant, as a key element of Peirce's model, highlights that meaning is not fixed but emerges through interaction between the text and the interpreter's cultural and spiritual background. This perspective is essential for understanding how Islamic values can be perceived and internalized by contemporary audiences through popular music.

The analysis is conducted through several stages. First, lyrical units that contain symbolic expressions related to imperfection, surrender, and acceptance are identified as signs. Second, these signs are examined to determine their objects, namely the underlying concepts or realities they refer to. Third, interpretants are developed by relating the signs and objects to Islamic teachings on gratitude, *tawakkul*, and self-awareness. Through this process, the study seeks to reveal how popular music can function as a medium of implicit *da'wah*.

By following these analytical stages, the study maintains a systematic and transparent research process. Each step builds upon the previous one, allowing meanings to emerge progressively through interpretation rather than assumption. This method ensures that conclusions regarding gratitude, surrender, and self-awareness are derived from the textual data itself, reinforcing the argument that popular music can serve as a reflective space for conveying Islamic values in a subtle and non-didactic manner.

C. Result and Discussion

Result

The analysis of the song "*Tapi Diterima*" reveals that its lyrics symbolically represent Islamic values of gratitude (*shukr*) through emotional narratives centered on self-acceptance, vulnerability, and surrender. Although the song does not explicitly convey religious terminology, its lyrical expressions function as meaningful signs that can be interpreted within an Islamic ethical and spiritual framework. By applying Charles Sanders Peirce's semiotic approach, the lyrics are understood as a system of signs that reflect deeper spiritual awareness regarding human existence and the relationship between humans and God.

This finding indicates that the absence of explicit religious language does not diminish the spiritual depth of the song. Instead, it allows Islamic values to be conveyed through affective and symbolic communication that resonates with listeners' lived experiences. Within semiotic analysis, such indirect meaning-making enables ethical and spiritual values to emerge organically through interpretation. As a result, gratitude is framed not as a doctrinal statement, but as an experiential awareness that unfolds through emotional engagement with the text.

Within Peirce's triadic model, the lyrics operate as signs that refer to emotional and existential experiences commonly faced by individuals, particularly feelings of inadequacy, imagined failure, and inner struggle. These signs point to the object of human limitation, which is a fundamental concept in Islamic anthropology. In Islam, humans are understood as created beings who are inherently weak, imperfect, and dependent upon divine guidance. From this relationship, the interpretant that emerges is the realization that acknowledging one's limitations is not a sign of failure, but rather a form of gratitude, as it reflects humility and recognition of Allah's ultimate authority and wisdom.

This interpretative process reflects the broader Islamic epistemology that values humility as a pathway to spiritual awareness. Recognizing human limitation serves as a reminder of divine omnipotence, fostering an attitude of dependence rather than self-sufficiency. In this sense, the semiotic structure of the lyrics mirrors an Islamic worldview in which meaning is constructed through the interaction between human experience and divine reference. Gratitude thus emerges as a conscious acknowledgment of one's position as a servant rather than a controller of life.

Several lyrical expressions portray emotional vulnerability and imperfection as natural aspects of being human. These portrayals do not frame weakness as something to be denied or hidden, but as a condition that deserves acceptance. In Islamic teachings, such awareness aligns with the concept of *'ubudiyyah* (servanthood), where humans recognize their dependence on Allah. The interpretive meaning that arises from these signs suggests that gratitude is expressed not only through verbal praise, but also through honest self-awareness and acceptance of one's existential condition.

By presenting vulnerability as an accepted condition, the song challenges dominant cultural narratives that associate strength with emotional suppression. Instead, it affirms that acknowledging fragility is an integral aspect of spiritual maturity. In Islamic ethics, such honesty

toward oneself is essential for cultivating sincerity (*ikhlas*) and humility. Therefore, emotional vulnerability becomes not a weakness to overcome, but a moral and spiritual resource that enables deeper gratitude and self-awareness.

Other lyrical expressions emphasize acceptance and surrender. From a semiotic perspective, these expressions function as signs that point to trust in divine decree. The object referred to in these signs is the belief in Allah's wisdom behind life's circumstances, both pleasant and painful. The interpretant that emerges corresponds with the Islamic concept of *tawakkul*, which emphasizes reliance on Allah after effort has been made. In the song, surrender is not portrayed as passive resignation, but as emotional openness and humility. This portrayal reinforces the understanding of gratitude as an inner disposition rather than a purely verbal or ritual expression.

This representation of surrender highlights an important distinction between spiritual trust and passivity. The song portrays surrender as an active emotional stance that involves acceptance without despair and trust without denial of pain. Within Islamic teachings, this balance reflects a mature understanding of *tawakkul*, where human effort coexists with reliance on Allah. Gratitude, in this context, is cultivated through the willingness to release excessive control while remaining engaged with life's responsibilities.

The analysis further identifies that the meanings of gratitude in the song can be categorized into three interconnected forms: self-acceptance, inner reflection, and openness of the heart. These categories are not isolated, but form a continuous process of spiritual awareness.

Self-acceptance is reflected in the willingness to acknowledge personal flaws without self-denial or despair. Within the Islamic worldview, this aligns with the belief that humans are created with dignity and purpose, as indicated in the Qur'anic concept of *ahsani taqwīm*. Accepting oneself becomes an expression of gratitude toward Allah's creation, recognizing that imperfection is part of the divine design rather than a deviation from it.

Inner reflection appears through the contemplative tone of the lyrics, which invite listeners to engage with their emotional states and life experiences. This reflective dimension resonates with the Islamic practice of *muhasabah*, which encourages self-evaluation as a pathway to spiritual growth. In this context, gratitude emerges not through material abundance, but through awareness of emotional endurance, personal development, and inner resilience.

Openness of the heart is manifested in the acceptance of uncertainty, emotional pain, and unfulfilled expectations. This attitude corresponds to the Islamic values of *sabr* (patience) and *shukr* (gratitude), which are closely intertwined. The lyrics suggest that gratitude is not negated by hardship; instead, it is deepened through patience and trust in divine wisdom. Emotional pain becomes a medium for spiritual maturation rather than a barrier to gratitude.

Overall, the results demonstrate that "*Tapi Diterima*" contains a layered representation of Islamic gratitude values conveyed through symbolic and emotional language. The song illustrates that gratitude in Islam encompasses acceptance, reflection, and trust, all of which are embedded within everyday emotional experiences. Through Peirce's semiotic framework, these meanings are revealed as dynamic and interpretative, allowing the song to function as a subtle medium for spiritual reflection within contemporary cultural contexts.

Through this reflective dimension, gratitude becomes closely linked to personal growth and moral awareness. Reflection enables individuals to identify lessons embedded in emotional experiences, transforming adversity into insight. In Islamic spirituality, such reflection strengthens the heart and refines intention, making gratitude a process of continuous learning rather than a static emotional response.

Discussion

The findings of this study indicate that the song "*Tapi Diterima*" represents Islamic values of gratitude through subtle and symbolic expressions rather than explicit religious messages. This demonstrates that da'wah in contemporary contexts does not always need to be delivered through formal religious discourse or doctrinal language. Instead, da'wah can be communicated through cultural expressions that resonate emotionally and experientially with the audience (Rusdi, 2016).

The representation of gratitude in the song emphasizes acceptance of imperfection and emotional vulnerability. In Islamic teachings, gratitude (*shukr*) is closely related to the awareness of human limitations and dependence on Allah (Limbong, 2024). By acknowledging weakness and

imperfection, individuals are encouraged to recognize divine wisdom behind their life experiences. The song's lyrical expressions reflect this awareness, suggesting that gratitude emerges not only in moments of success but also through acceptance of hardship and inner struggle.

From a semiotic perspective, the use of Charles Sanders Peirce's triadic model allows for a deeper interpretation of how meaning is constructed in the song. The lyrics function as signs that refer to emotional and existential conditions experienced by individuals. These conditions, when interpreted within an Islamic framework, produce meanings associated with gratitude, trust in Allah, and spiritual acceptance. This confirms that meaning in popular music is not fixed, but is shaped through interpretation influenced by cultural and religious contexts (Banoe, 2003).

The song's emphasis on self-acceptance aligns with the Islamic concept of human dignity as expressed in the notion that humans are created in the best form (*ahsani taqwīm*) (Wantini & Yakup, 2023). Self-acceptance in this sense does not imply self-indulgence or moral relativism, but rather an acknowledgment of one's position as a servant of Allah who is created with both strengths and weaknesses. Accepting oneself becomes an act of gratitude toward Allah's creation and a foundation for spiritual growth.

Inner reflection, which emerges as one of the key meanings of gratitude in the song, also corresponds to the Islamic practice of muhasabah. Through reflective and contemplative lyrics, the song invites listeners to engage in self-evaluation and emotional awareness. This reflective process enables individuals to recognize blessings that are often overlooked, particularly non-material aspects such as emotional endurance, inner peace, and personal growth (Shihab, 1996). In this way, gratitude is understood as a continuous spiritual process rather than a momentary response.

Furthermore, the openness of the heart portrayed in the song reflects the integration of gratitude with patience (*sabr*) and trust (*tawakkul*). Islamic teachings emphasize that gratitude and patience are interconnected attitudes that shape a believer's response to life's challenges. The song's narrative of acceptance illustrates how emotional surrender can lead to inner resilience (Islamiyah et al., 2025). This resonates strongly with the experiences of Generation Z, who frequently face psychological pressure, uncertainty, and identity struggles in a rapidly changing social environment.

In comparison with previous studies on popular music and religious values, this research highlights the significance of implicit representation. While many studies focus on explicit religious symbols or lyrics, the findings of this study suggest that subtle and aesthetic expressions may be more effective in fostering spiritual reflection among contemporary audiences. Non-religious songs that emphasize emotional honesty and vulnerability can serve as entry points for internalizing Islamic values without resistance or alienation.

From the perspective of da'wah studies, the findings reinforce the idea that da'wah must be adaptive and contextual. Engaging with popular culture allows da'wah to remain relevant and responsive to the lived realities of society. The song "*Tapi Diterima*" illustrates how popular music can function as an informal space for spiritual engagement, particularly for individuals who may feel disconnected from formal religious institutions.

Overall, the discussion confirms that Islamic gratitude values can be meaningfully embedded within popular cultural texts and interpreted through a semiotic lens. This study strengthens the argument that da'wah in the contemporary era should not only focus on the transmission of religious knowledge, but also on facilitating spiritual awareness and emotional resonance through culturally familiar forms.

D. Conclusion

This study analyzes the representation of Islamic gratitude values in the song "*Tapi Diterima*" by Nadin Amizah using Charles Sanders Peirce's semiotic approach. The findings demonstrate that the song contains implicit expressions of Islamic values conveyed through symbolic narratives of self-acceptance, emotional vulnerability, and surrender. Although the song does not explicitly employ religious language or symbols, its lyrical meanings align closely with the Islamic understanding of gratitude (*shukr*) as an inner attitude grounded in awareness, acceptance, and trust in Allah's wisdom (Setiawati et al., 2021).

This implicit representation indicates that Islamic values can be communicated through emotional and existential narratives without relying on explicit theological symbols. In the context of semiotic analysis, such indirect representation allows religious meanings to emerge through

interpretation rather than instruction. Gratitude (*shukr*) is therefore positioned not as a fixed doctrine, but as a dynamic meaning constructed through signs that resonate with personal experience. This reinforces the argument that popular cultural texts can serve as meaningful sites for the articulation of Islamic spirituality in contemporary contexts.

The analysis reveals that gratitude in the song is manifested through three interconnected dimensions: self-acceptance, inner reflection, and openness of the heart. Self-acceptance reflects an acknowledgment of human imperfection without self-denial, corresponding to the Islamic belief that human beings are created in the best form (*ahsani taqwīm*). Inner reflection illustrates the process of self-awareness and contemplation, which in Islamic teachings is closely related to muhasabah as a means of recognizing divine blessings beyond material success. Openness of the heart represents an attitude of patience and trust in facing life's uncertainties, resonating with the concepts of sabr and tawakkul as integral components of gratitude (Tagg, 2012).

These three dimensions do not function independently, but form an interconnected structure that reflects the holistic nature of gratitude in Islamic thought. Self-acceptance becomes the foundation that enables inner reflection, while inner reflection nurtures openness of the heart. This interrelation illustrates that gratitude is not a singular emotional response, but a continuous spiritual process that shapes one's attitude toward the self, life circumstances, and divine will. Through this structure, the song portrays gratitude as an evolving awareness rather than a momentary feeling.

These findings indicate that gratitude in Islam is not limited to verbal expressions of praise, but encompasses a holistic spiritual orientation that shapes emotional resilience and ethical awareness (Azra, 2013). In this sense, the song "*Tapi Diterima*" presents gratitude as a lived experience rather than a doctrinal concept, making it particularly relevant to contemporary audiences, especially Generation Z, who often encounter emotional pressure, self-doubt, and existential uncertainty in modern life.

From a da'wah perspective, this study confirms that popular music can function as an alternative and effective medium for conveying Islamic values implicitly. By utilizing aesthetic and emotional expressions, non-religious songs are capable of fostering spiritual reflection without imposing didactic messages (Madjid, 2019). This form of implicit da'wah is especially important in reaching audiences who may feel distant from formal religious discourse but remain open to reflective and meaningful cultural experiences (Tjahjono, 2011).

By framing gratitude as a lived experience, the song challenges the reduction of *shukr* to verbal acknowledgment alone. Instead, gratitude is manifested through emotional endurance, ethical sensitivity, and the ability to remain open amid uncertainty. This perspective aligns with Islamic teachings that emphasize gratitude as a practice embedded in daily life, influencing behavior, emotional regulation, and moral decision-making. Consequently, gratitude becomes a transformative force that shapes personal resilience and spiritual maturity.

Theoretically, this research contributes to the development of semiotics-based da'wah studies by demonstrating the relevance of Charles Sanders Peirce's triadic model in interpreting Islamic values embedded in popular cultural texts. The findings also enrich interdisciplinary discussions between da'wah studies, cultural studies, and popular music analysis. Practically, this study suggests that da'wah practitioners and educators may consider engaging with popular culture as a strategic medium for communicating Islamic values in ways that are contextual, inclusive, and emotionally resonant.

For Generation Z, who are often exposed to narratives of perfection and comparison through digital media, representations of vulnerability and imperfection carry significant meaning. The song offers an alternative narrative that validates emotional struggle as part of human existence rather than a personal failure. In this sense, gratitude is reframed as the ability to remain present and accepting despite emotional instability. Such a framing makes Islamic values more accessible to younger audiences by aligning them with contemporary emotional realities.

Finally, this study acknowledges its limitations, particularly in focusing on a single song as the object of analysis. Future research may expand the scope by examining multiple songs, different musical genres, or other forms of popular culture such as films, social media content, or digital narratives. Such studies could further explore how Islamic values are negotiated, transformed, and internalized within contemporary cultural expressions, thereby strengthening the role of da'wah in responding to the spiritual needs of modern society.

This finding highlights the potential of implicit da'wah as a complementary approach to conventional religious communication. Rather than positioning religious values as external obligations, implicit da'wah invites individuals to arrive at spiritual awareness through reflection and emotional engagement. Music, as an affective medium, facilitates this process by creating an intimate space where listeners can encounter values organically. As a result, da'wah becomes less about persuasion and more about accompaniment in the listener's personal meaning-making process.

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The author recognizes that this research remains open to further development and dialogue. While the study aspires to contribute to da'wah studies and the analysis of popular culture, it is hoped that future scholars may expand upon its findings and explore similar themes through different media, perspectives, or methodological approaches. In this way, the present study is intended not as a final conclusion, but as part of an ongoing scholarly effort to understand the dynamic relationship between Islam, culture, and contemporary society.

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