



Trends in Television Da'wah Research in Indonesia

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ABSTRACT

This study aims to identify and analyze the trend of television da'wah studies in Indonesia using a systematic literature review (SLR) approach. A total of 153 articles were initially identified, of which 20 articles met the inclusion criteria and were included in the final analysis of television da'wah published in the 2009–2023 period. The analysis uses the selection, classification of themes, and synthesis of findings. The results of the study show that 65% of articles still focus on the conceptual aspects of television da'wah, especially related to history, the characteristics of television as a da'wah medium, and the role of da'wah actors. Meanwhile, 25% of the research focused on the issue of the commodification of da'wah including the formation of new religious authorities and audience responses to television da'wah content that tends to prioritize entertainment over educational functions. In contrast, only 10% of the studies examined the use of information and communication technology in television da'wah, showing a significant research gap. These findings have theoretical implications for the need to develop a framework for studying television da'wah that is not only oriented to normative approaches and media political economy, but also integrates communication technology perspectives. Practically, this study provides recommendations for media practitioners and producers of Islamic religious programs to optimize the use of digital technology to improve the quality, interactivity, and educational function of Islamic religious programs on television. The novelty of this research lies in the systematic mapping of the technological gap in Islamic religious programs on Indonesian television, which can be the basis for further research and development of Islamic religious programs on television that are adaptive to the digital era.

Keywords: *A systematic literature review; da'wah research; da'wah television; da'wah trends.*

INTRODUCTION

In the midst of the rapid development of digital platforms and social media, television is still a significant source of religious knowledge in Indonesia. Research by the Alvara Institute shows that 54.2% of Indonesians regularly watch religious programs on television (Jannah, 2021). These findings show that television continues to play a strategic role in shaping religious discourse despite digital disruption.

In the post-authoritarian era, Indonesian television is increasingly incorporating Islamic content into various program formats, including sermons, talk shows, talent competitions, and religion-themed entertainment. This trend is part of a broader global phenomenon in which Islamic symbols and narratives are being adapted into popular television formats, as seen in Muslim-majority countries such as Egypt, Turkey, and Iran (Moll, 2010). Therefore, television is not only a medium of religious delivery but also a cultural arena where the meaning of religion is negotiated, commercialized, and debated (Rakhmani, 2017).

Scholars who research religion and media generally frame the relationship between the two through mediation and representation. Hjarvard distinguishes between religion in media that focuses on how religious content is portrayed and media as religion, which views media as a source of symbolic meaning (Hjarvard, 2008). Similarly, Hoover categorized the religious-media relationship into similarities, differences, mediation, and articulation (Hoover, 2016). In the Indonesian context, religion and television tend to operate within a framework of mediation and equality, where religious narratives rely heavily on the logic of the media to reach audiences (Fealy, 2008). This phenomenon has given birth to what is often called *da'wahainment*, in which religious activities are shaped by entertainment values rather than pedagogical or theological problems (Heryanto, 2015).

Although *da'wah* literature on television is quite extensive, existing studies are still fragmented and unevenly thematically. Most research focuses on conceptual discussions or critiques of commodification, while systematic mapping of research trends, particularly regarding the role of technology and audience engagement, is limited. Further, previous research has rarely evaluated how dominant themes have evolved over time or identified empirical gaps that require further scientific attention. As a result, the lack of a comprehensive understanding of how television *da'wah* has

been studied and what themes dominate discourse, is still underexplored in scientific studies in Indonesia.

The method used in this study is a systematic literature review (SLR) (Triandini et al., 2019). SLR is a term used to refer to the specific research methodology and development conducted to collect and evaluate studies related to a particular topic focus (Purworaharjo and Firmansyah, 2018). This literature review also aims to provide characterization and insight into the research trends, methods, and areas of coverage studied in studies related to the digital database of scientific literature over a given time period (Yaman et al., 2019).

In planning the components required in a literature review study, it is important to assign research questions based on the chosen topic. Research questions serve as a guide for the literature search process. The research questions for this study are as follows:

RQ1: What are the dominant themes and theoretical approaches that characterize the study of television-based religious da'wah in Indonesia (2009–2023)?

RQ2: How does the issue of commodification shape the scientific interpretation of religious da'wah through television?

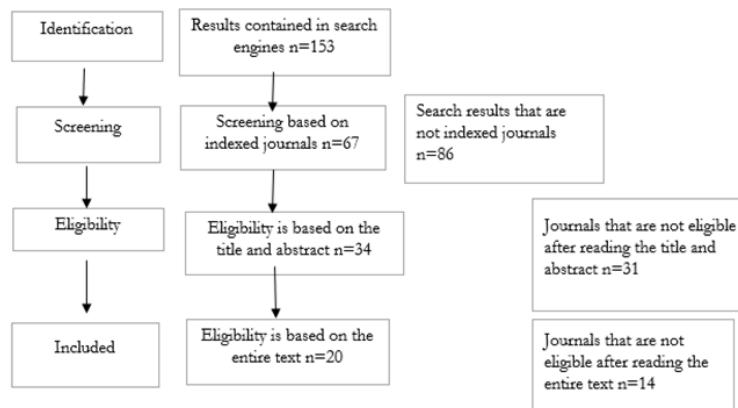
RQ3: To what extent does the research discuss the role of technology and digital convergence in religious discourse through television?

RQ4: What audience acceptance patterns emerge from existing research, and how are these patterns methodologically examined?

Literature review searches are conducted using the Google Scholar web database. The keyword used for the search was "television da'wah", with a publication year of 2009 to 2023. The literature search technique uses the PRISMA (Preferred Reporting Items for Systematic Review) approach, which involves steps in the research process that include identification, screening, feasibility, and inclusion. The identified literature was then selected based on inclusion and exclusion criteria before being prepared for analysis (Sastypratiwi and Nyoto, 2020).

A systematic search of the Google Scholar database initially identified 153 articles related to television-based religious sermons published between 2009 and 2023. After removing 86 duplicate records and non-journal publications (such as theses, conference papers, book chapters, and unpeer-reviewed sources), 67 articles were left for title and abstract filtering. During the screening phase, 33 articles were removed because they were irrelevant to television-based da'wah or lack of substantial discussion of da'wah. This

process resulted in 34 articles that were assessed for full-text eligibility. The full-text review led to the exclusion of 14 articles that did not meet the inclusion criteria, mainly due to a lack of methodological clarity or inconsistency with the focus of the research. As a result, 20 articles were included in the final analysis, as described in the following figure 1.



Source: Author's Observation, 2025

Figure 1. PRISMA flowchart

Standard data extraction protocols are used to systematically collect information from each selected article. The extracted data included authors and year of publication, research objectives, theoretical framework, research methods, key findings, and thematic focus (construction, commodification, technology, and audience acceptance). The extracted data were tabulated and synthesized thematically to identify dominant trends and research gaps. To improve reliability, the screening and quality assessment process is carried out independently by two reviewers. Any discrepancies in article selection or quality assessment are resolved through discussion until consensus is reached. This procedure helps to minimize subjective bias in the selection and analysis of the literature.

RESULTS AND DISCUSSION

Trends in Television Da'wah Studies in Indonesia

Based on the results of the search and literature selection, 20 articles were obtained that met the inclusion and exclusion criteria. Temporally, television da'wah research in Indonesia shows a dynamic and progressive

development pattern in the 2014–2023 period. The peak of publication occurred in 2023, which shows the increasing academic attention to television da'wah in the context of media convergence, broadcasting ethics, and technological transformation. Meanwhile, 2019 marked an important phase with the strengthening of critical studies related to commodification and da'wah.

An analysis of 20 selected articles shows that television da'wah research in Indonesia has undergone a significant shift in focus and intensity. A visualization of publication trends by year shows that scientific production is not evenly distributed, but rather concentrated in a given period that correlates with social, media, and technological changes as seen in the following table 1.

Table 1. Distribution of Television Da'wah Publications

Year	Number of Articles	Dominant Focus
2014	2	Acceptance, Usability, and Audience Satisfaction
2015	2	Religious Authority, The Effectiveness of Da'wah
2016	1	Technology and da'wah media
2017	2	Dai's rhetoric and audience acceptance
2018	1	Commodification of dai
2019	3	Da'wah tainment and commercialization of da'wah
2020	1	Admission analysis
2021	–	–
2022	2	Audience motives and faith strengthening
2023	6	Ethics, convergence, technology, social harmony

Source: Author's Observation, 2025

This trend visualization shows three main phases of development, which are as follows. First, the basic or normative phase (2014–2016). At this early stage, the study of television da'wah is still normative and receptive, with a focus on how the audience understands (Pratiwi 2014), and utilizes da'wah programs (Thaib, 2014), television is positioned as a relatively neutral da'wah medium, not yet criticized as part of the cultural industry. In this context, television da'wah is still understood as an extension of the conventional pulpit, not as a media practice that has ideologies and economic interests. Second, the critical or commercial phase (2017–2019). The increase in publications in 2017–2019 marked a paradigm shift towards structural criticism. In this phase, the research focus shifted to the commodification of dai (Rustandi, 2019), da'wah tainment (Ridwan, 2019), and the logic of the television market (Alansori and Zahidi, 2019),

this visualization of the trend shows that the surge in 2019 was not a coincidence, but rather an academic response to the increasingly massive entertainment-based da'wah figures and celebrities. Third, the adaptive or reflective phase (2020–2023). In this phase, there is a peak of publication with a new focus on the ethics of da'wah broadcasting (Noviyanto, 2023), streaming technology (Fitriani and Suryandari, 2022), and the social impact of da'wah (Pranata and Bahri, 2023).

The analysis of thematic trends in television da'wah in 20 selected articles is as seen in table 2 below.

Table 2. Thematic Trends of Television Da'wah

Theme	Number of Articles	Period of project
Television Construction	8	2016–2023
Commodification &	5	2018–2019
Dakwahainment		
Da'wah technology	2	2016 & 2023
Public Admission	5	2014–2022

Source: Author's Observation, 2025

Theme television theater is the main focus of the research with a total of eight articles and shows a significant improvement in the period 2016–2023. The dominance of this theme shows strong academic attention to the conceptual, historical, and institutional aspects of television as a da'wah medium. A total of eight articles examine the construction of television da'wah as a media and social institution. Comparatively, this study shows the same view that television is not only da'wah wasilah, but an active agent in shaping the meaning of religion. Rafik emphasized that the main strength of television lies in the audio-visual integration that creates the impression of direct communication, so television da'wah is considered a face-to-face interaction (Rafik, 2016). Therefore, Television viewers need to concentrate on watching. In addition, preachers who will appear on television must also pay attention to the style of television broadcasting (Efendi & Pasaribu, 2023).

However, there is a striking difference between private television and public television. Private television is considered more successful in presenting various creative and interesting da'wah formats (Triady, Damayanti, and Effendi, 2022), while public television such as TVRI still faces problems of program effectiveness and attractiveness (Syobah, 2015). This difference shows the structural tension between the idealism of da'wah

and the demands of media logic. In terms of strategy, Fahrudin and Asy'ari show that the success of television da'wah is largely determined by the application of programming principles that consider time compatibility, the formation of audience habits, and resource management (Fahrudin and Asy'ari, 2019). This was reinforced by Zaini who emphasized the importance of rhetorical competence in building credibility and persuasion (Zaini, 2017). Analytically, the construction of television da'wah shows that the effectiveness of da'wah is not only determined by the substance of the message, but also by media strategy, broadcasting ethics, and professionalism of da'wah actors. This is in line with the views of Noviyanto, who stated the importance of ethics in broadcasting, especially in da'wah programs, including the ethics of governance, preachers and language (Noviyanto, 2023).

In general, the advantage of television as a medium of da'wah is its high persuasiveness because the audience can see images and hear sounds at the same time, the ability to develop the themes presented and the accessibility through mobile phones, which overcome technical and geographical barriers, so as to have proximity to daily life, and have a wide scope in spreading messages quickly, that impact the lives of individuals and society (Zaini, 2015). However, the inability to be directly criticized and the difficulty of monitoring the audience are also part of the weakness of television as a da'wah medium (Luthfiah, Effendy, and Kurniawan, 2023).

Television has a significant influence as a medium of da'wah because television shapes public opinion that is consumed daily by the Indonesian people (Kurniawan and Anwar, 2020). With the ongoing cultural shift, television serves as a platform to reach out to religions of different faiths, either separately through specific religious programs or inherently through the values embedded in television programming. Although the role of da'wah on television is still limited, it is not impossible that if television with all its elements begins to introduce programs that are packed with Islamic values, Islam "at the sociological level" will be more resonated through television outreach (Rachman and Nadiyati, 2018).

The theme of commodification and da'wah occupies the second position with five articles, most of which were published in the 2018–2019 period. The concentration of publications in this period reflects the increasing attention of researchers to the phenomenon of commercialization of da'wah, religious entertainment, and the emergence of new religious authorities in television media. Five articles specifically

examine the phenomenon of commodification of da'wah and the birth of da'wah. Rustandi and Ridwan critically point out that television da'wah is built in accordance with market interests, starting from the selection of dai, program formats, to audience segmentation (Rustandi, 2019; Ridwan, 2019). In this context, da'wah is no longer purely a spiritual activity, but a media commodity, this happens because various methods of religious commodification have simplified religion in the broadcasting industry (Yasir, 2015). However, Alansori and Zahidi's findings provide a different perspective by showing that the relationship between da'wah and the media is not always exploitative. On local television, da'wah actually builds a symbiotic relationship that is mutually beneficial between media institutions and the religious interests of the community (Alansori and Zahidi, 2019).

The phenomenon of celebrity preachers is a direct implication of the commodification of da'wah. Dawud explained that religious authority has shifted from scientific legitimacy to media popularity and visibility (Dawud, 2016). Although it has the potential to reduce theological depth, Pranata and Bahri show that da'wah tainment can also contribute positively to building social harmony if packaged in an inclusive and ethical manner (Pranata and Bahri, 2023). Thus, the commodification of da'wah cannot be understood in black and white, but as a negotiation arena between religious values, media interests, and popular culture. Especially with the emergence of new popular preachers, the competition in religious preaching is getting tighter. This has increased creativity in capturing the da'wah market so that it produces a variety of religious events on television and other media that were previously unimaginable in the reach of da'wah (Farihah, 2013).

According to Najib Kailani, the emergence of new preachers who are different from the ulama and are considered to have less competence in Islamic studies (*da'i public*) caused by the democratic atmosphere and freedom of expression after the collapse of the New Order regime in 1998 (Kailani, 2019). This condition is also motivated by the increase in the number of commercial television stations in Indonesia in the late 1990s which has brought the concept of Islamic commodification into the broadcasting industry (Dewi 2020). As a mass media, television greatly influenced the popularity of these new preachers. As new preachers emerged, religious authority became more extensive. Previously, the role of this authority was only held by individuals who had a deep understanding of Islam, such as kiai, students, Islamic scholars, professors, and the like

(Nisa, 2018). With the advent of television, Islamic boarding schools and universities have not only become a reference for the Islamic community, but also new preachers who often appear on the screen. Those who do not have free time can learn Islam with the presence of this new preacher. They can listen to the recitation on television or attend directly in the studio (Dewi and Fata, 2021).

Religious authority has also changed due to the phenomenon of celebrities who migrate and become preachers. This is because scholars are usually more traditionalist when dealing with modernity, compared to artists who are more flexible and modern. Especially if the artist who switches to the path of da'wah is an idolized figure, the move can change the main reference in understanding Islam. In addition, the level of public involvement of figures on social media platforms also tends to be higher (Fitri and Jayanti, 2020). Nevertheless, Arif Zamhari The view is that in a dynamic religious field and rapid social change, traditional clerics have never lost their position and role because they are guardians of change or adaptive agents who adopt new forms of globalized products while engaging in transformative programs (Zamhari and Han, 2021).

Meanwhile, the theme of da'wah technology is the category with the least amount of research, namely two articles published in 2016 and 2023. The lack of study on this theme shows that the technological aspect, especially in the context of media convergence and the digitalization of television da'wah, is still not the main focus of research and leaves enough space for the development of further studies. Only two articles explicitly addressed the technological aspect, which shows a significant gap in the literature. Fitriani and Suryandari emphasized that information technology accelerates and facilitates da'wah (Fitriani and Suryandari, 2022), while Muhayat shows the potential of streaming as an efficient and affordable television da'wah solution (Muhayat, 2017). However, analytically, the study of da'wah technology has not touched on strategic issues such as algorithms, platformization, and the political economy of digital media. This shows that technology has not been positioned as a critical variable in the study of television da'wah.

This is important because television mass media in the virtual era also continues to attract public attention. In addition to serving as an entertainment medium, television also plays other roles, such as education, social control, and the rapid dissemination of information (Wibowo, 2020). In its development, television da'wah faces the challenge of digitalization,

bringing it into a new reality involving information and communication technologies (Budiantoro, 2017). In this context, television da'wah faces challenges when faced directly with the development of digital communication media. On the one hand, television da'wah must maintain its essence as a realization of guidance theology. However, existing developments have made television da'wah a mere entertainment. Therefore, entertainment da'wah or "da'wahtainment" has become a significant challenge in contemporary religious outreach (Muhaemin, 2017).

On the other hand, the availability of the internet and social media is also increasingly expanding the Islamic public sphere (Hew, 2018). Social media gives anyone the opportunity to gain popularity, even with greater opportunities than television. In addition, social media also allows people to discuss controversial issues that may not be covered on television due to being bound by broadcasting rules and censorship agencies. These new preachers were created significantly through the internet, which also helped break the monopoly of existing religious authorities (Bakti and Meidasari, 2014). Science-based preachers in Islamic boarding schools are not the only ones who hold religious authority. Da'is now have authority through the use of new media, content, packaging, styles, and social media platforms to preach (Naamy, 2023). Bryan Turner supports this argument by saying that new media such as the internet have undermined traditional models of authority that rely on oral transmission or repetitive, linear, hierarchical, and imitative print-based textual learning models (Turner and Nasir, 2016).

Furthermore, the theme of public acceptance recorded five articles with a relatively long span of time, namely 2014–2022. This shows the consistency of the researcher's interest in researching the audience's responses, interpretations, and attitudes towards television da'wah, as well as emphasizing the active role of the audience in interpreting da'wah content. This is in line with the findings that television has turned into a religion for industrial societies and has replaced conventional religion. From any religious congregation, his sermons were heard and witnessed by a larger congregation. Compared to religious worship, the rituals are performed with care and have a greater impact on the human mind and soul (Rizal, 2017).

Comparatively, the audience is positioned as an active subject who chooses and interprets da'wah according to psychological, social, and cultural needs. However, there is a consensus that the dominance of entertainment elements has the potential to shift the substance of da'wah

(Pratiwi, 2014). The lack of regulation on da'wah broadcasting also increases the risk of religious banality in the media. This analysis shows that television da'wah functions as a discursive space, not just a means to convey religious teachings (Indriati 2017; Muhyiddin, 2022).

On the other hand, Agustin, found that most people understand television da'wah programs as an interactive religious discussion as well as a way to fill their free time (Ayu and Agustin, 2020). This interpretation shows that the level of attention and interest of citizens in television da'wah programs is still low where they only watch the program when they are not involved in other activities, similar to watching other television programs in general. This is supported by Thaib who also finds that from the perspective of use and satisfaction theory, viewers have complete control to determine which television media and da'wah programs suit their desires. This is driven by the desire to achieve psychological satisfaction after participating in the da'wah program within themselves (Thaib, 2014).

CONCLUSION

Based on a systematic literature review of 20 journal articles published in the 2009–2023 period, it can be concluded that the study of television da'wah in Indonesia is divided into four main themes, namely construction, commodification, technology, and public acceptance. The findings show that most of the research still focuses on the construction aspect of television da'wah and the role of television as a da'wah medium. Meanwhile, studies on commodification (*da'wahainment*) and public acceptance show that there is a critical response from the audience that demands a balance between the values of education and entertainment. On the other hand, research that places technology as the main focus is still very limited, although the development of digital media is increasingly influencing the practice of television da'wah.

The study has a limited number of articles researched, uneven coverage of themes, and a lack of research based on quantitative and technological approaches. Therefore, further research needs to be directed more specifically at the integration of information and communication technology in television da'wah, including the use of digital platforms, audience interactivity, and media convergence. As a roadmap for future research, it is suggested that the research begin with a qualitative exploration of digital-based television da'wah practices, followed by a

quantitative analysis of its impact on audiences, and end with the development of adaptive and sustainable television da'wah models in the digital era. This approach is expected to be able to enrich the study of television da'wah theoretically and practically.

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