

Salafi's Da'wah and the Phenomenon of Religious Piety among Hijrah Artists

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Abstract:

In the last decade, along with the huge social media, religious piety among national celebrities has increased dramatically. This trend is characterized by the emergence of some artists with the traditional Islamic-Salafi fashion community. Trousers above the ankle, bushy beards, thin mustaches, women's veils, and the common term of *akbi* and *ukbti*, as well as many other anomalies. Salafi da'wa is, on the one hand, a condensed way of da'wa (not much by fiqh logic). His opinions concentrated more on the actual understanding of the Quran and the Sunnah. But, on the other hand, a lot of artists who are typically middle-class, educated, and rationalist suits the community. This article seeks to address the question of why the phenomenon of religious piety of artists is more in line with the trend of the Salafi communities? The phenomenological descriptive methodology is the analysis tool used. To address the above question, the author presents the paradigm of Benford and Snow da'wa. The results of this study reveal that the Salaf da'wa was able to frame its da'wah concepts by reason, Islamic, modern standards, and to respond to the demands of the Ummah in such a way that many artists followed.

Keywords: *Salafi, Religious Piety, Artists*

Abstrak

Satu dasawarsa terakhir, seiring masifnya sosial media, kesalehan keberagaman dunia artis mengalami peningkatan yang cukup signifikan. Fenomena tersebut ditandai dengan tampilnya beberapa artis dengan *fashion* khas kelompok Islam-Salafi. Celana di atas mata kaki, janggut yang tebal, kumis tipis, cadar pada wanita dan familiarnya istilah arab *akbi* dan *ukbti* serta beberapa fenomena lain. Pada satu sisi, dakwah Salafi merupakan cara dakwah yang simplifikasi (tidak banyak menggunakan logika fiqih). Pandangannya lebih menitik beratkan pemaknaan al-Qur'an dan Sunnah secara literalis. Namun pada sisi lain, kehidupan artis yang umumnya kelas menengah, berpendidikan dan rasionalis banyak mengikuti kelompok tersebut. Bahasan ini berusaha menjawab pertanyaan mengapa fenomena kesalehan keberagaman artis lebih banyak mengikuti tren kelompok Salafi? Metode penelitian yang digunakan yaitu fenomenologis dengan pendekatan deskriptif. Untuk menjawab pertanyaan di atas, penulis menggunakan kerangka fikir *framing* gerakan sosial Benford dan Snow. Hasil penelitian ini menunjukkan

dakwah Salafi berhasil melakukan *framing* konsep dakwahnya sesuai dengan standar rasionalitas, Islami, modern dan menjawab kebutuhan ummat sehingga banyak diikuti para artis.

Kata kunci: *Salafi, Kesalehan Keberagamaan, Artis*

INTRODUCTION

"Teuku Wisnu" or known as "Tengku Wisnu," a leading Indonesian artist and actor, has agreed to make a serious push.¹ The choice was immediately followed by a transformation in fashion appearance that was very different from artists' lifestyles in general. If the life of a fashionable artist with the latest trends is not the case with Vishnu after his movement. The style of the trousers above the ankles, the thick beards, and the dresses frequently adorn when appearing in the public's eye. At first glance, there is a list of references to Islamic groups that claim to be Salafi.²

The transition of Tengku Wisnu's religious mindset was followed by many other celebrities. The group builds its own culture by presenting a new identity in a group named Musawarah. Musawarah is an acronym from (Muda Sakinah Mawaddah Warahmah) a special group of artists. There are a number of artists along with Teuku Wisnu, Shireen Sungkar, Zaskia Sungkar, Irwansyah, Jihan Fahira, Primus, Mario Irwansyah, Arie Untung, Fenita Arie, Ricky Harun, Herfiza Novianti, Ifan Seventeen, Dimas Seto, Dhini Aminarti, Tommy Kurniawan, Virgoun, Sahrul Gunawan, Dude Herlino, Alyssa Soebandono, Tika Ramlan dan beberapa artis lain.³ Tengku Wisnu tends to be a leading figure among a number of artists in transforming religious attitudes.

¹ The word *hijrah* is interpreted as a transfer of attitudes from a hedonist life towards a more religious life. Such conditions are usually marked by changes in appearance that accentuates religious identity. Eko Huda, "Hijrah Teuku Wisnu, Dari Glamor Ke Zikir," Dream.CO.ID; Muslim Lifestyle, 2015, <https://www.dream.co.id/dinar/hijrah-teuku-wisnu-dari-dunia-glamor-ke-zikir-150302w.html>.

² Such a view does not intend to recognize that those who dress are Salafi groups. There are also other groups such as the Jamaah Tabligh, Wahdah Islamiyah and other right-wing Islamic groups that use the same attributes. It's just that the tendency of the symbolic appearance of Salafi is more prominent compared to other da'wah groups. Noorhaidi Hasan, "The Salafi Movement in Indonesia: Transnational Dynamics and Local Development," *Comparative Studies of South Asia, Africa and the Middle East* 27, no. 1 (2007): 83–94, <https://doi.org/10.1215/1089201x-2006-045>.

³ Indah Rama Jayanti Rahmi Nur Fitri, "Fenomena Seleb Hijrah: Tendensi Eksklusivisme Dan Kemunculan Kelompok Sosial Baru Rahmi," *Muharrrik - Jurnal Dakwah Dan Sosial* 3, no. 01 (2020): 1–17, <https://doi.org/10.37680/muharrrik.v3i01.222>.

The trend of growing religious piety is not something new, according to Azyumardi Azra, a trend that has arisen in the last three decades.⁴ Some indicators of religious piety include the rise of the Muslim middle class, the ubiquitous use of the veil, the growing number of pilgrims and umrah, the prosperous *shari'a* and halal labels, and the strengthening of Islamic philanthropy and other religious symbols. Specifically, concerning the trend of the artist making a move, it seems like it has been huge ever because it appeared a decade back.

In reality, the life of the artist is labeled as a high-class identity that is closer to the world of glamor and rationalist-positivist tendencies. The rising religious piety, which appears to be empirical-intuitive is a fascinating phenomenon. Moreover, if most artists want harmony in religion, the Sufistic path is more promising. This state is what Marxism calls separation from religion.⁵ But this is not the case with the world of artists, most of whom prefer the presence of religion in formalistic aspects such as clothes, lifestyle, and religious slogans.

Salafi's da'wa was one of the da'wah models several artists followed. Some of them were frequently seen in the study of Salaf Muslim scholars such as Khalid Basalamah, Subhan Bawazier, and Syafiq Reza Basalamah. Salafi's da'wa, which is commonly regarded as puritan, exclusive, literalist, is adopted by many artists and became their *manhaj* in Islamic point of view. The traditionalist-fundamentalist salaf da'wa packaging produces a new identity, that is, the identity looks Islamic, fashionable, and futuristic.

What are the factors behind artists' move who appear to be Salafi da'wa? Even if rationally deciphered, genetically scientific life should have a modern, educated, and urban lifestyle of the artists that make them prone to moderate religious concepts such as Muhammadiyah or Nahdlatul Ulama. The goal of this study is to address the question as to why the phenomenon of religious piety of artists more closely resembles the patterns of the Salafi community and some of the issues that seem to be academic anxieties.

⁴ Azyumardi Azra, "Kesalehan Dan Politik: Islam Indonesia," *STUDIA ISLAMIKA Indonesia Journal for Islamic Studies* 25, no. 3 (2018): 639–50, <https://doi.org/10.15408/sdi.v25i3.9993>.

⁵ Marx's view which is quite well known is about his assumption that religion is part of opium. In religion, humans alienate themselves from the inability to face difficulties in the world. Religion, according to Marx, as a shortcut to achieve tranquility in human imagination. The location of the similarity of views with the concept of *hijrah* which generally occurs is religion as a place to find peace. It's just that in the Marxist conception of calm it is only camouflage. Franz Magnis-Suseno, *Pemikiran Karl Marx: Dari Sosialisme Utopis Ke Perselisihan Revisionisme* (Jakarta: Gramedia Pustaka Utama, 2005). Hlm. 82.

Salafi's da'wa patterns and the emergence of Hijrah artists have been important to research lately. There are, therefore, many studies related to this issue, both Salafi as a da'wah movement and the phenomenon of Hijrah artists. Firstly, research conducted by Noorhaidi Hasan⁶ with the title “*Salafi Movement In Indonesia: Transnational Dynamics and Local Development*”. Hasan has seen the growth of Salafi in Indonesia as part of political policy both locally and internationally. Internationally evolving Salafis can not be distinguished from Saudi Arabia's desire to spread the Wahhabization of Muslims. Whereas globally, following the fall of the New Order system, the political tap has been wide-opened, resulting in the rise of Islamic groups with affiliations in the Middle East. This article focuses primarily on the Salafi movement.

Second, a study completed by Rahmi Nur Fitri and Indah Rama Jayanti⁷ with the title “*Fenomena Seleb Hijrah; Tendensi Eksklusivisme dan Kemunculan Kelompok Sosial Baru*”. This work exposes the trend of the sociological movement of celebrities, which then gives rise to an exclusive new social community. Through this analysis, authors have also seen the commodification of religion by presenting themselves as artists as a group of preachers. This research explicitly addresses the concept of Hijrah.

The first study, as described above, focuses only on the Salafi movement and has not concentrated on its impact on the Islamic views of the artists. On the other hand, the second study focuses on the phenomenon of Hijrah and does not concern Salafism, which also affects the conception of the movement of some celebrities. The two studies did not address the Salaf da'wah movement and its relationship with the new movement artists community.

Therefore, this study takes a different approach from previous studies and aims to relate why there is a tendency for groups of artists to emigrate to pursue the view of Salafi preachers. The authors believe that there is a da'wah-framing done by Salafi so that the perception of a literalist, conservative and exclusive does not become an obstacle for certain artists who are typically middle class, modern, and rationalist to adopt the da'wah.

⁶ Hasan, “The Salafi Movement in Indonesia : Transnational Dynamics and Local Development.”

⁷ Rahmi Nur Fitri, “Fenomena Seleb Hijrah: Tendensi Eksklusivisme Dan Kemunculan Kelompok Sosial Baru Rahmi.”

Theory of Framing Social Movements

As part of the social movements, the Salafi da'wa calls for the group to embrace an ideological framework.⁸ Framing is a phase into constructing reality based on proven interests so that the public can recognize it as an assertion of the facts.⁹ How is it important to do this? For any social movement is not an inanimate entity that requires the activity of the group to sustain its life. Besides, during this period, Salafi is regarded as a puritan missionary movement and appears to be limited to other Islamic movements (*al-Firaq al-Islamiyyah*).¹⁰ Salafi is frequently in contrast with other Islamic movements, or even within the Salafi community itself, there are quite fundamental variations.¹¹ The specific form of resistance to this has been one of the Salafi responses that his followers have obtained.

Benford and Snow argued that three items need to be addressed while framing (core framing tasks).¹² First, diagnostic framing is meant to define the underlying issues of social institutions that emerge to find a solution. At this point, the social movement participants are trying to recognize the different issues that emerge for the sake of change for the better. Second, prognostic framing is a step in providing solutions that will be applied after multiple issues have been found at the diagnostic framing level. Third, the motivating mechanism is to take collective action to change the condition of social organizations in a better path.

The three framing steps referred to above are carried out to provide meaning and to explain those conditions intended to inspire adherents of the social movement.¹³

⁸ Dady Hidayat, "Gerakan Dakwah Salafi Di Indonesia Pada Era Reformasi," *Jurnal Sosiologi MASYARAKAT* 17, no. 2 (2012): 115–33, <https://doi.org/10.7454/mjs.v17i2.3738>.

⁹ Bagus Riadi, "Analisis Framing Gerakan Sosial : Studi Pada Gerakan Aksi Bela Islam 212," *Journal For Islamic Social Sciences* 3, no. 1 (2019): 10–18, <https://doi.org/10.24235/holistik.v3i1.5562>.

¹⁰ Ahmad Bunyan Wahib, "Dakwah Salafi; Dari Teologi Puritan Sampai Anti Politik," *Media Syari'ah Wabana Kajian Hukum Islam Dan Pranata Sosila* 13, no. 2 (2011): 147–62, <https://doi.org/10.22373/jms.v13i2.1783>.

¹¹ Din Wahid, "Nurturing Salafi Manhaj A Study of Salafi Pesantren in Contemporary Indonesia," *Wacana Jurnal Ilmu Pengetahuan Budaya* 15, no. 2 (2014): 367–76, <https://doi.org/10.17510/wacana.v15i2.413>.

¹² Robert D Benford and David A Snow, "Framing Processes and Social Movements: An Overview and Assessment," *Annual Review Of Sociology* 26, no. 2 (2000): 611–39, <https://doi.org/10.1146/annurev.soc.26.1.611>.

¹³ Hidayat, "Gerakan Dakwah Salafi Di Indonesia Pada Era Reformasi."

METHODS

This work is a qualitative analysis using a phenomenological approach. This method was determined because the researcher tried to understand the Salafi da'wa and religious piety phenomenon of artists moving from phenomena or fact that appeared both real and virtual. Besides, scholars are also trying to understand the events and their relationship with the actors involved in Salafi da'wa and migratory artists. Finally, researchers as observers can see the phenomenon of the study object without any interference.¹⁴

There are two key aspects that researchers can do with a phenomenological approach. First, a textual description. At this point, the researcher will analyze factual and empirical evidence.¹⁵ In connection with this study, the author collected information from Salafi da'wah and the phenomenon of Hijrah artists through various data and evidence, including Instagram, fan page, telegram, youtube, commonly used by Salafi da'wah actors and Hijrah artists.

The second stage is the structural description. At this point, the thoughts, assumptions, feelings, and other subjective reactions of the research subjects are interpreted. Associated with the research of Salafi da'wah and the trend of religious modesty of Hijrah artists, the authors interpreted the social science method in this case in the study of data collected at an early point.

DISCUSSION

Salafi's Da'wa and the Phenomenon of Religious Piety of Hijrah Artists.

Salafis are the members of the former classes known as *al-Salaf al-Salib*.¹⁶ This is founded on the words of the Prophet Muhammad. It refers to the requirements of the best men, consisting of the ummah at the time of the Prophet (*sahabat*), the next ummah (*tabi'in*), and the next ummah (*Tabi' al-Tabi'in*).¹⁷ Such three generations have been the Salafi group's response and

¹⁴ Helaluddin, "Mengenal Lebih Dekat Dengan Pendekatan Fenomenologi: Sebuah Penelitian Kualitatif," 2018, <https://www.researchgate.net/publication/323600431>.

¹⁵ O Hasbiansyah, "Pendekatan Fenomenologi: Pengantar Praktik Penelitian Dalam Ilmu Sosial Dan Komunikasi," *Mediator Jurnal Komunikasi* 9, no. 1 (2008): 163–80, <https://doi.org/10.29313/mediator.v9i1.1146>.

¹⁶ Shinta Nurani, "Salafi, Media Baru Dan Moral Panic; Studi Atas Majelis Al-Khidhir," *Jurnal Aqlam Journal Of Islamic and Plurality* 4, no. 1 (2019): 134–49, <https://doi.org/10.30984/ajib.v4i1.913>.

¹⁷ Abu Abdullah Muhammad bin Ismail Al-Bukhari, *Al-Jami Al-Shahih Al-Musnad Min Hadis Rasulillah Sallallah 'Alaibi Wa Sallam Wa Sunnanibi Wa Ayyamibi* (Kairo: As-Salafiyah, 1979).

are considered to be the strongest generation role model. Over time, the narrowing of interpretation was called the Salafi community. Salafi communities refer solely to their sects as Salafiyun or the only group that has a deep connection of originality to the understanding of the Qur'an and the Sunnah as espoused by the *al-Salaf al-Salih*. This last community will be referred to as Salaf later on.

In reality, the Salafi Da'wah is a traditionalist and conservative Da'wah movement. Salafis has an obsession with adopting the pattern of the life of the prophet literally as before.¹⁸ On other issues that are renewal more precisely to worship-Salafists find it a heresy that should be avoided. For example, in the case of images and music, Salafi communities are groups that strongly condemn or even forbid it. Besides being traditionalist, Salafis are often viewed primarily from their Islamic point of view. Not infrequently, Salafis send negative labels to other classes with hizbiy, Kuburiyun, Ahl al-Bid'ah, and other negative labels.

Salafi da'wa techniques, which are exclusive and puritan, are frequently opposed by different parties.¹⁹ Some clerics actors of Manhaj Salafi were also denied while performing studies in different locations. However, from some denials of Da'wah, such as Firanda Andirja in Aceh²⁰, Khalid Basalamah in the Hasyim Asy'ari Mosque in Jakarta²¹, Salafis have the support of some Muslim groups, including artists. Khalid Basalamah, Syafiq Reza Basalamah are several Salafi clerics who have received special invitations from the Musawah community of artists (Muda Sakinah Mawaddah Warahmah).

How Salafi actors are welcomed among artists, primarily Hijrah artists, is part of the success of Salafi framing of salaf manhaj. Salafi was able to transform an exclusive, puritan, and literal image into something that was easily accepted by the public, particularly by hijrah artists. This seems to have been increasingly huge lately. For example, the word monotheism, which was a type of resistance against anything considered heresy, superstition, and *keburafat* from the point of view for the Salafi community, has now become trendy, and its symbols

¹⁸ Nurani, "Salafi, Media Baru Dan Moral Panic; Studi Atas Majelis Al-Khidhir."

¹⁹ Zaenal Abidin, "Tindak Anarkis Terhadap Kelompok Salafi Di Lombok Barat, Nusa Tenggara Barat," *Harmoni Jurnal Multikultural Dan Multireligius* VIII, no. 31 (2009): 172–87, jurnalharmoni.kemenag.go.id.

²⁰ Nashih Nasrullah, "Alasan Warga Aceh Tolak Ceramah Ustadz Firanda Andirja Abiding," Republika.co.id, 2019, republika.co.id/berita/dunia-islam/islam-nusantara/pt2x3u320/alasan-warga-aceh-tolak-ceramah-ustadz-firanda-andirja-abidin.

²¹ Bimo Wiwoho, "GP Ansor Tolak Ceramah Ustadz Khalid Di Masjid Hasyim Asy'ari," *CNN Indonesia*, 2018, www.cnnindonesia.com/nasional/20180505105126-20-295900/gp-ansor-tolak-ceramah-ustadz-khalid-di-masjid-hasyim-asyari.

become fashionable jargon in hats and clothing. Implicitly, the framing system invaded the Salafi da'wah movement and turned the initially terrible picture into something easier to recognize or even a phenomenon among the public.

As previously explained in this framing step, three items are completed: Diagnostic framing, prognostic, and motivational framing. During the following section, these three items are discussed in more detail.

Framing the Salafi's Da'wah and its Influence on the Hijrah Artists

Framing Monotheism Da'wah

Diagnostic framing is a method of framing that includes discussing social issues and finding solutions. At this time, Salafis were so influential in monotheism campaigning.²² Monotheism here is meant as a means for the abolition of all forms of *tabayul*, *bi'dab*, *keburafat*. Salafis use social media as one of the mediums for distributing da'wah messages to advocate for monotheism. It is not rare for Salafi communities to upload the tradition of significant deviations of the *abangan* community to obtain riches by praying in particular " *Ya Allah Ya Quddus, Sabil Lana bi Al-Fulus, Warna Merah yang Alus-alus, Paling Sedikit Lima Kardus.*" Mistakes and anomalies such as these are then discussed and remedies are found based on their views.

In framing, Salafi communities offer da'wah monotheism that teaches the Qur'an and the Sunnah and informs the public that the types of irregularities listed above are not found in their recommendations. In the next section, the Salafis give a shariah pilgrimage that does not praise the tomb or the *tawassul* of the dead. These da'wah conceptions are easily welcomed by the public, particularly the middle class, as artists, since such da'wah uses the rational-normative side. Although the grave pilgrimage in other terms is justified, the method of Salafi framing to persuade the public to the route of their da'wah is more reasonable and becomes a symbol of justification in society.

The idea of Salafi monotheism eventually accepted among the Hijrah artists. Teuku Wisnu said in a private television program that al-Fatihah's reading did not reach the person who died. Wisnu's belief was not only raised but is the product of the theoretical constructions of Salafi actors such as Badrussalam and Firanda Andirja. In a personal account, Firanda

²² Eka Januar Ernita Dewi, "A Comprehension Transfer Of Wahabiyah in Recitation System," *Millati, Journal of Islamic Studies and Humanities* 4, no. 1 (2019): 35–52, <https://doi.org/10.18326/mlt.v4i1.35-52>.

Andirja supported Wisnu's mind by citing many *al-turat al-Islamiyah* texts, such as Tafsir Ibn Kathir and the book of al-Umm Imam As-Shafi'i.²³

The Salafi da'wah movement is in a position to provide logical, pithy da'wah framing with several narratives from the *Kutub Al-Mu'tabarab*. This approach attracted a lot of people, particularly the middle class and the educated. Artists who are predominantly urban and educated Muslims are interested in the idea of preaching as it is perceived to be rich in references. Even if more discussed, these views are included in the simulations or even exclusive because they exclude certain views that allow people to send al-Fatihah for a person who has died.

Framing Sunnah Da'wa

In addition to the implementation of da'wah of monotheism, Salafi also labeled his da'wah as the da'wah of the Sunnah²⁴. The word "Sunnah" is used by Salafis to negate themselves to other da'wah movements. The Sunnah referred to here is, in essence, a religious tradition, or in the language of Imam Jalaluddin al-Suyuthi, as all the actions of the Prophet, both in the form of utterances and the taqir (decrees) of the prophet²⁵.

Through using the term sunnah, Salafis simply say, in the form of truth, that only their group is the nearest to the sunnah. This is also supported by the numerous releases revealed by Salafi concerning the Sunnah Ustadz lists according to their version. The following is a list of Ustadz Sunnah published by Salafi.

Table 1. List Of Salafi Version Of Sunnah Ustadz

No	Name of Sunnah Ustadz	Framing Sunnah Ustadz
1.	Ustadz Yazid bin Abdul Qadir Jawaz	A student of one of a great Muslim Scholar, Syaikh Utsaimin. Since 1980, He had the power to spread the sunnah with his friend Ustadz Abdul Hakim bin Amir Abdat.
2.	Ustadz Badrussalam	Person in charge of Rodja TV, the Ahlus

²³ Firanda Andirja, "Teuku Wisnu Dan Ibnu Katsir Rahimahullah?" Firanda.com, 2015, firanda.com/1499-teuku-wisnu-ibnu-katsir-rahimahullah.html.

²⁴ Zaki Islami, Aef Kusnawan, and Dadan Anugrah, "Fenomena Dakwah Salaf Di Radio Tarbiyah Sunnah 1476 AM," *Prophetica: Scientific and Research Journal of Islamic Communication and Broadcasting* 5, no. 1 (2019): 21–38, jurnal.fdk.uinsgd.ac.id/index.php/prophetica/article/view/1078/239.

²⁵ Ibnu Manzhur, *Lisan Al-Arab* (Kairo: Dar al-Maarif, n.d.).

3.	Ustadz Syafiq Riza Basalamah	Sunnah TV channel with the largest number of viewers in Indonesia, so he is considered to be very instrumental in spreading the Sunnah Da'wah throughout Indonesia.
4.	Ustadz Muhammad Nuzul Dzikri	Often Fills Islamic studies at Rodja TV and Yufid TV.
5.	Ustadz Zainal Abidin bin Syamsuddin	The way to deliver his lectures is shining, up-to-date, and intellect.
6.	Ustadz Erwandi Tarmidzi	Grow and live among traditional communities. After getting Hidayah, he became a preacher who aggressively spread the sunnah.
7.	Ustadz Subhan Bawazier	Recognized as the number one Shariah economic cleric in Indonesia.
8.	Ustadz Firanda Andirja	The coach at the Aladzeive boarding school located in Bogor.
9.	Ustadz Khalid Basalamah	Learning from the great scholars of Madinah such as Shaykh Abdul Muhsin and Prof. Shaykh Aburrazak al-Badr. Appointed by the kingdom of Saudi Arabia as a teacher at the Prophet's Mosque.
10.	Ustadz Ahmad Zaenuddin al-Banjary	His videos are more than 1000, making him the most popular ustadz sunnah.
11.	Ustadz Sofyan Baswedan	One of the best ustadz who popularized the term "sunnah da'wah"
12.	Ustadz Muhammad Elvi Syam	Doctorate in Hadith. Received praise and scientific credibility in the takhrij al-Hadith from Prof. Abdullah Dompou.
13.	Ustadz Habib Salim Muhdor	Surau TV Director. Television channels that spread the da'wah of ahlussunnah wal jamaah in the realm of Minang.
14.	Ustadz Muhammad Abduh Tausikal	Inviting people to return to the purity of Islamic teachings and leave the <i>bid'ah</i> .
		Rumayso.com is his site that has 20 books from al-Musnid Shaykh al-Ushaimi.

Salafi's 'Sunnah' language attempts to give the concept of pure Islam and is derived from the Prophet Muhammad and his companions. With the term sunnah, studies of sunnah, which are studies performed by Salafi actors, are increasingly widespread. Besides, not only the study of the sunnah but also the conveyors of their religion are labeled sunnah, learning sunnah, and other words labeled the word sunnah.

The framing of a Salafi study with the theme of sunnah turned out to be included in the world of Hijrah artists. Among the artists who are interested in participating in this activity, one of them is Caesar Putra Aditya or better known as Caesar YKS (Yuk Keep Smile).²⁶ Caesar is a former artist who is famous for rocking Caesar. In 2015, Caesar decided to get out of the world of entertainment and follow the trend of hijrah artists. In an account on social media, Caesar was seen dressed neatly complete with his robe and skull cap. On the flyer, there is an inscription YKS (Yuk Kajian Sunnah).

The artist's enthusiasm in the themes of salaf, sunnah, and monotheism is a factor of success in shaping the predication as something Islamic, but still not out of date. With the Hijrah artist, the framing will increase and there will be more appeal. The idea is that if an artist as a model and idol of Indonesia society can make a movement or Hijrah, so why not if the public follows them.

Framing the Veils and the Trousers over the ankles.

Salafi is one of the da'wah movements that can frame derogatory stigma veils (*burqa*) and trousers over the ankles. During this time, the veil and the trousers above the ankle are perceived as the symbol of the conservatives. However, the number of users has risen in the last five years.²⁷ Not a few artists who fully intend to veil, such as Dian Irawati Pipik and Sukma Pegi Melati. Whereas the actors who have decided to wear trousers over the ankles are Teuku Wisnu, Primus Yustisio, and Uki Noah or Muhammad Kautsar Hikmat.

Salaf's view of the veil and the trousers above the ankle (*isbal*) is a relatively conservative view relative to other da'wah movements. Salafis argues that veiling is a duty, particularly in an age of *fitnah* such as this. The statement was reduced from the Salafi clerics,

²⁶ Ubaidillah Alfaruq, "Cinta Kajian Sunnah," cintakajiansunnah.wordpress.com, 2015, cintakajiansunnah.wordpress.com/2015/06/01/jangan-datang-ke-kajian-Salafi-nanti-ketagihan-lho-artis-saja-bisa-tobat-dari-artis-setelah-kenal-kajian-Salafi/%0D.

²⁷ H Yusuf A Zaenuri, Lahaji, "The Role Social Media in Forming Religious Identity of Veiled Female Students in Higher Education (Study on Veiled Students Phenomena at College in Gorontalo)," in *Proceedings of the 19th Annual International Conference on Islamic Studies, AICIS 2019, 1-4 October 2019, Jakarta, Indonesia* (Europe's, 2020), 3, <https://doi.org/10.4108/eai.1-10-2019.2291684>.

such as Muhammad Salih Utsaimin, who said that "because people are weak in their faith and most women did not honor themselves, they are obliged to cover their faces".²⁸

In parallel to the veil, Salaf is still very consistent in his opinion of the use of trousers above the ankles. Extending the trousers below the ankles is a type of pride that is prohibited according to Salafi. Such a view is taken from the literal understanding of the hadith narrated by al-Bukhari, who said, "Whoever spreads out his clothes for modesty, then Allah will not see him on the Day of Judgment." Such an opinion is also articulated by Salafi scholars such as Shaykh Bin Baz, Shaykh Muhammad Shalih Utsaimin, Ibn Jibrin, and al-Fauzan.²⁹

Many Salafis use social media as a way of preaching to frame veils and trousers above their ankles. The standard of the veiled and trousers worn on the ankles is seen via social media. Or vice versa, highlighting the risks or faults of a Muslim outfit. The well-packaged material then attracted a variety of urban Muslims, including Hijrah artists.

Figure 1. One type of salaf framing the trousers above the ankles *and the veil*



²⁸ Silmi Affan Harahap, "Studi Komparatif Fatwa Yusuf Qardawi Dan Syaikh Utsaimin Tentang Hukum Bercadar (Menutup Wajah)," *Adliya Jurnal Hukum Dan Kemasyarakatan* 12, no. 1 (2018): 19–42, <https://doi.org/doi.org/10.15575/adliya.v12i1.4488>.

²⁹ Miski, "Fenomena Meme Hadis Celana Cingkrang Dalam Media Sosial," *Harmoni Jurnal Multikultural Dan Multireligius* 16, no. 2 (2017): 291–306, <https://doi.org/10.32488/harmoni.v16i2.7>.

³⁰ Abu Utsman Kharisman, "Dalil Celana Cingkrang, Bolehkah Isbal Jika Tidak Sombong?," Atsar ID, 2019, <https://www.atsar.id/2019/11/dalil-celana-cingkrang-bolehkah-isbal-jika-tidak-sombong.html>.

³¹ Kajianislami, "Menebar Kajian Sunnah Di Instagram," #kajianislami, 2018, https://www.instagram.com/p/Bru4hkLB_Ry/?utm_source=ig_share_sheet&igshid=syna35p3a2wv.

Through virtue of the above content, the view of the trousers above the ankles, which are considered traditional, has changed its perception of being more Islamic and in line with the theological claims based on the Qur'an and the Sunnah. Argumentative material, designed to attract sympathizers from educated people who are typically urban Muslims, including artists. These situations are more affected by the subjective atmosphere of the artist, such that a subjective solution is more accepted.

Salafi Da'wah and Eradication of Religious Social Problems.

Salafi da'wah focuses not just on socio-religious topics such as monotheism, Sunnah ideology, and the derogatory image of veils and trousers over the ankles. Salafi also provides the idea of da'wah, which they declare scientific da'wah to solve various religious problems. The scientific da'wah in question is the da'wah assembled by discussing religious laws based on the concepts of the Qur'an and the Sunnah in depth. Salafis prefer to minimize or not use *Ulama Mutaakhirin* unless they are perceived to have the same view as Salaf Manhaj.

To reinforce the base of a religious scholarship, Salafis send students who have previously been trained in Indonesia to study in the Middle East, such as the Islamic University of Madinah and Dar al-Hadis Yemen.³² Many of these middle-eastern students would later become Salafi actors whose job is to spread Salafism to the public. Among the Salaf actors of the Middle East alumni who spread Salaf ideology and are close to many artists, including the following:

Table 2. List of Middle Eastern Salafi Ustadz Alumni which is widely followed by artists
Data is processed personally from various media³³

Name of Ustadz Sunnah	Sosial Media Acoount (Instagram, Fanpage, Facebook, youtube)	Education Background	Proximity to Artist Hijrah
Khalid Basalamah	☐@khalidbasalamahofficial	S1 Islamic University of Madinah	Study Filler in Musawarah
	☐khalid basalamah official	S2 Muslim Indonesia University	Community
	☐@khalid basalamahofficial	S3 Tun Abdul Razzak University Malaysia	
	☐@khalidzeedbasalamah		

³² Nurani, "Salafi, Media Baru Dan Moral Panic; Studi Atas Majelis Al-Khidhir."

³³ Ayat Kursi Network, "Ustadz Sunnah Terbaik Di Indonesia," www.ayat-kursi.com, 2017, www.ayat-kursi.com/2017/06/ustadz-sunnah-terbaik-di-indonesia.html.

Syafiq Riza Basalamah	☐syafiqrizabasalamah_official	S1 Universitas Of Madinah	Study Filler in Musawarah Community
	☐syafiq riza basalamah official	S2 Universitas Of Madinah	
	☐@ustadzsyafiq	S3 Universitas Of Madinah	
	☐ustadz Dr. Syafiq Riza Basalamah, MA		
Subhan Bawazier	☐usb.bawazier	S1 Islamic University of Madinah	Makna dan Peristiwa TV ONE with the presenter Teuku Wisnu
	☐AladzieveChannel/live		
Firanda Andirja	☐ firanda_andirja_official	S1 Islamic University of Madinah	Active on Social Media
	☐ firandaandirja	S2 Islamic University of Madinah	
	☐ firanda_andirja	S3 Islamic University of Madinah	
	☐ firandaandirja	Madinah	

Indeed, the rise of Salafi actors in the Middle East is part of the prognostic framing, which is a phase in providing solutions to spread *taubid* da'wah, sunnah da'wah, and the spread of veils and trousers over the ankles. Salafi clerical actors, who tend to transmit religious messages to the public, offer the illusion that such individuals are trained people with competent religious knowledge. In reality, it is not uncommon for them to have a strong reputation in the national and international forums.³⁴ The delivery of these clerics, including artists, is therefore in high demand.

In terms of having a quality brand identity of respectable religious transmitters, the perception of Salafist religious transmitters, who are usually Middle Eastern graduates, also has its appeal. Indeed, the relationship between religious formalism and the dominance of the Middle East, particularly Saudi Arabia in Indonesia, is quite similar. Many people believe that something oriented on Arabic appears to be justified even though it is perceived to be similar to Islam. This phenomenon also comes down to a part of the artist movement. Arabic terms

³⁴ Rani Hadrjanti, "Bangga! 2 Ustadz Indonesia Jadi Penceramah Di Masjid Nabawi," okezon.com, 2017, haji.okezone.com/read/2017/08/02/398/1748717/bangga-2-ustadz-indonesia-jadi-penceramah-di-masjid-nabawi.

like *akhi*, *ukhti*, *ukhuvah*, *daurah* are so common that they become an everyday language after some artists experience the Hijrah process.

The quality of Salafi actors who have received positive responses from artists such as Khalid Basalamah. Khalid has a reputation for advanced education at the highest level of education (doctoral). His style of communication, which appears to be friendly as opposed to other Salafi types such as Abdul Qadir Jawwas, makes him interested in his da'wah. The number of followers of Khalid is also among the highest in comparison with other salafs. In economic matters, Khalid is also a businessman, so that it can be said to be necessary and does not make da'wah a way of seeking income. The perception of the ideal personality of a salaf actor is one of the reasons that artists have chosen to obey the Salaf da'wah.

Why do some migrants want to follow the ideology of Salaf? Since, contrary to popular belief, the da'wah models presented are not in line with the views of the middle class. On the one hand, religious value has a good image, but on the other side, it is getting worse or much farther away from the world. The middle class, and artists, in particular, want religious modesty, but don't abandon the world and the riches that were their previous lifestyle. That's why it's not uncommon for a Hijrah artist to migrate as a band, such as through the Umrah and religious tourism system or the hijab advertisement brand, and so on.³⁵

Social Media As a Collective Movement to Spread Salafi Da'wah.

The last step taken by social movements in framing is what is called³⁶ as motivational framing. Motivational framing is a concerted initiative that has been taken to change the condition of social organizations in a positive path. Based on observations of factual data through Instagram, fan page, telegram, YouTube, commonly used by Salafi da'wah actors and hijrah artists, it is found that the collective move made by Salafis to validate their salaf da'wah is to spread da'wah content via social media.

The existence of Salafis in social media is something unusual because all this time Salafis are branded as anti-social media communities that also trigger slander. But some Salafi actors argue otherwise, social media can be a da'wah instrument. It is evidenced by the huge

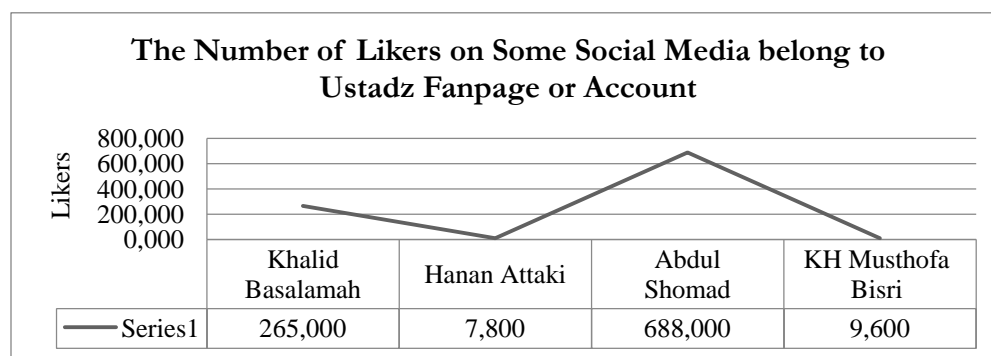
³⁵ Afina Amna, "Hijrah Artis Sebagai Komodifikasi Agama," *Sosiologi Refleksi* 13, no. 2 (2019): 331–50, <https://doi.org/10.14421/jsr.v13i12.1531>.

³⁶ Benford and Snow, "Framing Processes and Social Movements: An Overview and Assessment."

frequency of salaf da'wah material distributed through a variety of social media pages. In addition to social media, Salafis also develop da'wah wings through Rodja TV.

Opposed to other preachers who are active in social media, Salafi preacher actors have a lot of enthusiasts. Although it has not been able to suit the popular social media ustadz like Abdul Somad under some conditions. The increasing interest in salaf da'wah shows that Salafists, perceived as purists and literalists, can win the hearts of the public, including artist celebrities.

Figure 2. List of Ustadz's Social Media based on Number of Likes On the Fan page Account ³⁷



Via social media, Salafis, who were initially a defensive da'wah movement, were faced with the social reality that reform is an imminent necessity. This allows Salafi to change the da'wah manhaj to match the needs of the Ummah. Modernity is filled with Islamic shades that appear in symbolic ways, such as trousers over the ankles, veils (*burqa*) worn by Muslim women, lengthy beards that are typical of Salafis that are starting to emerge in many cities.

The target of Salafi da'wah for urban Muslims and artists is an interesting fact. Urban Muslims and artists, mainly known for the busyness of the modern world, are increasingly religious and Islamic. The involvement of artists in the physical and symbolic Da'wah Preachers has had a major influence on different lifestyles, such as fashion, halal products, and sharia products.³⁸ There are many fundamental explanations for the proximity of artists to the idea of salaf da'wah, including;

³⁷ Ahmad Zaenuddin, "Mengapa Para Dai Bisa Amat Populer Di Media Sosial," *tirto.id*, 2017, tirto.id/mengapa-para-dai-bisa-amat-populer-di-media-sosial-cCox.

³⁸ Mike Meiranti, "Fenomena Hijrah Di Era Milenial Dalam Media Sosial," *Ath-Thariq Jurnal Dakwah Dan Komunikasi* 3, no. 2 (2019): 148–60, https://doi.org/10.32332/ath_thariq.v3i2.1350.

Rational— Normative Da'wah.

As far as da'wah is concerned, Salafi is closer to rationalist-normative da'wah than to investigate the eschatological side of religion. Therefore, Salafi does not stress the supernatural side of religion that is similar to the practices of traditionalist societies. This belief was therefore reduced from those of salaf scholars such as Ibn Taymiyah and Ibn Qayyim al-Jauziyah.³⁹ The method of preaching is directed toward the Qur'an and Sunnah without any further explanation, which is not in line with Salaf's view. Such an approach makes Salafis popular with urban communities that usually need only logical answers to religious problems.

A rationalist-normative approach to preaching does not mean that Salafis abandon the transcendent religious side. Salafis have their practices of soul purification (*Tazkiyyah and Nafs*) which are all based on religious claims. Such a method can impress artists to study Salafi. Since, generally speaking, artists are urban communities that appear to be mainstream, so there is no need for further thinking about religion. For example, to attain peace of mind, Salafis provide more facets of ubudiyah, such as fasting, midnight prayer, early morning dhikr, and other practices that are considered to have the justification that orders this to happen. On the other hand, Salafi does not provide a *suluk* way to achieve calmness in tazkiyah and nafs as the teachings in Nahdlatul Ulama, since it would be difficult to extract normative suggestions from the Qur'an and Sunnah without further research.

Many hijrah artists who pursue the direction of *tazkiyah an-nafs* normative as many Salafis say, such as Arie Untung. In his personal Instagram account called @ariekuntung, he posted a quote that reads, "Ketika kau mulai merasa lelah, dan seakan ingin menyerah, ketahuilah bahwa sesungguhnya pertolongan Allah hanya berjarak antara kening dan sajadah, Maka Bersujudlah". The same thing was done by Shireen Sungkar in the @sungkarfamily account by posting a quote that reads, "Aku menangis, karena Wisnu ingin ke Surga bareng aku. Tapi surga tidak menerima wanita yang terbuka auratnya"⁴⁰.

By some of the Instagram statuses of migrants, many of the quotes seen are still related to conventional religious responsibilities, such as prayer, the urge to go to heaven, and others. This situation is rather understandable because the artists are among those who have only had

³⁹ Budhy Munawar Rachman, *Ensiklopedi Nurcholish Madjid Pemikiran Islam Di Kanvas Peradaban*, 4th ed. (Jakarta: Democracy Project, 2012).

⁴⁰Sungkarfamily, "Kenapa Kamu Hijrah?," [instagram.com](https://www.instagram.com/p/B2BY4DwnVZr/), 2019, www.instagram.com/p/B2BY4DwnVZr/.

a touch of Islam so that the universal approach as the definition of salaf da'wah is generally accepted by them.

The modern Da'wah Packaging.

While many present Islamic identities with dresses and robes that seem traditional to Islam, not a few of the adherents of the Salafi da'wah are those who have basic scientific knowledge, including information technology. The aptitude of these Salafi da'wah cadres is an organizational asset for the design of attractive graphic content. One example that can be easily seen is the da'wah network Yufid News Salafist News.

Yufid TV is a Salafi da'wah network that spreads a lot of the contents of the way of worship from the obligatory to the sunnah thing in-depth, which relates to the theological claims of the Qur'an and the Sunnah. The packaging looks as appealing and as easy to understand as possible. To those who are new to the religion, therefore, this da'wah media is very interesting. TV media other than Salafi da'wah, such as Muhammadiyah TV and Nahdlatul Ulama, did not touch too much during this period. The public's interest in the Salafi da'wah media may, therefore, attract them to follow the salaf movement, particularly for artists who were commonly television idols.

Until now, Yufid TV's followers on the Instagram pages had reached 987 thousand viewers. Muhammadiyah TV, which was well below 72,4 thousand viewers. While, with 33.7 thousand viewers, NU TV is in the lowest spot. This position shows that the role of Salafi da'wah in defining the identity of urban Muslims and middle-class Muslims as artists is very significant.

CONCLUSION

The trend of the emergence of Hijrah artists indicates that the religious piety of artists has enhanced in a better direction. Nevertheless, some of the artists who appeared to the public display much more the features of stereotypical and symbolic Islam that are similar to the Salafi da'wah movement. Veiled, trousers above the ankles and men's beards. Besides, the Islamic Studies of the artists' community was also filled several times by the cleric of the Salafi. The findings of this study denoted that there are at least three factors that make Salafi da'wah interested in Hijrah artists. First, the Salafi da'wah can frame the da'wah principles of

monotheism, the ideology of the sunnah, and the Islamic symbols, such as the veil and the trousers on the ankles with Islamic themes, and the pit focused on the Qur'an and the Sunnah. Second, the quality of the preaching actors in the Salafi movement has scientific competence that is qualified to the highest level of education (doctoral) particularly with the Middle East label that it sells. Third, the introduction of modern da'wah principles and the practical needs of the Ummah in matters of faith.

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