

DIRASAT QUR'ANIYYAH WA HADITHIYYAH

Volume 1, Issue 2, April 2026



Integrating Takhrij and Netnography: A Maqashid al-Hadith Framework for Evaluating Aesthetic Worship Content on Social Media

Integrasi Takhrij dan Netnografi: Kerangka Maqashid al-Hadith untuk Mengevaluasi Konten Ibadah Estetis di Media Sosial

Apsari Arisanti Elfreda*^{1✉} Nasrulloh^{2✉}

UIN Maulana Malik Ibrahim, Malang, Indonesia ^{1 2}

*Corresponding Author (Apsari Arisanti Elfreda), email: aps.arisan@gmail.com

Submitted : 15 May 2026

Revision : 14 June 2026

Accepted : 30 June 2026

Abstract

The rapid growth of social media has transformed religious practices into publicly visible digital expressions, including aesthetic worship content displaying prayer, recitation, charity, and other devotional activities through visually appealing formats. This study aims to: (1) map this phenomenon netnographically; (2) analyze the authenticity, chain of transmission, and interpretation of *muttafaqun 'alaih* hadiths on *riyā'*, *sum'ah*, and concealed deeds; and (3) formulate a *Maqāsid al-Ḥadīth*-based evaluative framework for digital worship content. Employing a qualitative library research design, primary data were drawn from *Ṣaḥīḥ al-Bukhārī*, *Ṣaḥīḥ Muslim*, and classical hadith commentaries, while 25 worship-related contents on TikTok, Instagram, and YouTube Shorts served as netnographic data. Analysis combined *takhrij*, *sanad* and *matan* criticism, *sharḥ*, and descriptive content analysis. Findings reveal that aestheticization is the dominant characteristic of social media worship content, particularly night prayer documentation. The hadith of Jundub bin Abdullah (Bukhari No. 6499; Muslim No. 2987) warns against *riyā'* and *sum'ah*, while that of Abu Hurairah (Bukhari No. 1423; Muslim No. 1031) upholds the virtue of concealing righteous deeds. Their integration produces a *Maqāsid al-Ḥadīth* framework centered on preserving sincerity, spiritual concentration, confidentiality of worship, and the benefit of *da'wah*. The study concludes that aesthetic worship content cannot be automatically categorized as *riyā'*; its evaluation must weigh religious benefit against the preservation of sincerity as worship's primary objective.

Keywords: Takhrij al-Ḥadīth; Netnography; Digital Religion; Aesthetic Worship Content; Maqāsid al-Ḥadīth

Abstrak

Perkembangan media sosial telah mengubah praktik keagamaan menjadi ekspresi digital publik, termasuk munculnya konten ibadah estetis yang menampilkan salat, tilawah, sedekah, dan aktivitas religius lainnya dalam format visual yang menarik. Penelitian ini bertujuan: (1) memetakan fenomena konten ibadah estetis di media sosial secara netnografis; (2) mengkaji autentisitas, sanad, dan syarah hadis-hadis *muttafaqun 'alaih* tentang *riyā'*, *sum'ah*, dan penyembunyian amal; serta (3) merumuskan kerangka evaluasi berbasis *Maqāsid al-Ḥadīth* untuk konten ibadah di ruang digital. Penelitian menggunakan desain *library research* kualitatif yang dipadukan dengan observasi netnografi terhadap 25 konten ibadah pada platform TikTok, Instagram, dan YouTube Shorts. Data primer bersumber dari *Ṣaḥīḥ al-Bukhārī*, *Ṣaḥīḥ Muslim*, dan kitab-kitab syarah hadis, sedangkan analisis dilakukan melalui *takhrij*, penelitian sanad dan matan, syarah, serta *content analysis* deskriptif. Hasil penelitian menunjukkan bahwa estetisasi ibadah menjadi karakteristik dominan konten keagamaan di media sosial, terutama dokumentasi salat malam. Hadis Jundub bin Abdillah (HR. Bukhari No. 6499; Muslim No. 2987) memperingatkan *riyā'* dan *sum'ah*, sedangkan hadis Abu Hurairah (HR. Bukhari No. 1423; Muslim No. 1031) menegaskan keutamaan menyembunyikan amal saleh. Integrasinya menghasilkan kerangka *Maqāsid al-Ḥadīth* yang berorientasi pada penjagaan keikhlasan, kekhusyukan, kerahasiaan amal, dan kemaslahatan dakwah. Penelitian ini menyimpulkan bahwa konten ibadah estetis tidak dapat otomatis dikategorikan sebagai *riyā'*, melainkan perlu dievaluasi berdasarkan keseimbangan antara manfaat dakwah dan penjagaan keikhlasan sebagai tujuan utama ibadah.

Kata Kunci: Takhrij Hadis, Netnografi, Digital Religion, Konten Ibadah Estetis, Maqāsid al-Ḥadīth



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INTRODUCTION

Indonesia is home to the world's third-largest population of social media users, with 167 million active accounts recorded in 2024, the vast majority of whom are Muslims.¹ This figure is more than a mere statistic; it reflects a far deeper social transformation. As argued by Nasrullah and Fakhruroji, social media has long transcended its original function as a conventional communication channel. Instead, it has evolved into a complex ecosystem of cultural and spiritual expression where religious identities are continuously displayed, constructed, and contested.² Setianto, in his historical examination of the mediatization of Islam in Indonesia, identifies an even more specific and concerning phenomenon: as the logic of digital platforms increasingly permeates religious practices, Islamic values are frequently reduced to lightweight, easily consumable, and highly shareable content. This process gives rise to what he terms *banal religion*, a form of religious expression that sacrifices spiritual depth to satisfy the demands of platform algorithms.³

Aesthetic worship content represents one of the clearest manifestations of this phenomenon. Images of prayer mats illuminated by dramatic lighting, Qur'anic recitations recorded with studio-quality cinematography, and captions describing *ṣalāt al-tahajjud* in lyrical prose have become highly viral, each carefully produced with full awareness of the platform logic of engagement and reach. Heidi A. Campbell characterizes this phenomenon as *digital religion*, in which religious practice is shaped not solely by spiritual consciousness but also by the rationality and affordances of digital media themselves.⁴ At this point, the central problem emerges. The boundary between sincere religious sharing and concealed self-display becomes increasingly blurred, even for the content creators themselves.

A growing body of scholarship has attempted to investigate this issue from various perspectives. Hanik, in her 2019 study among students of the State Islamic Institute (IAIN) Kediri, associated selfie behavior with the concept of *riyā'* and cited the *ḥadīth* of Jundub ibn 'Abd Allāh as supporting evidence. Similarly, Kavakci and Kraeplin documented the construction of religious identity among Muslim women wearing the *ḥijāb* on social media.⁵ Nevertheless, in both studies, the cited *ḥadīth* functions merely as a supporting reference rather than as an analytical instrument. Achfandhy and Rohmatulloh advanced the discussion by exploring patterns of *riyā'* among Muslim university students in Yogyakarta through a phenomenological approach rich in empirical data, consistent with Inanoglu's findings regarding how Muslim college students employ TikTok to construct moral and religious identities.⁶ However, neither study

1 We Are Social dan Hootsuite, "Digital 2024: Indonesia," diakses 10 Februari 2025, <https://datareportal.com/reports/digital-2024-indonesia>.

2 Rulli Nasrullah, *Media Sosial: Perspektif Komunikasi, Budaya, dan Sioteknologi* (Bandung: Simbiosis Rekatama Media, 2017), 11–12; Moch Fakhruroji, *Mediatisasi Agama* (Bandung: Lekkass, 2021), 3.

3 Yearry Panji Setianto, "Mediatization of Indonesian Islam: A Historical Examination of Media and Religious Change," *Religions* 17, no. 2 (2026): 15–16, <https://doi.org/10.3390/rel17020170>

4 Heidi A. Campbell, ed., *Digital Religion: Understanding Religious Practice in New Media Worlds* (New York: Routledge, 2013), 3.

5 Umi Hanik, "Relasi Makna Selfie Dengan Hadis Tentang Riya' Dalam Perpektif Mahasiswa Ilmu Hadis IAIN Kediri," *Universum* 13, no. 1 (2019): 65; Elif Kavakci and Camille R. Kraeplin, "Religious Beings in Fashionable Bodies: The Online Identity Construction of Hijabi Social Media Personalities," *Media, Culture & Society* 39, no. 6 (2016): 1, <https://doi.org/10.1177/0163443716679031>.

6 Mochammad Irfan Achfandhy dan Dawam Multazamy Rohmatulloh, "Piety, Social Pressure, and Riya': Religious Practices of Yogyakarta Urban Muslim Youth in Digital Media," *Epistemé: Jurnal Pengembangan Ilmu Keislaman* 19, no. 2 (2024): 251, <https://doi.org/10.21274/epis.2024.19.02.249-268>; Hale Inanoglu, "Moral Careers of Muslim College Students: How I Became a Better Muslim through TikTok," *Sociology of Religion* 67, no. 3 (2025): 1, <https://doi.org/10.1177/0034673X251348214>.

incorporated a rigorous methodology of *ḥadīth* scholarship; *takhrīj*, *sanad* criticism, and systematic *sharḥ* were entirely absent. Duffy and Hund analyzed how self-branding strategies on digital platforms encourage calculated forms of self-exposure, while Kavakci and Kraeplin further demonstrated how visual aesthetic calculation has become an integral component of online religious self-presentation among Muslim women.⁷ Yet neither investigation addressed the normative dimension of the Prophet's Saw. traditions as an analytical framework. Particularly noteworthy is the study by Astor, Khir-Allah, and Martínez-Cuadros, which found that some Islamic content creators deliberately choose to remain anonymous because of spiritual concerns, specifically the fear that public recognition could foster arrogance and the desire for praise.⁸ One participant explicitly stated that anonymity was maintained so that the content would be produced “not for human praise, but so that Allah alone may witness it.” Although this finding implicitly recognizes the ethical tension between digital visibility and sincerity of intention—the very essence of *riyā'*—the study did not examine the phenomenon through the methodological lens of *ḥadīth* scholarship.

From a different perspective, Hartono and Faiqo examined *riyā'* through the Qur'anic exegeses of Wahbah al-Zuhaylī and M. Quraish Shihab. Although their conclusions are valid within the discipline of Qur'anic studies, they do not represent an approach grounded in *ḥadīth* scholarship.⁹ Likewise, Chen, van Tilburg, and Leman provided an in-depth psychological analysis of women's strategic self-presentation on social media but did not address the distinctive characteristics of aesthetic worship content or its normative Islamic dimensions.¹⁰ Aeni et al. applied a relatively systematic methodology of *ḥadīth* studies; however, their analysis focused on the phenomenon of displaying wealth based on a narration reported by Abū Dāwūd rather than ritual acts of worship examined through *muttafaqun 'alaih* traditions possessing considerably stronger epistemic authority.¹¹ A synthesis of these eight studies reveals a significant research gap. To the best of the authors' knowledge, based on searches conducted through Scopus, Google Scholar, and *Maktabah Syamilah*, no previous study has positioned the *muttafaqun 'alaih* narration of Jundub ibn 'Abd Allāh as the primary analytical framework, complemented by systematic *takhrīj*, *sanad* criticism, and *sharḥ*, to examine the phenomenon of aesthetic worship content on social media. Likewise, no study has proposed a constructive evaluative framework derived explicitly from *muttafaqun 'alaih* traditions. This gap constitutes the primary contribution that the present study seeks to address.

Accordingly, this study is guided by three research questions. First, how are the patterns, variations, and defining characteristics of aesthetic worship content manifested across social media platforms, and how can these phenomena be mapped through a descriptive netnographic approach to establish an empirical foundation for further analysis? Second, how can the

7 Brooke Erin Duffy and Emily Hund, “‘Having it All’ on Social Media: Entrepreneurial Femininity and Self-Branding Among Fashion Bloggers,” *Social Media + Society* 1, no. 2 (2015): 1–11, <https://doi.org/10.1177/2056305115604337>; Kavakci and Kraeplin, “Religious Beings in Fashionable Bodies,” <https://doi.org/10.1177/0163443716679031>.

8 Avi Astor, Ghufuran Khir-Allah, dan Rosa Martínez-Cuadros, “Anonymity and Digital Islamic Authority,” *Religions* 15, no. 12 (2024): 2–8, <https://doi.org/10.3390/rel15121507>.

9 Hartono dan Faiqo Izzaniyah. “Riya’ in the Realm of Social Media (An Examination of the Interpretation of the Works of Wahbah Az-zuhaili and M. Quraish shihab),” *El-Umdah: Jurnal Ilmu Al-Qur’ān dan Tafsir* 6, no. 2 (2023): 103, <https://doi.org/10.20414/elumdah.v5i2.7917>

10 Shilei Chen, Wijnand A. P. van Tilburg, and Patrick J. Leman, “Women's Self-Objectification and Strategic Self-Presentation on Social Media,” *Sage Journals: Psychology of Women Quarterly* 47, no. 2 (2023): 266–282, <https://doi.org/10.1177/03616843221143751>.

11 Dinie Aeni, Busro Busro, dan Hidayatul Fikra, “Analysis of the Flexing Phenomenon in Social Media from a Hadith Perspective with a Psychological Approach,” *Syaikhuna: Jurnal Pendidikan dan Pranata Islam* 14, no. 01 (2023): 76, <https://doi.org/10.58223/syaikhuna.v14i01.6476>.

authenticity and quality of the *sanad* and *matan* of the narration reported by Jundub ibn ‘Abd Allāh (Ṣaḥīḥ al-Bukhārī no. 6499; Ṣaḥīḥ Muslim no. 2987), together with the supporting narration of Abū Hurairah (Ṣaḥīḥ al-Bukhārī no. 1423; Ṣaḥīḥ Muslim no. 1031), be examined through *takhrij* and interpreted comprehensively through *sharḥ*?¹² Third, how can the *Maqāṣid al-Ḥadīth*-Based Islamic Content Production Framework (*Kerangka Produksi Konten Islami Berbasis Maqāṣid al-Ḥadīth* [KPKIM]) be formulated as a constructive and practical guideline for Muslims actively producing digital content?¹³ This framework is not intended as a rigid legal prohibition but rather as a normative orientation grounded in authoritative textual sources that remain relevant in contemporary contexts and can be operationalized by Muslims seeking to maintain their spiritual integrity while participating in digital spaces.

This article rests upon two explicit epistemological assumptions. First, *muttafaqun ‘alaih* traditions—those authenticated by both al-Bukhārī and Muslim—occupy the highest epistemic authority among the normative sources of Islam after the Qur’an. These traditions should not be viewed merely as historical texts confined to the third century of Islam but as enduring normative foundations applicable across time and context. Second, the phenomenon of *digital religion* cannot be separated from its broader socio-technological environment, including algorithmic logic, engagement culture, and the pressures of visibility inherent in contemporary social media platforms. The integration of these two assumptions distinguishes this study from previous scholarship. Academically, this research addresses a methodological gap in the study of digital Islam in Indonesia by positioning *ḥadīth* studies as an autonomous analytical discipline rather than merely a source of normative quotations. Practically, it offers ethical guidance for millions of Muslim content creators who face a profound dilemma each day: balancing the aspiration to inspire others through religious sharing against the risk of gradually undermining the sincerity of their own intentions.¹⁴

Method

This study employed a qualitative approach using a library research design integrated with netnographic observation as a complementary data source. Primary data consisted of *ḥadīths* contained in *Ṣaḥīḥ al-Bukhārī* and *Ṣaḥīḥ Muslim*, together with their classical *sharḥ* works, while secondary data were obtained from books, scholarly journal articles, and previous studies related to *ḥadīth* and digital media. The library research process involved identifying relevant literature, verifying the credibility of sources, and systematically documenting data pertaining to *riyā’*, acts of worship, and the public display of righteous deeds on social media.

Netnographic observation was conducted across TikTok, Instagram, and YouTube Shorts using the hashtags #tahajjud, #sholatmalam, #sedekah, #sholat, #tadarus, #dzikir, #umroh, #ibadah, #tilawah, #muslimah, and #kontenislami. Based on the search results, 25 posts were purposively selected, comprising 10 TikTok videos, 10 Instagram posts, and 5 YouTube Shorts. This sample size was considered adequate for qualitative inquiry because the study prioritized in-depth interpretation and pattern identification rather than statistical generalization. The number of selected posts was determined according to the principle of data saturation, namely the stage at which additional observations no longer generated meaningful themes, patterns, or characteristics. The smaller number of YouTube Shorts reflected the relatively limited availability of content that met the study’s inclusion criteria during the observation period.

12 Muhammad bin Ismail al-Bukhari, *Ṣaḥīḥ al-Bukhārī*, ed. Muhammad Zuhair bin Nasir an-Nasir (t.t.: Dār Tāwq an-Najāh, 1422 H), jil. 8, 104; Muslim bin al-Hajjaj an-Naisaburi, *Ṣaḥīḥ Muslim*, ed. Muhammad Fu’ād ‘Abd al-Bāqī (Beirut: Dār Ihyā’ al-Turāṡ al-‘Arabī, t.t.), jil. 4, 2289.

13 M. Syuhudi Ismail, *Metodologi Penelitian Hadis Nabi* (Jakarta: Bulan Bintang, 1992), 25.

14 Nadirsyah Hosen, *Tafsir Al-Qur’an di Medsos: Mengkaji Makna dan Rabasia Ayat Suci pada Era Media Sosial* (Yogyakarta: Benteng Pustaka, 2019), 22.

Compared with TikTok and Instagram, fewer YouTube Shorts featured personal acts of worship presented with strong visual aesthetics while simultaneously generating substantial public engagement.

The inclusion criteria comprised posts that (1) depicted acts of worship or other righteous deeds, (2) incorporated visually aesthetic elements, (3) generated relatively high levels of public engagement, and (4) were published by personal Muslim accounts. Data analysis was conducted in two stages. The first stage involved *ḥadīth* analysis through *takhrīj*, assessment of the authenticity and meaning of the narrations using classical *sharḥ* literature, and contextualization of the *ḥadīths* within the phenomenon of worship-related social media content. The second stage employed descriptive content analysis of the 25 netnographic observations. The analysis focused on four dimensions: the representation of worship practices, the use of visual aesthetics, the narratives presented in captions, and observable indications of the intentions underlying the public display of righteous deeds.

To enhance the trustworthiness of the findings, source triangulation was employed by comparing evidence obtained from netnographic observations, the contents of the *ḥadīths*, and the interpretations of classical scholars presented in authoritative *sharḥ* works. This study is subject to several limitations. First, the dataset was confined to Indonesian-language content published on three social media platforms. Second, the study did not involve direct interviews with content creators. Consequently, interpretations regarding the creators' motivations or intentions were derived solely from observable indicators, including visual representations, captions, and public responses to the uploaded content.

To improve analytical transparency, this study employed a thematic coding framework developed through both deductive and inductive approaches. Deductively, the coding categories were derived from the *Maqāṣid al-Ḥadīth* framework concerning sincerity, the concealment of righteous deeds, and the objectives of *da'wah*. Inductively, additional categories emerged from patterns identified during the netnographic observations. Each post was analyzed according to four principal dimensions: visual characteristics, caption narratives, patterns of audience interaction, and publication context. Every post was assigned to the single category that most accurately represented its dominant characteristics. The operational definitions of the thematic coding categories employed in this study are presented in Table 1.

Table 1. Operational Definitions of the Netnographic Coding Categories

Thematic Code	Operational Definition	Primary Indicators
Aestheticization of worship	Content presenting acts of worship through deliberately constructed visual compositions designed to evoke aesthetic and emotional responses.	At least two indicators are present, such as planned camera placement, artistic lighting, religious background audio, visual effects, or cinematic camera techniques.
Potential reduction of devotional concentration	Content suggesting that documentation occurred simultaneously with the performance of worship, potentially diminishing devotional concentration.	Camera prepared before worship, multiple camera angles, or visible attention devoted to recording during the act of worship.
Religious and <i>da'wah</i> motivation	Content primarily intended to communicate religious messages, provide Islamic education, or encourage spiritual development among audiences.	Captions predominantly containing religious advice, scriptural evidence, spiritual reflection, or invitations to improve worship rather than

		emphasizing the creator's personal identity.
Praise-seeking or image-building motivation	Content displaying tendencies toward obtaining social recognition or constructing an image of personal piety.	Self-centered narratives, emphasis on personal religious experiences, or captions encouraging audience validation and admiration.
Promotion of religious products or personal branding	Content integrating acts of worship with the promotion of products, services, or personal branding on social media.	References to products, brands, commercial services, promotional links, or explicit personal branding strategies associated with acts of worship.

Source: Author (2026)

The results of this thematic coding were subsequently used to identify dominant patterns in the representation of aesthetic worship content across social media platforms. These findings were then interpreted through the perspective of *muttafaqun 'alaih ḥadīths* concerning *riyā'*, *sum'ah*, and the concealment of righteous deeds using the *Maqāṣid al-Ḥadīth* approach.

RESULTS AND DISCUSSION

Theoretical Framework of Maqāṣid al-Ḥadīth and Aesthetic Worship

The phenomenon of publishing acts of worship on social media requires an analytical framework that not only explains the forms of digital religious expression but also evaluates the ethical purposes underlying such practices. In this study, that framework is constructed through the *Maqāṣid al-Ḥadīth* (or *Maqāṣid al-Sunnah*) approach, which seeks to understand the objectives (*maqāṣid*), wisdom, and moral values embedded in *ḥadīths* beyond their textual meanings. This approach regards *ḥadīths* not merely as sources of normative legal rulings but also as guidance containing objectives of public benefit (*maṣlaḥah*) that remain relevant for responding to social change and technological development across various contexts of life. Studies on *Maqāṣid al-Sunnah* emphasize that the objectives of the *ḥadīths* constitute an integral part of the broader framework of *maqāṣid al-sharī'ah*, serving to guide the contextual implementation of Islamic teachings in ways that promote public welfare.¹⁵

In the context of *ḥadīths* concerning *riyā'*, *sum'ah*, and the concealment of righteous deeds, the primary objective that can be identified is the preservation of pure intention and sincerity in worship. These *ḥadīths* do not merely prohibit seeking human praise, but also convey a moral message to safeguard the spiritual quality of worship from various forms of worldly motivation. Accordingly, the *Maqāṣid al-Ḥadīth* approach enables a more substantive understanding of these *ḥadīths* by positioning sincerity, devotional concentration, and public benefit as the principal objectives intended by the teachings of the Prophet Muḥammad Saw. Such an understanding is consistent with the development of *Maqāṣid al-Sunnah* studies, which emphasize the importance of uncovering the universal objectives of *ḥadīths* so that they remain relevant in addressing continuously evolving social realities.

At the same time, the rapid development of social media has generated new forms of religious expression commonly discussed within the field of *digital religion*. Digital media no longer

15 Dzulfaidhi Hakimie Dzulraidi, Norazam Khair Mohd Ithnin, and Ishak Suliaman. 2023. "Maqāṣid Al-Sunnah Dalam Kerangka Maqāṣid Al-Sharī'ah: Analisis Konseptual: Maqāṣid Al-Sunnah Within the Framework of Maqāṣid Al-Sharī'ah: A Conceptual Analysis". *RABBANICA - Journal of Revealed Knowledge* 4 (2):125-34. <https://ejournals.kias.edu.my/index.php/rabbanica/article/view/294>.

function merely as channels for disseminating religious messages; they also shape how religion is practiced, represented, and consumed by society. Within digital spaces, acts of worship can be recorded, edited, and shared with broad audiences through algorithmic systems that encourage visibility, interaction, and popularity. Consequently, religious practices that were traditionally performed in private increasingly appear as public representations capable of attracting attention, appreciation, and social validation.¹⁶ This phenomenon demonstrates that digital religious expression constantly interacts with platform logic and the culture of visibility that characterizes contemporary social media.

Based on these conditions, this study employs the concept of *aesthetic worship* to explain the representation of acts of worship that are constructed through visual, narrative, and emotional elements designed to attract the attention of digital audiences. *Aesthetic worship* should not be automatically categorized as *riyā'*, because the public display of worship may also function as a medium for *da'wah*, religious education, and spiritual motivation. Nevertheless, since such practices involve displaying righteous deeds to the public, they are directly related to the ethical objectives discussed in the *ḥadīths* concerning *riyā'*, *sum'ah*, and the concealment of righteous deeds. Therefore, the evaluation of worship-related content on social media should not be limited to its visual form alone but must also consider its orientation, function, and impact on both the content creator and the audience.

Based on the synthesis of the *Maqāṣid al-Ḥadīth* approach and *digital religion* studies, this research employs four ethical objectives as its analytical framework: preserving sincerity (*ḥifẓ al-ikhhlās*), preserving devotional concentration (*ḥifẓ al-khushū'*), preserving the confidentiality of righteous deeds (*ḥifẓ al-satr al-'amal*), and preserving the public benefit of *da'wah* (*ḥifẓ al-maṣlahah al-da'wiyyah*). These four objectives serve as the conceptual foundation for examining the phenomenon of aesthetic worship on social media in a more balanced manner. Accordingly, the analysis does not become confined to a binary judgment between *da'wah* and *riyā'*, but instead focuses on the extent to which the public display of worship is consistent with the moral objectives embodied in the *ḥadīths* of the Prophet Saw.

Netnographic Findings on Aesthetic Worship Content on Social Media

The phenomenon of aesthetic worship content illustrates how religious practices no longer appear solely as private spiritual activities but also as visual representations published in digital spaces. From the perspective of *digital religion*, religious practices on social media cannot be separated from the logic of technology and platform culture that shape how religion is expressed and received by the public. Heidi A. Campbell, as cited by Nurhayati, explains that digital media serve not only as channels for communicating religion but also as environments that shape religious practices and experiences themselves.¹⁷ Meanwhile, Evolvi argues that digital spaces have given rise to a form of *hypermediated* religiosity, in which religious practices emerge through the interaction between spiritual experience and media representation.¹⁸

Based on netnographic observations of 25 pieces of content consisting of 10 TikTok videos, 10 Instagram posts, and 5 YouTube Shorts, the most frequently published theme was *ṣalāt al-tahajjud* and other night prayers. These posts were generally recorded using specific visual techniques, including strategically positioned cameras, dim lighting, religious background audio,

16 Hoque, Mesbahul, et al. "Exploring the Concept of Maqasid al-Sunnah to Understand the Higher Objectives of the Sunnah." *International Journal of Academic Research in Business and Social Sciences* 13.11 (2023).

17 Nurhayati Nurhayati et al., "Transformasi Dakwah Diera Digital: Analisis Penyampaian Hadis Dalam Konten Media Sosial," *Jurnal Syiar-Syiar* 5, no. 1 (2025): 43–56.

18 Giulia Evolvi, "Religion and the internet: digital religion, (hyper)mediated spaces, and materiality," *Zeitschrift für Religion, Gesellschaft und Politik* 6, no. 1 (2022): 9–25, <https://doi.org/10.1007/s41682-021-00087-9>.

and reflective captions intended to create an emotional atmosphere and foster a sense of closeness with the audience.

Table 2. Distribution of Content by Worship Theme

Worship Theme	Frequency
<i>Ṣalāt al-Tahajjud</i> and Other Night Prayers	13
' <i>Umrah</i> and Activities in Makkah	5
Charity and Acts of Giving	4
Qur'anic Recitation (<i>Tilāwah/Tadārus</i>)	2
<i>Dhikr</i> and Spiritual Reflection	1
Total	25

Source: Author analysis (2026)

The data indicate that more than half of the observed content focused on documenting night prayers. This finding suggests that acts of worship traditionally associated with private devotion have become the most frequently published form of religious content on social media. Within the framework of *digital religion*, this phenomenon reflects a shift in the boundaries between private and public spaces in contemporary digital religious practice.¹⁹

In addition to worship themes, the study identified relatively consistent visual patterns across the observed content. Most posts were not recorded spontaneously but were deliberately produced through carefully arranged visual compositions. Cameras were positioned to capture acts of worship aesthetically, lighting was intentionally designed to create a dramatic atmosphere, and captions were composed to reinforce the intended spiritual impression.

Table 3. Visual Characteristics of Aesthetic Worship Content

Visual Characteristic	Frequency
Deliberately positioned camera	16
Aesthetic or religious lighting	12
Reflective or emotional captions	19
Religious music or audio	14
Emphasis on the creator's emotional expression	11

Source: Author analysis (2026)

These findings indicate that acts of worship on social media are presented not only as religious practices but also as visual objects intentionally designed to attract audience attention. This observation is consistent with Kavakci and Kraepelin's findings regarding the construction of religious identity on social media, in which visual aesthetics constitute an integral component of online religious self-presentation. Likewise, studies on *algorithmic piety* suggest that social media algorithms tend to promote visually appealing forms of religious expression because they are more likely to generate user engagement.²⁰

19 Piotr Siuda, "Mapping Digital Religion: Exploring the Need for New Typologies," *Religions*, 2021, <https://doi.org/10.3390/rel12060373>.

20 Lydia Nur Aynce et al., "Algorithmic Piety: Negotiating Religious Authority and Digital Community Formation among Gen Z in the Post-Secular Public Sphere," *IJCRP: International Journal of Contemporary Social, Religious, and Public Issues* 1, no. 1 (2025): 76–85.

One of the most notable examples was a TikTok video depicting a woman crying during the last third of the night while praying, with the camera carefully positioned inside the room before the act of worship began. The video received 2.8 million views, 353.2 thousand likes, and 955 comments. The caption read, “*It feels as though every burden in my heart has disappeared.*” Another example documented an ‘*umrah*’ pilgrimage in Makkah, which garnered 12.8 million views and 2.3 million likes. The video portrayed the creator’s spiritual journey through a reflective narrative about life’s struggles and gratitude for the opportunity to worship in the Holy Land (Makkah and Madinah).

The high level of user engagement demonstrates that worship-related content possesses considerable appeal within the social media ecosystem. In this context, acts of worship function not only as spiritual practices but also as forms of public communication that generate attention, audience engagement, and social validation through likes, comments, and view counts. This finding is consistent with studies on the commodification of religion on social media, which argue that religious symbols and practices are increasingly transformed into digital commodities whose value is measured by user engagement.

Analysis of the thematic coding revealed three major tendencies emerging from the data.

Table 4. Results of the Netnographic Coding

Thematic Code	Number of Posts
Aestheticization of worship	11
Potential reduction of devotional concentration	7
Religious and <i>da’wah</i> motivation	4
Praise-seeking or image-building motivation	2
Promotion of religious products/personal branding	1
Total	25

Source: Author (2026)

The category of aestheticization of worship emerged as the most dominant finding, encompassing 11 posts. This category includes the intentional use of visual techniques designed to enhance the aesthetic presentation of worship. Meanwhile, seven posts demonstrated indications of a potential reduction in devotional concentration because the recording process occurred simultaneously with the performance of worship. Four additional posts primarily emphasized religious motivation and spiritual encouragement directed toward the audience.

In addition to the visual characteristics of the content, users’ comments also illustrate how audiences respond to these religious representations.

Table 5. Examples of Audience Responses to Worship Content (in translation)

Content Theme	User Comment
<i>Tahajjud</i>	“I never realized that talking to Allah could feel this peaceful.”
<i>Tahajjud</i>	“Mā shā’ Allāh, I hope I can become like this.”
<i>‘Umrah</i>	“The best healing experience ever. Hopefully you’ll be next this year.”
Charity	“Mā shā’ Allāh, <i>al-ḥamdu lillāh</i> for being able to share every day.”
Qur’anic Recitation	“The Qur’anic recitation is so beautiful.”

Source: Author analysis (2026)

Audience responses indicate that worship-related content receives substantial appreciation and is frequently regarded as a source of religious inspiration. At the same time, however, the high level of user engagement demonstrates that acts of worship in digital spaces operate within a system that evaluates content according to visibility and audience interaction. In Campbell's terms, *digital religion* always functions within an environment shaped by technology and platform culture. Accordingly, these netnographic findings provide an important empirical foundation for evaluating the phenomenon through the lens of the *ḥadīths* concerning *riyā'*, *sum'ah*, and the concealment of righteous deeds, which are discussed in the following section.

Analysis of Muttafaqun 'Alaih Ḥadīths (Takhrij, Sanad Criticism, and Sharḥ) on Riyā', Sum'ah, and the Concealment of Righteous Deeds

After mapping the phenomenon of aesthetic worship content through netnographic observation, the next step is to examine this phenomenon within the normative framework of Islam through the study of *ḥadīths*. This section constitutes the core of the study's second objective, namely to examine *muttafaqun 'alaih ḥadīths* methodologically through *takhrij*, *sanad* and *matan* criticism, and *sharḥ* of the *ḥadīths* concerning *riyā'*, *sum'ah*, and the concealment of righteous deeds. The selection of *muttafaqun 'alaih ḥadīths* is based on the epistemological assumption that narrations authenticated by both Imām al-Bukhārī and Imām Muslim occupy the highest authoritative position after the Qur'an within the hierarchy of normative Islamic sources. Accordingly, the analysis of aesthetic worship content in this study is grounded not in disputed narrations but in *ḥadīths* possessing the strongest authority within the Islamic scholarly tradition.

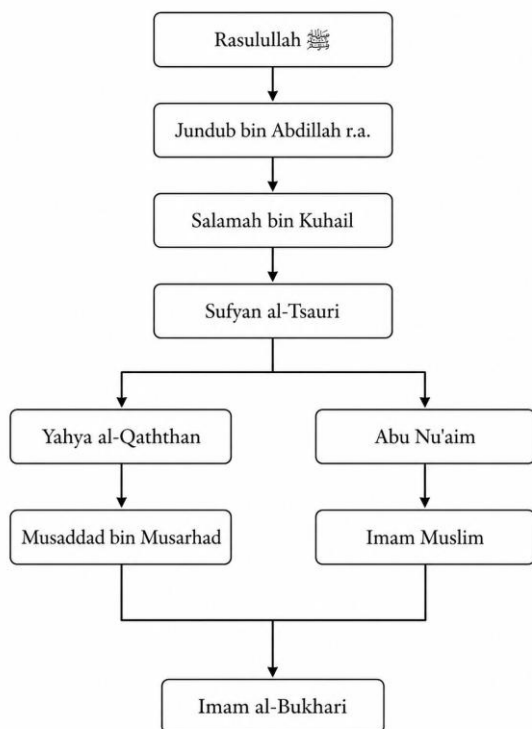


Figure 1.

Chain of Transmission of the Ḥadīth of Jundub ibn 'Abd Allāh

Source: *Ṣaḥīḥ al-Bukhārī, Kitāb al-Riqāq, Bāb al-Riyā' wa al-Sum'ah*, no. 6499, and *Ṣaḥīḥ Muslim*, no. 2987

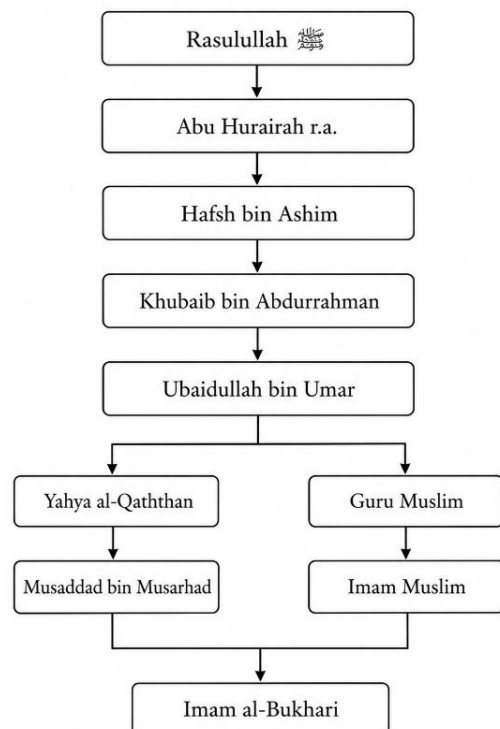


Figure 2.

Chain of Transmission of the Ḥadīth of Abū Hurairah

Source: *Ṣaḥīḥ al-Bukhārī*, no. 1423, and *Ṣaḥīḥ Muslim*, no. 1031

The principal *ḥadīth* examined in this study is the narration of the Companion Jundub ibn ‘Abd Allāh (may Allah be pleased with him), recorded by Imām al-Bukhārī in *Ṣaḥīḥ al-Bukhārī, Kitāb al-Riqāq, Bāb al-Riyā’ wa al-Sum’ah*, no. 6499, and by Imām Muslim in *Ṣaḥīḥ Muslim*, no. 2987. Both scholars narrated the *ḥadīth* with substantially similar wording (see figures 1 & 2); therefore, it is classified as *muttafaquun ‘alaiḥ*.

حَدَّثَنَا مُسَدَّدٌ، حَدَّثَنَا يَحْيَى، عَنْ سُفْيَانَ، حَدَّثَنِي سَلَمَةُ بْنُ كَهَيْلٍ، وَحَدَّثَنَا أَبُو نُعَيْمٍ، حَدَّثَنَا سُفْيَانُ، عَنْ سَلَمَةَ، قَالَ سَمِعْتُ جُنْدُبًا، يَقُولُ قَالَ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ وَلَمْ أَسْمَعْ أَحَدًا يَقُولُ قَالَ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ غَيْرُهُ فَذَنُوتُ مِنْهُ فَسَمِعْتُهُ يَقُولُ قَالَ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ "مَنْ سَمِعَ سَمِعَ اللَّهَ بِهِ، وَمَنْ يُرَائِي يُرَائِي اللَّهَ بِهِ

“Whoever publicizes his deeds, Allah will expose him; and whoever performs deeds for show (*riyā’*), Allah will expose his true intention before the people.” (*Ṣaḥīḥ al-Bukhārī*, no. 6499; *Ṣaḥīḥ Muslim*, no. 2987)

Examination of the *sanad* demonstrates that this *ḥadīth* possesses a continuous chain of transmission (*muttashil*) from the Rasulullah Saw. to the *mukharrij*. The chain transmitted by Imām al-Bukhārī consists of Musaddad ibn Musarhad, Yahyā al-Qaṭṭān, Sufyān al-Thawrī, Salamah ibn Kuhayl, Jundub ibn ‘Abd Allāh, and finally the Rasulullah Saw. Classical scholars of *jarḥ wa ta’dil* regarded all transmitters in this chain as trustworthy. Musaddad was classified as *thiqah*, Yahyā al-Qaṭṭān was recognized as one of the foremost authorities in *ḥadīth* criticism, Sufyān al-Thawrī was acknowledged as one of the leading *ḥadīth* scholars of the second Islamic century, and Salamah ibn Kuhayl was also evaluated as *thiqah* by Ibn Ḥajar al-‘Asqalānī. Accordingly, this narration fulfills the criteria of authenticity with respect to both its *sanad* and *matan*.

Table 6. Chain of Sanad of the Ḥadīth of Jundub ibn ‘Abd Allāh on Riyā’ and Sum’ah

Transmission	Chain of Sanad
Ṣaḥīḥ al-Bukhārī, no. 6499	Rasulullah Saw. → Jundub bin Abdillah r.a. (ṣahabat, adil bi ijma’) → Salamah bin Kuhail (tsiqah) → Sufyan al-Tsawrī (imam ḥadīth, tsiqah hafizh) → Yahya al-Qaththan (imam jarh wa ta’dil) → Musaddad bin Musarhad (tsiqah) → Imām al-Bukhārī
Ṣaḥīḥ Muslim, no. 2987	Rasulullah Saw. → Jundub bin Abdillah r.a. → Salamah bin Kuhail (tsiqah) → Sufyan al-Tsauri (tsiqah hafizh) → Abū Nu’aim al-Faḍl bin Dukayn (tsiqah hafiz) → Imām Muslim

Source: *Ṣaḥīḥ al-Bukhārī, Kitāb al-Riqāq, Bāb al-Riyā’ wa al-Sum’ah*, no. 6499, and *Ṣaḥīḥ Muslim*, no. 2987

From the perspective of meaning, this *ḥadīth* centers on two principal terms: *samma’a* and *yurā’i*. Ibn Ḥajar al-‘Asqalānī, in *Fath al-Bārī*, explains that *samma’a* derives from the root *sami’a* (“to hear”), but in the intensive form (*taf’il*) it refers to making one’s deeds known so that they may be heard about, recognized, and praised by others. Likewise, *yurā’i* derives from the root *ra’ā* (“to see”) and, in the context of this *ḥadīth*, denotes displaying one’s deeds so that they may be seen by other people. Imām al-Nawawī, in *al-Minhāj sharḥ Ṣaḥīḥ Muslim*, explains that *sum’ah* and *riyā’* represent two manifestations of the same spiritual disease: performing righteous deeds not solely for the sake of Allah but in expectation of human recognition.

Within the context of social media, the message of this *ḥadīth* is highly relevant. Whereas in the classical period *samma’a* referred to verbally publicizing one’s righteous deeds within the

surrounding community, in the digital era it may occur through visual uploads, videos, captions, and documentation of worship shared with millions of users across digital platforms. Consequently, the meaning of “publicizing one’s deeds” is no longer limited to speech but encompasses every form of exposing righteous deeds that enables an individual to obtain public attention, appreciation, and social validation. This interpretation is consistent with the concept of *digital religion*, which argues that contemporary religious practices operate within spaces shaped by the culture of visibility and the algorithmic logic of social media.

To strengthen the analysis, this study also employs a supporting *muttafaqun ‘alaih* narration reported by Abū Hurairah (may Allah be pleased with him) concerning the seven categories of people who will receive Allah’s shade on the Day of Judgment. This *ḥadīth* was narrated by Imām al-Bukhārī, no. 1423, and Imām Muslim, no. 1031.

حَدَّثَنَا مُسَدَّدٌ، حَدَّثَنَا يَحْيَى، عَنْ عُبَيْدِ اللَّهِ، قَالَ حَدَّثَنِي حُيَيْبُ بْنُ عَبْدِ الرَّحْمَنِ، عَنْ حَفْصِ بْنِ عَاصِمٍ، عَنْ أَبِي هُرَيْرَةَ. رَضِيَ اللَّهُ عَنْهُ. عَنِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ “ سَبْعَةٌ يُظِلُّهُمْ اللَّهُ تَعَالَى فِي ظِلِّهِ يَوْمَ لَا ظِلَّ إِلَّا ظِلُّهُ إِمَامٌ عَدْلٌ، وَشَابُّ نَشَأَ فِي عِبَادَةِ اللَّهِ، وَرَجُلٌ قَلْبُهُ مُعَلَّقٌ فِي الْمَسَاجِدِ، وَرَجُلَانِ تَحَابَّا فِي اللَّهِ اجْتَمَعَا عَلَيْهِ وَتَفَرَّقَا عَلَيْهِ، وَرَجُلٌ دَعَتْهُ امْرَأَةٌ ذَاتُ مَنْصِبٍ وَجَمَالَ فَقَالَ إِنِّي أَخَافُ اللَّهَ، وَرَجُلٌ تَصَدَّقَ بِصَدَقَةٍ فَأَخْفَاهَا حَتَّى لَا تَعْلَمَ شِمَالُهُ مَا تُنْفِقُ يَمِينُهُ، وَرَجُلٌ ذَكَرَ اللَّهَ خَالِيًا ففَاضَتْ عَيْنَاهُ

“ There are seven whom Allah will shade under His shade on the Day when there is no shade except His: a just ruler; a young man who grows up in the worship of Allah; a man whose heart is attached to the mosque; two people who love one another for the sake of Allah, meeting and parting upon that love; a man who is invited by a woman of status and beauty to commit adultery but says, ‘Indeed, I fear Allah’; a man who gives charity so secretly that his left hand does not know what his right hand has spent; and a man who remembers Allah in solitude until his eyes overflow with tears.” (*Ṣaḥīḥ al-Bukhārī*, no. 1423; *Ṣaḥīḥ Muslim*, no. 1031)

Table 7. Chain of Sanad of the Ḥadīth of Abū Hurairah on the Seven Categories Who Will Receive Allah’s Shade

Transmission	Chain of Sanad
Ṣaḥīḥ al-Bukhārī, no. 1423	Rasulullah Saw. → Abū Hurairah (Companion; universally recognized as upright) → Ḥafṣ ibn ‘Āṣim (thiqah) → Khubayb ibn ‘Abd al-Raḥmān (thiqah) → ‘Ubaydullāh ibn ‘Umar (thiqah, ḥafīz) → Yaḥyā al-Qaṭṭān → Musaddad ibn Musarhad → Imām al-Bukhārī
Ṣaḥīḥ Muslim, no. 1031	Rasulullah Saw. → Abū Hurairah → Ḥafṣ ibn ‘Āṣim → Khubayb ibn ‘Abd al-Raḥmān → ‘Ubaydullāh ibn ‘Umar → the teachers of Imām Muslim → Imām Muslim

Source: *Ṣaḥīḥ al-Bukhārī*, no. 1423, and *Ṣaḥīḥ Muslim*, no. 1031

Based on these transmission chains, both *ḥadīths* demonstrate continuity (*ittiṣāl al-sanad*) from the Rasulullah Saw. to their respective *mukharrij*. All transmitters in the principal chains were evaluated as reliable by scholars of *jarḥ wa ta’dīl* with respect to both moral integrity (*‘adālah*) and precision of transmission (*dabt*). Consequently, both narrations fulfill the criteria of authentic *ḥadīths*, and their authority is further strengthened by their inclusion in the *Ṣaḥīḥ* collections of Imām al-Bukhārī and Imām Muslim, thereby classifying them as *muttafaqun ‘alaih*.

Unlike the narration of Jundub ibn ‘Abd Allāh, which warns against *riyā’* and *sum’ah*, the narration of Abū Hurairah presents the ideal model of concealing righteous deeds. The Prophet Saw. not only warned against exposing deeds that may lead to *riyā’* but also praised those who preserve the confidentiality of their righteous acts. Ibn Ḥajar explains that the expression “*until his left hand does not know what his right hand has spent*” is a form of rhetorical emphasis (*mubālaghah*) illustrating the highest level of sincerity, namely, when a person has absolutely no desire for others to know about his good deeds.

The combination of the narrations of Jundub ibn ‘Abd Allāh and Abū Hurairah provides a robust normative framework for understanding the phenomenon of aesthetic worship content on social media. The first *ḥadīth* warns against exposing righteous deeds for the sake of human recognition, whereas the second elevates the concealment of righteous deeds as the ideal manifestation of sincerity. Together, these two *muttafaqun ‘alaih* narrations constitute the conceptual foundation for evaluating aesthetic worship content in contemporary digital spaces. Therefore, the analysis presented in the following section does not seek to judge individual content creators but rather to assess how the public display of worship operates within digital environments that are structurally shaped by visibility, algorithms, and the culture of seeking public attention.

Table 8. Comparison of Muttafaqun ‘Alaih Ḥadīths on the Public Display and Concealment of Righteous Deeds

Aspect	Ḥadīth of Jundub (Ṣaḥīḥ al-Bukhārī No. 6499; Ṣaḥīḥ Muslim No. 2987)	Ḥadīth of Abū Hurairah (Ṣaḥīḥ al-Bukhārī No. 1423; Ṣaḥīḥ Muslim No. 1031)
Behavioral focus	Public display of righteous deeds (<i>samma’a, yurā’i</i>)	Concealment of charity and righteous deeds
Normative orientation	Warning against <i>riyā’</i> and <i>sum’ah</i>	Praise for sincerity and the concealment of righteous deeds
Primary value preserved	Sincerity protected from the influence of human praise	Purity of intention through the concealment of righteous deeds
Implications for digital content	The structural risk of publicly displaying righteous deeds within the culture of visibility on social media	An ideal model of sincerity that minimizes self-image orientation
Position within <i>Maqāṣid al-Ḥadīth</i>	Blocking the means leading to <i>riyā’</i> (<i>sadd al-dharī’ah ilā al-riyā’</i>)	Strengthening the preservation of sincerity (<i>hiḏḏ al-ikhhlās</i>)
Relationship between the two	Establishes ethical limits on the public display of righteous deeds	Provides the ideal standard for managing righteous deeds
Normative conclusion	Publicized righteous deeds should be evaluated based on their underlying orientation	Concealed righteous deeds represent the highest form of sincerity

Source: Author analysis (2026)

Table 8 demonstrates that these two *ḥadīths* are not contradictory; rather, they complement one another in establishing the ethical principles governing the public display of righteous deeds in Islam. The *ḥadīth* of Jundub emphasizes the danger of seeking human attention and recognition through the public display of righteous deeds, whereas the *ḥadīth* of Abū Hurairah presents the concealment of righteous deeds as the ideal manifestation of sincerity. Accordingly, these two *ḥadīths* may be understood as representing two poles within a single spectrum of Islamic ethical conduct. The first serves as a warning against the potential deviation of one’s intention, while

the second presents the exemplary standard of sincerity that Muslims should strive to attain. This normative framework is subsequently employed to examine the phenomenon of aesthetic worship content on social media through the *Maqāṣid al-Ḥadīth* approach. Consequently, the analysis extends beyond the textual legal dimension to consider the moral objectives that the *ḥadīths* seek to realize within the context of contemporary digital culture.

Integrating Takhrij and Netnography: Advancing Maqāṣid al-Ḥadīth for Aesthetic Worship Content on Social Media

The netnographic findings and *ḥadīth* analysis presented in this study demonstrate that the phenomenon of aesthetic worship content cannot be simplistically categorized as either *riyā'* or *da'wah*. The observational findings reveal that while some content contains elements of religious motivation and spiritual encouragement, it simultaneously operates within a social media ecosystem structured by the logic of visibility, engagement, and the pursuit of public attention. This condition illustrates the tension between the objectives of *da'wah* and the potential emergence of self-image orientation through the public display of righteous deeds.

From the perspective of *digital religion*, religious practices on social media do not occur within a neutral environment. Digital platforms actively shape patterns of religious expression through algorithmic mechanisms, popularity culture, and the attention economy. Campbell explains that *digital religion* represents forms of religious practice mediated by technology, in which expressions of religiosity are influenced by the characteristics of digital media themselves. This finding is consistent with studies on social media ethics from the perspective of *maqāṣid al-sharī'ah*, which argue that digital activities cannot be separated from moral considerations and public welfare because social media possess the capacity to shape users' behavioral orientations.²¹

On the other hand, the analysis of the *ḥadīth* narrated by Jundub ibn 'Abd Allāh (Ṣaḥīḥ al-Bukhārī no. 6499; Ṣaḥīḥ Muslim no. 2987) demonstrates that the Rasulullah Saw. warned against the practices of *sum'ah* and *riyā'*, namely displaying righteous deeds in order to gain human recognition. Meanwhile, the *ḥadīth* narrated by Abū Hurairah (Ṣaḥīḥ al-Bukhārī no. 1423; Ṣaḥīḥ Muslim no. 1031) presents the concealment of righteous deeds as the highest expression of sincerity. These two *ḥadīths* contain not only normative prohibitions but also ethical objectives that can be understood through the *Maqāṣid al-Ḥadīth* approach. This approach regards *ḥadīths* not merely as legal texts but also as sources of moral values and objectives intended to be realized within social life. Such an understanding is consistent with studies on *Maqāṣid al-Sunnah*, which emphasize that *ḥadīths* embody objectives of public welfare that should be interpreted contextually in response to the challenges of the digital era.

Nevertheless, the Islamic scholarly tradition also recognizes the view that the public display of righteous deeds may, under certain circumstances, be permissible or even recommended when its purpose is to provide exemplary conduct (*al-quḍwah al-ḥasanah*), encourage righteousness (*amr ma'rūf*), and motivate society to improve the quality of worship. A number of scholars have explained that making righteous deeds visible is not inherently equivalent to *riyā'*, provided that the intention is not to seek human praise but rather to set a positive example and generate broader public benefit. The interpretation of Qur'an 2:271 regarding charity demonstrates that although concealing charitable acts is regarded as more virtuous, making them public may also be justified when the purpose is to encourage others to perform similar acts of goodness. In the contemporary context, several studies on digital *da'wah* indicate that social media have become important platforms for disseminating Islamic values, facilitating religious learning, and

21 Siti Farida, Akhmad Faozan, dan Arina Nur Arofah, "Ethics Of Social Media From Maqashid Syari'ah Perspective," *International Proceedings of Nusantara Raya 1* (2022): 35–38.

fostering online religious communities. Therefore, worship-related content published on social media cannot automatically be categorized as *riyā'* or *sum'ah* merely because it is publicly displayed; rather, it should be evaluated based on its purpose, context, and impact.

Based on the synthesis of the netnographic findings, the results of *takhrīj*, *sanad* and *sharḥ* analysis, and the *Maqāṣid al-Ḥadīth* approach, this study formulates an evaluative model referred to as the *Maqāṣid al-Ḥadīth*-Based Islamic Content Production Framework (*Kerangka Produksi Konten Islami Berbasis Maqāṣid al-Ḥadīth* [KPKIM]). This framework is developed to bridge the normative teachings of the *ḥadīths* with the realities of digital religious practices characterized by the culture of visibility, algorithmic systems, and the attention economy. KPKIM is not intended to prohibit the publication of acts of worship or to judge the intentions of individual content creators, since the true nature of intention is known only to Allah SWT. Rather, the framework functions as an ethical guideline for distinguishing between the publication of worship that is oriented toward the public benefit of *da'wah* and exemplary conduct, and the publication of worship that tends toward the pursuit of recognition, self-image construction, or the public display of righteous deeds that may compromise sincerity. Accordingly, KPKIM is positioned not as a prohibitive instrument but as an evaluative framework for maintaining a balance between the function of digital *da'wah* and the moral objectives embodied in the *ḥadīths* concerning *riyā'*, *sum'ah*, and the concealment of righteous deeds.

The KPKIM framework is built upon four principal foundations. First, *ḥifẓ al-ikhlāṣ* (preserving sincerity), which requires that the publication of acts of worship should not be motivated by the desire for praise, popularity, or social recognition. This principle is rooted in the *ḥadīth* of Jundub ibn 'Abd Allāh, which warns against the dangers of *riyā'* and *sum'ah*. In the context of social media, preserving sincerity means that the decision to publish worship-related content should remain subordinate to the intention of seeking Allah's pleasure rather than maximizing audience engagement or digital popularity.

Second, *ḥifẓ al-khushū'* (preserving devotional concentration), which emphasizes that the process of recording or documenting acts of worship should not interfere with the quality of worship itself. Acts of worship are fundamentally directed toward Allah; therefore, technological activities that diminish concentration, humility, or spiritual presence during worship should be minimized. This principle is particularly relevant to content requiring camera preparation, repeated recording, or excessive attention to visual production during the performance of worship.

Third, *ḥifẓ al-satr al-'amal* (preserving the confidentiality of righteous deeds), which is derived from the *ḥadīth* of Abū Hurairah concerning those who conceal their charitable acts. This principle emphasizes that not every righteous deed needs to be made public. Certain forms of worship possess greater spiritual value when performed privately because concealment provides stronger protection against the possibility of *riyā'* and the desire for public recognition. Consequently, Muslims should carefully consider whether publishing a particular act of worship is genuinely necessary or whether maintaining its privacy better reflects the ethical objectives of the *ḥadīths*.

Fourth, *ḥifẓ al-maṣlahah al-da'wiyyah* (preserving the public benefit of *da'wah*), which recognizes that the publication of worship-related content may produce positive social benefits when it encourages religious awareness, strengthens faith, or motivates others to perform righteous deeds. This principle demonstrates that *Maqāṣid al-Ḥadīth* does not advocate an absolute prohibition against publishing acts of worship but instead promotes a balanced evaluation that considers both the benefits and the potential ethical risks associated with digital visibility.

Table 9. Correspondence between the Netnographic Findings and the KPKIM Principles

Netnographic Finding	Number of Posts	Correspondence with the KPKIM Principles	Analytical Explanation
Aestheticization of worship	11 posts	7 posts correspond to <i>ḥifẓ al-ikhlās</i> ; 4 posts correspond to <i>ḥifẓ al-maṣlaḥah al-da'wiyyah</i>	Some posts demonstrate a dominant visual aesthetic that may shift the orientation of intention, whereas others continue to function primarily as sources of religious inspiration and <i>da'wah</i> .
Potential reduction of devotional concentration	7 posts	All 7 posts correspond to <i>ḥifẓ al-khushū'</i>	All posts show indications that the process of documentation may interfere with devotional concentration, such as deliberate camera placement and continuous awareness of being recorded during worship.
Religious and <i>da'wah</i> motivation	4 posts	All 4 posts primarily correspond to <i>ḥifẓ al-maṣlaḥah al-da'wiyyah</i>	These posts function as media for religious education and spiritual motivation without strong indications of self-promotion.
Praise-seeking or self-image motivation	2 posts	2 posts correspond to <i>ḥifẓ al-ikhlās</i>	The narratives indicate tendencies toward seeking social validation and reinforcing an image of personal piety.
Product promotion/personal branding	1 post	1 post corresponds to both <i>ḥifẓ al-ikhlās</i> and <i>ḥifẓ al-maṣlaḥah al-da'wiyyah</i>	The post illustrates the intersection between the potential for <i>da'wah</i> and commercial or personal branding objectives.

Source: *Synthesis by the Author (2026)*

The correspondence between the netnographic findings and the KPKIM principles demonstrates that the proposed framework has a clear empirical foundation. Of the eleven posts categorized as the aestheticization of worship, not all exhibit problematic tendencies, since several continue to function as media for *da'wah* and religious inspiration. All posts classified under the potential reduction of devotional concentration consistently correspond to the principle of *ḥifẓ al-khushū'*. Meanwhile, the categories of praise-seeking and personal branding are directly related to the issue of sincerity represented by *ḥifẓ al-ikhlās*. Accordingly, KPKIM is not constructed solely as a normative framework but rather as the result of a synthesis between netnographic findings and the normative interpretation of the *ḥadīths*, allowing its conceptual validity to be traced directly to the empirical data.

Based on these four principles, this study proposes an evaluative model for digital worship content, as illustrated in Figure 3.

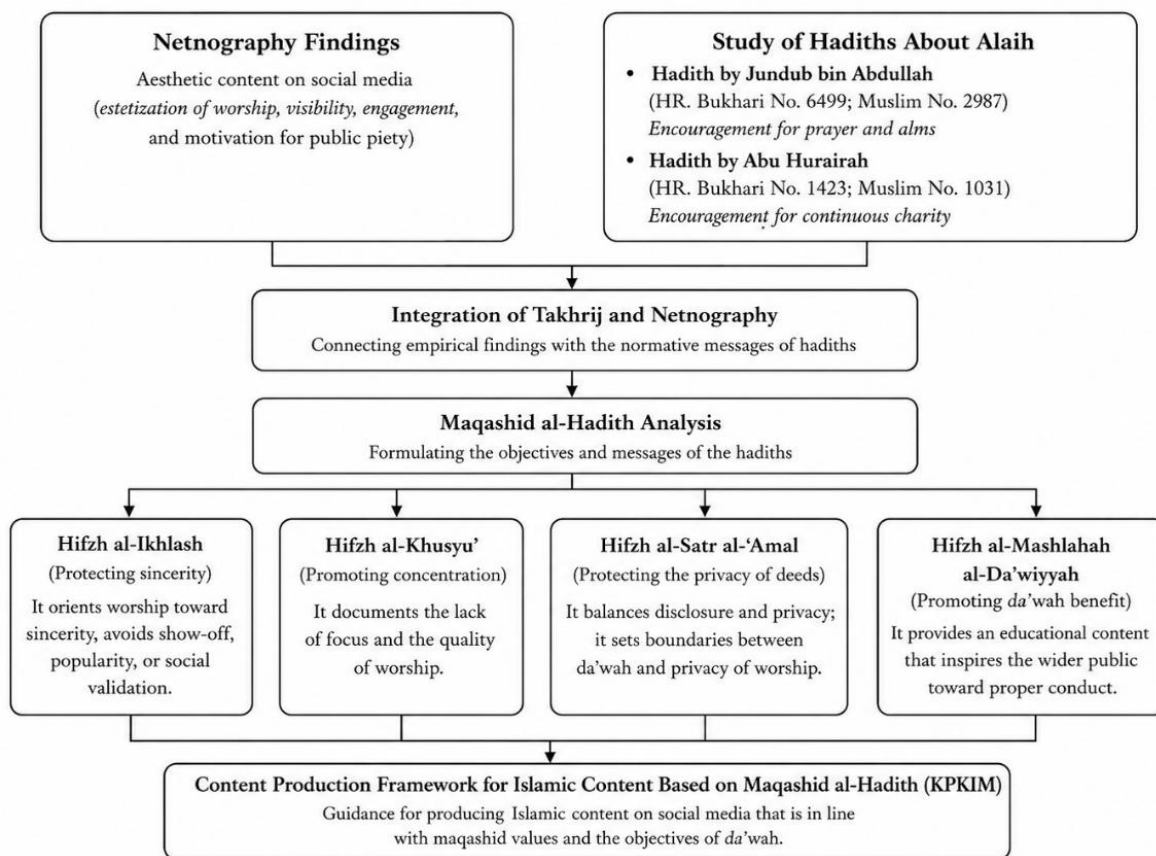


Figure 3. Maqāṣid al-Ḥadīth-Based Islamic Content Production Framework (KPKIM)

Source: Author (2026)

This study finds that not all aesthetic worship content can be categorized as *riyā'*. Some content demonstrates strong educational and motivational functions, particularly in fostering religious awareness and encouraging audiences to improve their acts of worship. However, when visual aestheticization, the pursuit of engagement, and self-exposure become the dominant orientation, such content has the potential to approach the patterns of *sum'ah* and *riyā'* warned against in the *ḥadīths* of the Prophet Saw. Therefore, the evaluation of worship-related content on social media should consider the balance between the benefits of *da'wah* and the preservation of sincerity as the primary objective of worship.

Accordingly, the integration of *takhrij* and netnography produces an approach that is not only normative and textual but also contextualized to the realities of *digital religion*. The KPKIM framework constitutes the conceptual contribution of this study by bridging the discipline of *ḥadīth* studies with digital media studies while simultaneously offering ethical guidance for Muslims who actively produce religious content on social media in an era characterized by algorithms and the culture of visibility.²²

CONCLUSION

This study demonstrates that the phenomenon of aesthetic worship content on social media constitutes part of the transformation of religious practices in the era of *digital religion*. The netnographic observations reveal that acts of worship, which were originally personal and

22 Titin Nurjanah. 2024. "Literasi Digital Dan Ketahanan Moderasi Beragama: Telaah Integratif Dalam Perspektif Maqashid Al-Syari'ah". *JSHI: Jurnal Syariah Hukum Islam* 3 (1):1-17. <https://doi.org/10.47902/jshi.v3i1.422>.

private, are increasingly represented through visually appealing formats and shared publicly. Meanwhile, the analysis of the *muttafaqun ‘alaih ḥadīths* narrated by Jundub ibn ‘Abd Allāh and Abū Hurairah shows that Islam places great emphasis on sincerity, the avoidance of *riyā’* and *sum’ah*, and the importance of concealing righteous deeds. The integration of the netnographic findings and the *ḥadīth* analysis results in a *Maqāṣid al-Ḥadīth* framework centered on *ḥifẓ al-ikhlās*, *ḥifẓ al-khushū’*, *ḥifẓ al-satr al-‘amal*, and *ḥifẓ al-maṣlahah al-da’wiyyah* as the foundation for evaluating worship-related content on social media.

Based on these findings, this study recommends that Muslim content creators give greater attention to the dimensions of sincerity and the objectives of *da’wah* when publishing worship-related activities on social media. The public display of acts of worship should not be intended to gain praise, popularity, or social recognition, but rather to provide educational and inspirational benefits for society. In addition, Islamic educational institutions, digital *da’wah* communities, and scholars should promote social media ethics literacy grounded in *ḥadīths*, thereby ensuring that digital *da’wah* practices remain aligned with the spiritual values taught in Islam.

This study is limited by its relatively small sample, consisting of 25 pieces of content collected from three social media platforms, and by the absence of direct interviews with content creators, making it impossible to verify their underlying motivations in depth. Therefore, future research may expand the range of platforms examined, increase the volume of data, and combine netnographic approaches with interviews or digital ethnography to achieve a more comprehensive understanding of the relationship between digital religious expression, personal intention, and the construction of religious identity on social media.

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