

Visual Da'wah in the Mediatized Era: A Virtual Ethnographic Analysis of Illustrative Content on the Instagram Account @sholahayub

**Muhammad Sirajuddin^{1*}, Aniq Nahdia Lulu Annawawie¹, Tantan Hermansah¹,
Muhammad Fanshoby¹**

UIN Syarif Hidayatullah Jakarta

Jln. Ir. H. Djuanda No. 95, Ciputat, South Tangerang, Banten 15412- Indonesia.

*Corresponding author: akudandia.6873@gmail.com

DOI: <https://doi.org/10.25008/jpi.v7i2.229>

Submitted: August 4, 2025; **Revised:** August 24, 2025; **Published:** October 10, 2025

Abstract

This study examines digital Islamic preaching content on the Instagram account @sholahayub using the media space theory to revisit communication theory within the context of contemporary da'wah. The study assumes posits that visual content and user interactions on social media not only convey religious messages but also collectively shape religious identity and solidarity, particularly in humanitarian issues such as Palestine. The method employed is qualitative analysis based on cyber media analysis across four levels: media space, media document, media object, and user experience, with data consisting of illustrative posts, reflective narratives, and user responses. The findings reveal that semi-realistic illustrations and contemplative captions create a communicative and affective preaching space, where user interactions demonstrate deep emotional and spiritual engagement. These results expand communication theory by showing that social media functions as a dynamic, inclusive, and socially relevant space for the production of religious meaning. In conclusion, digital da'wah through Instagram serves as an effective medium of communication for fostering spiritual awareness, humanitarian solidarity, and strengthened devotion to Allah through transformative visual and emotional experiences.

Keywords: Digital da'wah; Visual communication; Instagram; Palestinian solidarity; Semiotics;

Introduction

The development of digital technology has driven a major transformation in the way young people seek, understand, and share information, including in the religious realm. In Indonesia, more than 81% of the population is estimated to have a social media account by 2026, with Generation Z and millennials being the most active users, with Instagram being one of the most dominant platforms (maucariapa.com, 2024). A Jakpat survey (2024) stated that more than 60% of young

people use social media as their primary source of religious and spiritual information, indicating a shift from conventional preaching methods to more visual, personal, and flexible forms (Uci Sugiarti, 2024).

Islamic content on social media also shows an increasingly diverse trend, ranging from video lectures and infographics on Islamic law to reflective illustrations. However, amidst this flood of content, aesthetic and symbolic approaches

to preaching are gaining popularity because they can reach the emotional and spiritual side of the audience without being too verbally burdensome.

Currently, a social phenomenon is emerging that shows a growing number of young people actively using social media, not only as users but also as content creators and influencers. They utilize digital platforms to convey Islamic messages in an engaging and communicative style. The content presented is persuasive and adaptable to digital culture, yet remains grounded in Islamic principles derived from the Quran and Hadith. This phenomenon demonstrates that Islamic preaching through social media has transformed into a relevant and sought-after movement, especially among today's younger generation (Purwantoro, 2022).

In the context of current developments in communication and information technology, approaches to preaching and cultural awareness must adapt to the communication patterns of social media users, particularly Instagram. Preachers and cultural communicators are required to transform conventional one-way communication methods into more interactive, visual, and participatory forms. Old models such as "Sit, Listen, Note, and Memorize" (DDCH) are no longer effective in conveying preaching and cultural messages to audiences accustomed to visual digital communication (Imamuddin, 2019).

Instagram users, as a highly active digital community, live in a communication space that is not only real-time but also filled with symbols, narratives, and visual illustrations that represent identity and cultural values. They not only receive messages but also participate in producing and disseminating content, including religious and cultural messages. Instagram allows these messages to be conveyed creatively through images, short videos, infographics, and illustrations that are more accessible and accepted.

This demonstrates that social media, especially Instagram, has significant potential as a medium for Islamic preaching

and cultural awareness. A crucial question that arises is: how effective is visual illustration-based social media in shaping the understanding of Islamic values and local culture among Instagram users? Answering this question requires a systematic and empirical research approach that can measure the extent to which illustrative content on Instagram can serve as a relevant, contextual, and impactful Islamic preaching communication tool.

Digital illustration, as a form of digital art, represents a convergence of creativity and technology produced using tools like graphic tablets, computers, and specialized software. Unlike static images, illustrations possess a narrative dimension that allows them to convey complex ideas, emotions, and cultural meanings (Thomas, 2017). The term "illustration" itself, derived from the Latin *illustratio* meaning "to illuminate," implies a deeper communicative function: to clarify, enrich, and emotionally engage (Mamis et al., 2023).

In the context of visual *da'wah*, especially as practiced by the Instagram account @sholahayub, digital illustrations serve not merely as aesthetic enhancements but as strategic communicative tools. They illuminate Islamic values, spiritual reflections, and cultural identity in ways that resonate with digital-native audiences. The storytelling embedded in these visuals transforms *da'wah* from a didactic monologue into a participatory and emotionally engaging experience. Thus, distinguishing illustration from generic imagery is essential when analyzing its role in shaping religious discourse within mediatized environments.

The current phenomenon of *da'wah* on social media demonstrates a new dynamic in how Islamic messages are conveyed, particularly through visual platforms like Instagram. One prominent account is @sholahayub, which consistently produces and shares Islamic content in the form of Islamic illustrations accompanied by short quotes that are motivational, reflective, and spiritual. The content

presented is not only intended to convey religious values but also to create a cultural dialogue space that represents the Islamic identity of the digital generation.

In perspective cultural studies (*cultural studies*), content like this cannot be understood solely at the visual or surface text level, but rather as part of a cultural construction containing complex values, ideologies, and social dynamics. Social media as a contemporary space is no longer just a medium of communication, but has become a field for the production and consumption of layered meanings. Therefore, it is important to examine this digital da'wah content not only descriptively, but also through a methodological approach that can reveal the relationship between technology, symbols, and religious experience. This is where the Instagram account @sholahayub becomes relevant as an interesting digital da'wah phenomenon to study (@Sholahayub, 2025).

Based on empirical data, the @sholahayub account has 146 thousand followers and 312 posts, with dominant content consisting of artistic illustrations, reflective quotes, and short videos (@Sholahayub, 2025). Consistent weekly posting frequency keeps the rhythm of the preaching message stable and does not overwhelm the audience, providing space for reflection. High interaction is indicated by the significant number of likes and comments in each post, which indicates that the gentle, aesthetic, and non-patronizing approach to preaching receives a positive response from the younger generation digital native (Aini, 2023).

Based on Fadli's (2021) perspective, a qualitative approach relies not on statistics but rather on the social and cultural meanings formed by signs. Therefore, the @sholahayub account is not only an object of content but also a representation of an adaptive, communicative, and transformative style of da'wah communication in the digital era.

A previous body of research has explored digital da'wah primarily through

textual analysis, platform affordances, or audience reception, often focusing on general patterns of religious communication in online spaces. For instance, studies have examined how Instagram facilitates religious expression (Nasrullah, 2017), yet they tend to overlook the layered semiotic and affective dimensions embedded in visual content especially in relation to humanitarian narratives and emotional resonance. These studies are often limited to either the technological infrastructure or the communicative intent, without fully integrating the multi-level dynamics of media space, media documents, media objects, and user experience.

Indeed, this research intends to fill that gap by applying a cyber media analysis framework to the Instagram account @sholahayub, which exemplifies a transformative model of digital da'wah. Through semi-realistic illustrations and poetic captions, the account not only conveys introspective Islamic messages but also evokes a deep sense of humanity particularly solidarity with Palestine and invites followers to strengthen their devotion to Allah in the face of helplessness and global injustice.

The purpose of this research, in relation to communication studies, is to demonstrate how digital religious content operates as a participatory, symbolic, and affective discourse. It aims to show that Instagram-based da'wah is not merely a transmission of religious knowledge, but a dynamic process of meaning making that engages users emotionally, spiritually, and socially in constructing contemporary Islamic identity

Theoretical Framework

Da'wah in Islam comes from the Arabic word *da'wah*, which means to call, invite, or invite to something, whether physical or meaningful (Munawwir, 1997). In the Qur'an, this word and its derivatives appear 215 times, showing the urgency of da'wah as an integral part of Islamic teachings (Yusuf et al., 2017). The Qur'an does not only use the word preaching

explicitly, but also includes other synonymous terms such as *tabligh*, *nasihah*, *mau'izhah hasanah* and *amr ma'ruf nahi munkar*, each of which reflects a contextual and communicative approach to da'wah (Dalimunthe, 2023). This variety of terminology shows that da'wah is not a single activity, but rather a multidimensional process that adapts to the character and needs of the *mad'u* (audience).

According to M. Quraish Shihab, preaching is an invitation to conversion and social transformation done with wisdom, gentleness, and high ethics. In his interpretation of QS. An-Nahl:125, he emphasized that da'wah should touch the heart, not just the mind, and be done with *mau'izhah hasanah* as well as This is good (Shihab, 2000). Da'wah is not just the delivery of information, but is a process of forming awareness and changing behavior that is rooted in divine values.

The aim of da'wah, as emphasized by the scholars, is to return humans to their pure nature, form a civilized society, and guide the people towards salvation in this world and the hereafter (Nabilah, 2023).

Virtual Ethnography and Cyber Media

Digital ethnography has become an important approach in understanding online culture and practices, especially in the context of virtual communities and social media-based interactions.

Kozinets (2015) introduces the concept *netnography* or virtual ethnography as an adaptation of traditional ethnographic methods to study social phenomena in digital spaces. This method allows researchers to observe, participate in, and record the dynamics of online communities through platforms such as forums, blogs, and social media. In practice, virtual ethnography not only reveals communication patterns but also explores

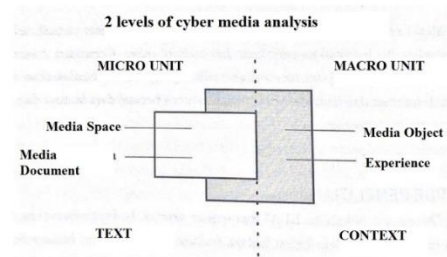
the symbolic meanings, values, and norms that develop within the digital ecosystem (Susilawaty et al., 2024).

This approach is highly relevant in an era where identity, social relations, and cultural expression are increasingly mediated by technology.

To strength then the analytical framework, this study uses the Cyber Media Analysis (AMS) approach as developed by Rully Nasrullah (2014). AMS offers four complementary levels of analysis: media space, media archive, media object, and experiential stories. At the media space level, researchers explore the technological and social characteristics of the Instagram platform as a digital *da'wah* space, exploring how algorithms, interaction features, and visual aesthetics become part of religious communication strategies (Nasrullah, 2014).

At the level media documents, attention is directed to digital records such as uploads, captions, comments, and user interactions that can indicate patterns of preaching and thematic tendencies in the content. Meanwhile, the level media objects highlighting the main content in the form of Islamic illustrations and wise sayings packaged in a distinctive visual design; analysis is conducted on the symbols, messages, and narrative structures that shape the appeal of da'wah in the digital space.

Finally, at the digital level media experience Researchers examine how audiences respond to da'wah content, both through public comments and personal messages, as a reflection of religiosity and spiritual participation in cyberspace. These four levels provide a strong analytical foundation for understanding how da'wah content on social media is not simply digital text but also part of evolving cultural and spiritual practices in digital society (Rulli Nasrullah, 2022).



Picture 1. Levels Analysis

Material and Methodology

This research uses a qualitative approach (Qualitative research) which produces findings without using statistical and other quantitative procedures (The Development of Islamic Content in Indonesian Digital Media - Indonesian Legal Facts, 2025). Qualitative research is research with objects of community life, history, behavior, organizational functionalization, social movements, and kinship relations (Haris Herdiansyah, 2010).

Qualitative research is also research that ultimately produces descriptive data that explains to readers the speech, writing, and actions of the people or society being observed. Qualitative research is supported by an understanding of the facts of the inductive thought process, namely, thinking that refers to individual phenomena to draw conclusions or inferences (John W. Creswell & J. David Creswell, 2018).

This research uses an approach qualitative with the method virtual ethnography, a relevant method for exploring communication and cultural phenomena in digital space. Referring to the concept Christine Hine Virtual ethnography allows researchers to observe online communication practices, explore digital traces, and reflect on how internet media becomes a social and cultural arena for the formation of religious meaning (Hine, 2000). In this context, the Instagram account @sholahayub is positioned as a cyber cultural artifact that needs to be analyzed not only in terms of its content,

but also from how the content is produced, distributed, and received by the audience.

Result and Discussion

Cyber Media Analysis of the @sholahayub Account Based on Four Levels

Media Space Level. Instagram functions as a media space that provides the technological infrastructure and visual architecture for the dissemination of reflective Islamic preaching content. This platform allows users like Sholah Ayub to package spiritual messages in the form of illustrations and captions that are easily accessible and shareable. As a digital public space, Instagram also facilitates two-way interaction between creators and audiences, creating a participatory and open Islamic preaching ecosystem. In this context, social media is not only a communication channel, but also a fluid and dynamic space for the production of religious meaning and identity (Nasrullah, 2017).

Media Document Level. The visual and textual content posted by @sholahayub serves as media documents, digital artifacts representing values such as introspection, sincerity, struggle, and hope. Semi-realistic illustrations depicting reflective moments, religious scenes, or social interactions, combined with short, poetic and contemplative narratives, create an aesthetic and communicative discourse on Islamic propagation. These documents not only convey messages but also form cultural symbols that can be interpreted in various ways by audiences.

Media Object Level. Media objects encompass activities and interactions occurring within the platform, such as likes, comments, and reposts. User responses to @sholahayub's content demonstrate active engagement in shaping the meaning of digital da'wah. Comments that are appreciative, reflective, or even share personal experiences demonstrate that the content is not merely consumed passively but also triggers spiritual and social dialogue. These interactions demonstrate that cyber media enables da'wah to develop as a collective process involving the emotional and intellectual participation of the online community.

User Experience Level. The user experience of @sholahayub's content is affective and transformative. Audiences interpret the illustrations and captions as a form of spiritual strengthening, solace, or motivation in facing life's challenges. In many cases, this content serves as a substitute for conventional da'wah interactions, especially for users who lack direct access to a physical religious community. The emotional resonance created demonstrates that digital da'wah can touch the deepest aspects of users' lives, creating a religious experience that is both personal and relevant to the current context.



Picture 2. Content Illustrations: *Semoga Allah mengampuni segala ketidak berdayaan kita*

The Instagram post by @sholahayub, captioned “*Semoga Allah mengampuni segala ketidakberdayaan kita* 🤲” (May Allah forgive all our helplessness), exemplifies the layered dynamics of digital Islamic preaching through the lens of cyber media analysis.

Media Space Level. Instagram functions as a technologically rich and visually interactive platform that enables creators like Sholah Ayub to disseminate spiritual reflections in accessible formats. This digital public space fosters participatory engagement, transforming da'wah into a fluid and dialogic process (Nasrullah, 2017).

Media Document Level. the combination of semi-realistic illustration

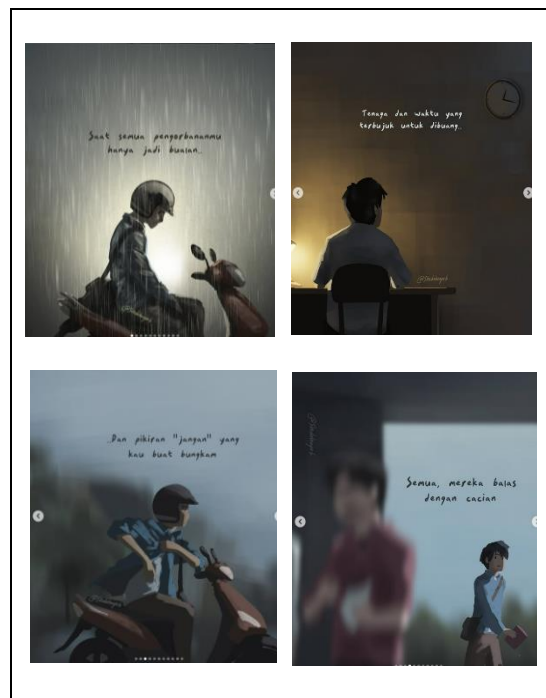
and emotionally charged caption serves as a digital artifact that communicates values of introspection, sincerity, and existential struggle. The image—evoking helplessness and divine hope—can also be interpreted as a symbolic gesture of solidarity with oppressed communities, particularly the people of Palestine, whose suffering often mirrors the spiritual and emotional vulnerability expressed in such content.

Media Object Level. User interactions such as likes, comments, and reposts reveal active engagement in shaping the meaning of the post. Many followers respond with prayers, affirmations, or reflections that extend the message beyond personal introspection to collective empathy and moral responsibility. This participatory

behavior transforms the post into a communal act of remembrance and resistance, where da'wah becomes intertwined with humanitarian consciousness.

User Experience Level. The post resonates deeply with audiences as a source of spiritual reinforcement and emotional healing. For many, the illustration and caption serve not only as a reminder of

personal weakness before Allah but also as a call to strengthen faith and seek divine protection amid global injustices. In this way, the content transcends its aesthetic form to become a medium of devotion, solidarity, and moral awakening encouraging users to remain steadfast in their worship and compassionate in their humanity.



Picture 3. Content Illustrations

It turns out that straightening one's intention is not only about whether deeds are accepted or not, but also about having a peaceful heart. Knowing that the exhaustion betrayed will never be in vain, and knowing that Allah will never let us down.

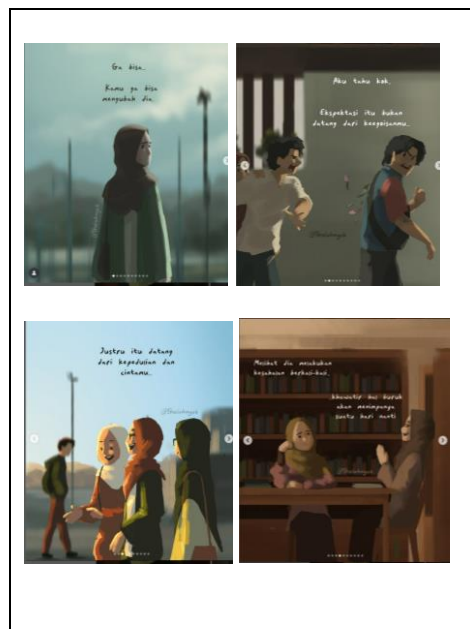
Media Space Level. Instagram functions as a media space that provides the technological infrastructure and visual architecture for the dissemination of reflective Islamic preaching content. The platform enables creators like Sholah Ayub to present spiritual messages through emotionally evocative visuals and poetic captions. This post utilizes Instagram's visual storytelling format to create a moment of quiet reflection, inviting users into a contemplative digital space that blends everyday imagery with spiritual depth.

Media Document Level. The combination of the rain-soaked scene, the gentle interaction with the dog, and the caption about sincerity and divine reassurance serves as a media document—a digital artifact that represents values such as introspection, perseverance, and emotional resilience. The phrase “*Saat senja perginya hanya jadi kenangan*” adds a layer of temporal melancholy, suggesting themes of loss, remembrance, and spiritual grounding. These elements collectively form a symbolic narrative that resonates with Islamic teachings on intention (*niyyah*),

trust in Allah, and the emotional journey of faith.

Media Object Level. User engagement through likes, comments, and shares transforms the post into a participatory object of meaning. Followers may respond with personal reflections, prayers, or affirmations, indicating that the content is not passively consumed but actively interpreted and emotionally co-constructed. This interaction reflects the communal nature of digital da'wah, where meaning is shaped collectively through affective and spiritual dialogue.

User Experience Level. For many users, the post offers spiritual and emotional reinforcement. The imagery of solitude in the rain, paired with a message of divine comfort, evokes a sense of empathy and reassurance. It serves as a substitute for conventional da'wah settings, offering a moment of quiet connection with faith in the midst of daily struggles. The emotional resonance encourages users to realign their intentions, find peace in hardship, and deepen their trust in Allah's wisdom and mercy.



Picture 4. Content Illustration

Sorry, but the phrase “I can change him/her” sounds naive, even arrogant. If it is true that you love them for the sake of Allah, then what we need to do is simply continue doing good to them, advising them, giving them example and guidance, without any expectations. Because our portion as human beings is only to convey, not to change someone.

Media Space Level. Instagram serves as a media space that provides the visual and interactive infrastructure for disseminating reflective da'wah messages. Through its image-sharing and caption features, the platform enables emotionally resonant and contextually relevant religious communication, reaching a broad audience in ways that align with everyday experiences and digital habits.

Media Document Level. The images—depicting individuals in contemplative settings, such as standing under a cloudy sky or engaging in discussion in a study room—are paired with captions that emphasize sincerity, introspection, and the human limitations in changing others. Texts like “*Sorry, but the phrase ‘I can change him’ sounds naïve, even arrogant...*” and “*She is silent. Because it could hurt her.*” function as

cultural artifacts that represent spiritual values such as patience, empathy, and the ethical boundaries of da'wah.

Media Object Level. This content becomes a media object through active user engagement. Likes, comments, and reposts indicate that audiences are not passive consumers but co-creators of meaning. Responses often include personal reflections, affirmations, or shared experiences, showing that the da'wah message is received as part of a collective spiritual dialogue within the digital community.

User Experience Level. For users, the content offers emotional and spiritual reinforcement. Messages about loving without expectations and conveying goodness sincerely serve as gentle reminders, especially in the context of interpersonal and spiritual relationships. These posts often substitute conventional da'wah interactions, providing a space for users to reflect, realign their intentions, and strengthen their connection to Islamic values in a personal and relatable way.

Findings from digital ethnographic observations of the Instagram account @sholahayub indicate that social media has become an effective alternative space for da'wah, especially for the digital generation, which is more responsive to visual messages and personal narratives. The content produced by Sholah Ayub not only conveys reflective and motivational messages but also forms a participatory spiritual communication ecosystem. In this context, Kozinets (2002) emphasized the importance of researcher involvement in online communities to understand the social dynamics that occur organically. Interactions through likes, comments, and reposts demonstrate an emotional connection between creator and audience, which strengthens the function of da'wah as a process of social and spiritual transformation.

Through the framework of cyber media analysis (Nasrullah, 2017), @sholahayub's content can be understood as a media document that combines artistic

illustrations and short, meaningful texts. Visual representations such as figures sitting in contemplation, screaming children, or the atmosphere as cultural symbols that communicate Islamic values aesthetically and contextually. At the media object level, user interactions indicate that this content is not merely consumed passively but also serves as a medium for spiritual and social dialogue. Meanwhile, at the user experience level, Sholah Ayub's content is able to evoke deep emotional resonance, such as gratitude, introspection, and hope, which strengthens the collective identity of the digital community.

Only on message content but also on the delivery method, visual aesthetics, and emotional engagement. Accounts like @sholahayub serve as concrete examples of how digital technology can be used to convey Islamic values in an inclusive, creative, and relevant manner to the context of modern life. This opens up opportunities for da'i (preachers) and academics to develop a da'wah model that is more adaptive to digital culture while maintaining its profound spiritual substance.

Conclusions

The Instagram account @sholahayub exemplifies how reflective da'wah can be effectively mediated through visually driven digital platforms. By combining artistic illustrations with concise, emotionally resonant captions, the content functions as cultural artifacts that convey Islamic values such as sincerity, struggle, and introspection. These posts foster a sense of belonging, as evidenced by high engagement metrics and recurring spiritual expressions in user comments.

User interactions likes, comments, and reposts demonstrate active involvement in shaping the meaning of the content, indicating that da'wah in this context is not merely didactic but dialogic. For many users, the experience of engaging with Sholahayub's content serves as a form of spiritual and emotional reinforcement, often substituting conventional religious interactions. This model of digital da'wah

highlights the importance of aesthetic, narrative, and interactivity in making religious communication more accessible and meaningful in contemporary online environments.

References

- Aini, N. (2023). Preaching Message in the Animated Film Nussa and Rara Episodes 1-5 (Roland Barthes' Semiotic Analysis). *MUKASI: Journal of Communication Studies*, 2(1), Article 1. <https://doi.org/10.54259/mukasi.v2i1.1314>
- Creswell, J.W. & J. David Creswell. (2018). *Research Design Qualitative, Quantitative, and Mixed Methods Approaches* (fifth Edition). SAGE Publications.
- Dalimunthe, S. A. Q. (2023). Terminology of Da'wah in the Perspective of the Qur'an. *Tambusai Education Journal*, 7(1), 1415–1420. <https://doi.org/10.31004/jptam.v7i1.5436>
- Duddy, I.A.R. (2019). *Da'wah and Mass Media*.
- Herdiansyah, H. (2010). *Qualitative research methods for the social sciences*. <https://elibrary.bsi.ac.id/readbook/200817/metode-penelitian-kualitatif-untuk-ilmu-ilmu-sosial>
- Hine, C. (2000). *Virtual Ethnography*. SAGE Publications.
- Kholisoh, N., Ritonga, R., & Ridaryanthi, M. (2022). The Analysis of Urban Adolescents' Reception of Pornography on Social Media. *Jurnal Komunikasi Ikatan Sarjana Komunikasi Indonesia*, 7(2), 368–376. <https://doi.org/10.25008/jkiski.v7i2.773>
- Kozinets, R. V. (2015). *Netnography: Redefined* (2nd edition). Sage.
- Maucariapa.com. (2024). *The development of social media among Indonesian youth in 2024*. <https://maucariapa.com/perkembang-an-media-sosial-pada-anak-muda-indonesia-2024/>
- Munawwir, A.W. (1997). *Al-Munawwir Arabic-Indonesian Dictionary* (Surabaya). Progressive Library. http://eperpus.kemenag.go.id%2Findex.php%3Fp%3Dshow_detail%26id%3D46744
- Nabilah, R. A. (t.t.). *Understanding Da'wah in Islam: Understanding Its Meaning and Purpose*. detikhikmah. Retrieved August 2, 2025, from <https://www.detik.com/hikmah/da'wah/d-6902051/pengertian-da'wah-dalam-islam-kenali-makna-dan-tujuannya>
- Nasrullah, R. (2022). *Virtual Ethnography: Research on Communication, Culture, and Sociotechnology on the Internet*. Symbiosis Rekatama Media.
- Nasrullah, R. (2014). *Social Media: A Cultural Communication and Socio-Technology Perspective* (2 ed.). Symbiosis Rekatama Media.
- The Development of Islamic Content in Indonesian Digital Media—Indonesian Legal Facts*. (2025, June 17). <https://faktahukum.co.id/perkembangan-konten-keislaman-di-media-digital-indonesia/>
- Purwantoro, W. H. (2022, August 18). *Social Media, Media For Prosecution – Faculty of Psychology and Social and Cultural Sciences*. <https://fpscs.uui.ac.id/blog/2022/08/18/media-sosial-media-da'wah/>
- Shihab, M. Q. (2000). *Tafsir Al-Mishbah: The Qur'an, the Quran, and the Quranic verses*. Lantern of the Heart.
- @Sholahayub. (2025). Instagram. <https://www.instagram.com/sholahayub/>
- Susilawaty, F. T., Ratnawati, R., Karangan, I. A., & Fitriyani, W. (2024). *Komparasi Analisis Media Siber pada Platform Donasi Digital: Biruberbagi.id, Campaign.com, dan*

Ayobantu.com. CARAKA:
Indonesian Journal of
Communication, 5(1), 1-13.
<https://doi.org/10.25008/caraka.v5i1.98>

Sugiarti, U. (2024). *Majority of Generation Z Spends Free Time on Social Media—GoodStats*.
<https://goodstats.id/article/mayoritas-generasi-z-menghabiskan-waktu-luang-dengan-media-sosial-KT9NM>