

REPRESENTATION OF Q.S. AL-BAQARAH [2]: 195 ON INSTAGRAM ACCOUNT @ ALMUHAJIRINWALANSJAR: A PERSPECTIVE OF JEAN BAUDRILLARD'S CONSUMERISM THEORY

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Abstract: On 29 December 2024, the account @almuhajirinwalanshar posted a snippet from Q.S. Al-Baqarah [2]: 195, but the interpretation presented in the post was not consistent with the overall meaning of the verse. It's because the post represented an invitation to do good deeds, even if they seem futile, by quoting the final part of QS. Al-Baqarah: 195, whereas the meaning of the verse is not as simple as discussing an invitation to do good deeds. The Instagram @almuhajirinwalanshar uses the final part of Q.S. Al-Baqarah [2]: 195 to encourage doing good deeds that feel futile, when in fact the main interpretation of the verse, according to several interpretations, focuses on the command to spend wealth for obedience, especially in the context of jihad or war, and the encouragement to do good deeds in general. Therefore, this paper aims to examine the representation of Q.S. Al-Baqarah [2]: 195 on the Instagram account @almuhajirinwalanshar using Jean Baudrillard's consumerism theory framework. The purpose of this study is to analyze how the verse is represented on the account @almuhajirinwalanshar and how religious messages are constructed as symbols or signs in digital consumer culture. This study uses a qualitative-descriptive method through a literature review, with the main source being the account's post content and secondary sources being literature related to Baudrillard's theory and the interpretation of the verse. The results show that posts with the quote "Tetaplah Baik Meski Rasanya Sia-Sia" and the verse from Q.S. Al-Baqarah [2]: 195 have undergone a shift in meaning from the context of jihad to personal emotional motivation through visual, audio, and narrative aesthetics. In conclusion, social media has shaped a new interpretation of Qur'anic verses through the process of simulation and simulacra, making them objects of spiritual consumption that no longer represent their original meaning, but rather symbols of religious lifestyles in digital consumer society.

Keywords: Instagram Account @almuhajirinwalanshar, Jean Baudrillard's Consumerism, Q.S. Al-Baqarah [2]: 195.

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Abstrak: Pada tanggal 29 Desember 2024 akun instagram @almuhajirinwalanshar melakukan postingan berupa potongan akhir dari Q.S. Al-Baqarah [2]: 195, namun interpretasi yang dimunculkan pada postingan tersebut tidak selaras dengan makna ayat secara keseluruhan. Hal ini dikarenakan postingan tersebut merepresentasikan ajakan berbuat baik meski terasa sia-sia dengan mencantumkan potongan akhir Q.S. Al-Baqarah [2]: 195, padahal makna dari ayat tersebut sebenarnya tidak sesederhana membahas ajakan untuk berbuat kebaikan. Postingan Instagram @almuhajirinwalanshar menggunakan potongan akhir QS. Al-Baqarah: 195 untuk ajakan berbuat baik yang terasa sia-sia, padahal penafsiran utama ayat tersebut, menurut beberapa tafsir fokus pada perintah membelanjakan harta untuk ketaatan, khususnya dalam konteks jihad atau peperangan, dan anjuran berbuat baik secara umum. Untuk itu tulisan ini hendak mengkaji representasi Q.S. Al-Baqarah [2]: 195 pada akun instagram @almuhajirinwalanshar menggunakan kerangka teori konsumerisme Jean Baudrillard. Tujuan dari penelitian ini adalah untuk menganalisis bagaimana ayat tersebut direpresentasikan dalam akun Instagram @almuhajirinwalanshar dan bagaimana pesan keagamaan dikonstruksi sebagai simbol atau tanda dalam budaya konsumen digital. Penelitian ini menggunakan metode kualitatif-deskriptif melalui studi kepustakaan dengan sumber utama berupa konten postingan akun tersebut dan sumber sekunder berupa literatur terkait teori Baudrillard dan tafsir ayat. Hasil penelitian menunjukkan bahwa postingan dengan kutipan “*Tetaplah Baik Meski Rasanya Sia-Sia*” dan potongan Q.S. Al-Baqarah [2]: 195 mengalami pergeseran makna dari konteks jihad ke motivasi emosional personal melalui estetika visual, audio, dan narasi. Kesimpulannya, media sosial telah membentuk tafsir baru atas ayat Al-Qur’an melalui proses simulasi dan simulakra, menjadikannya objek konsumsi spiritual yang merepresentasikan bukan lagi makna asli, melainkan simbol gaya hidup religius dalam masyarakat konsumen digital.

Kata-kata Kunci: Akun instagram @almuhajirinwalanshar, Konsumerisme Jean Baudillard, Q.S. Al-Baqarah [2]: 195.

Introduction

On December 29, 2024, the Instagram account @almuhajirinwalanshar posted a snippet from Q.S. Al-Baqarah [2]: 195, but the interpretation presented in the post was not in line with the overall meaning of the verse. This is because the post represented an invitation to do good, even if it feels futile, by including the final part of Q.S. Al-Baqarah [2]: 195, when in fact the meaning of the verse is not as simple as discussing an invitation to do good. Several interpretations, such as those from *al-Mishbāh* and *al-Azhar*, mention that this verse is related to warfare. In the *Jalālayn* interpretation, the verse is interpreted as “(and spend in the way of Allah), meaning to obey Him, such as in jihad and others (and do not let your hands fall), meaning to cause your destruction because you are unwilling to spend money for jihad, which causes the enemy to become stronger. Then *wa aḥsinū inna Allāha yuḥibbu al-muḥsinīn* is interpreted as (And do good), for example, by spending money and so on, for indeed Allah loves those who do good, which means that Allah will reward them.”¹

The Instagram post @almuhajirinwalanshar uses the last part of Q.S. Al-Baqarah [2]: 195 to encourage doing good deeds that seem futile, even though the main interpretation of this verse, according to several interpretations, focuses on the command to spend wealth for obedience, especially in the context of jihad or

1 Jalaluddin al-Mahalli and Jalaluddin as-Suyuti, *Tafsir Jalalain* (Bandung: Sinar Baru Agengindo, 2014), 101–2.

war, and the encouragement to do good in general.

Related research that uses media as the object of study, for example, is titled “*The Commodification of Religion as Symbolic Interactionism in Advertising*.” This study interprets signs in the media to examine the commodification of Islam. Media content in the form of advertisements is examined to explore the effects of semantic noise interpretation based on the meaning of the visual communication design used.²

There is also previous research using consumerism theory as a formal object in its research, including an article titled “*Perilaku Konsumtif oleh Masyarakat Konsumsi dalam Perspektif Teori Jean Baudrillard [Studi Kasus: Tiktok Shop]*.” It examines the consumptive behavior of netizens on TikTok Shop, and the results show that the concept of a consumer society is relevant to today’s life, where people tend to buy products because of desire, rather than need.³

Another article entitled “*Hyper Religiusitas di Era Digital: Analisis Paradigma Postmodernisme Jean Baudrillard Terhadap Fenomena Keberagamaan di Media Sosial*” discusses hyper religiosity in the digital age, which can be understood through the concepts of simulation and signs.⁴

Although several studies have discussed media as a research object and even used Jean Baudrillard’s consumerism theory, none have rigorously discussed verses from the Qur’an using Jean Baudrillard’s consumerism theory perspective. Furthermore, no research has attempted to examine the Instagram account @almuhajirinwalanshar. Therefore, this research is interesting and is expected to fill the gap in the study of the Qur’an in the media through the perspective of consumerism theory in greater depth.

One of the posts on the @almuhajirinwalanshar account on December 29, 2024, featured the quote “*Tetaplah Baik Meski Rasanya Sia-Sia*” combined with a verse from the Qur’an (Q.S. Al-Baqarah [2]: 195) and an attractive visual design. This post is interesting to study because it shows how Instagram is not only a channel for preaching, but also a simulation arena that shapes perceptions and consumption of good values as described in consumerism theory. Q.S. Al-Baqarah [2]: 195, which is displayed in the post, is represented with the meaning of goodness. Through Jean Baudrillard’s consumerism theory approach, this study aims to answer two questions. First, to reveal how Q.S. Al-Baqarah [2]: 195 about doing good is represented in a digital medium, namely on the Instagram

2 Mohd Fauzi Harun et al., “The Commodification of Religion as Symbolic Interactionism in Advertising,” *International Journal of Academic Research in Business and Social Sciences* 11, no. 18 (October 2021): 25–38.

3 Naufal Rizki Fadhilah and Suryo Ediyono, “Perilaku Konsumtif oleh Masyarakat Konsumsi dalam Perspektif Teori Jean Baudrillard [Studi Kasus: Tiktok Shop],” *Marketgram Journal* 1, No. 1 (January 2023): 39.

4 Theguh Saumantri, “Hyper Religiusitas di Era Digital: Analisis Paradigma Postmodernisme Jean Baudrillard Terhadap Fenomena Keberagamaan di Media Sosial,” *Al-Mutharahab: Jurnal Penelitian dan Kajian Sosial Keagamaan* 20, no. 1 (June 2023): 107, <https://doi.org/10.46781/al-mutharahab.v20i1.646>.

account @almuhajirinwalanshar? Second, how is the interpretation of the Qur'an constructed in the Instagram media as a sign or symbol based on Jean Baudrillard's consumerism theory perspective for the audience?

To answer these two questions, this study will focus on a post on the Instagram account @almuhajirinwalanshar on December 29, 2024, with a short quote containing the words "*Tetaplah Baik Meski Rasanya Sia-Sia*" as the material object in this study. After that, this study will present Q.S. Al-Baqarah [2]: 195, along with its meanings or interpretations. Then, careful observation will be conducted on the details of the post, which contains motivational words, images, and audio that represent doing good deeds with Q.S. Al-Baqarah [2]: 195. Finally, an analysis will be conducted on how the post represents Q.S. Al-Baqarah [2]: 195 with the meaning of "always doing good deeds."

In more detail, the analysis will highlight the value of signs or symbols constructed in the posts based on Jean Baudrillard's consumerism theory perspective. Using a qualitative-descriptive method, data collection was carried out through a literature study. The primary data source in this study is a post on December 29, 2024, about doing good deeds, accompanied by the final excerpt from Q.S. Al-Baqarah [2]: 195 on the Instagram account @almuhajirinwalanshar. Meanwhile, the secondary data sources come from references to books or articles related to the research theme. This study uses Jean Baudrillard's consumerism theory as a tool to understand how Q.S. Al-Baqarah [2]: 195 is represented in posts on the Instagram media platform so that it reaches and is understood by the audience.

Instagram Account @AlmuHajirinWalanshar

In today's digital age, various platforms, especially Instagram, are used as a medium for Islamic preaching or conveying religious messages with attractive and aesthetic visuals, one of which is the @almuhajirinwalanshar account. Preaching in the media makes it easier for audiences to gain access, but it can have negative effects if audiences cannot filter what is true.⁵

However, studies highlighting how Instagram as a medium actually shapes and influences how Islamic values are represented or consumed by the public or audience are still very limited. In an article entitled "*Utilisasi Media dan Komunikasi Visual dalam Dakwah di Era 5.0*," it is shown that in-depth research on the integration of visual elements, digital technology, and audiences is still limited. Although visual communication is considered capable of increasing appeal in the realm of da'wah, understanding of its long-term impact on the understanding and internalization of Islamic values is still lacking and needs to be explored further.⁶

The study of the Qur'an in the media is important because the media has changed the way religious symbols are disseminated and consumed, which not only

5 Nadirsyah Hosen, *Tafsir Al-Quran di Medsos: Mengkaji Makna dan Rahasia Ayat Suci pada Era Media Sosial* (Yogyakarta: Benteng Pustaka, 2019).

6 Khairullah and Recha Mardianty Rachmi, "Utilisasi Media dan Komunikasi Visual dalam Dakwah di Era 5.0," *Al-Jamahiria: Jurnal Komunikasi dan Dakwah Islam* 2, no. 2 (December 2024): 127, <https://doi.org/10.30983/al-jamahiria.v2i2.8667>.

has the potential to change the meaning embedded in the symbols but also gives rise to new dynamics in the process of interpretation among a more heterogeneous audience.⁷

Instagram is one of the most popular social media platforms widely used by people in their daily lives. One of the primary uses of Instagram is to convey interpretations. Interpretations on Instagram generally take the form of excerpts from verses of the Qur'an that have been adapted to suit the theme.⁸ If we look at the Instagram account @almuhajirinwalanshar, he made his first post on March 25, 2023. The account's first post contained a summary of "*Kisah Ulama dalam Berbakti kepada Ibunya*" by Muhammad Nuzul Dzikri. In this post, the summary was divided into four slides containing purely textual summaries without any visualizations in the form of videos or images. In the upper right corner of the first slide, there was a self-reminder. The aesthetic value was only in the form of white font on a sage green background, giving a simple and minimalist impression. As of August 19, 2025, the first post on the account had been liked five times, with zero comments and zero shares. Posts using a similar template continued to be shared until March 29, 2023, and still reached a small audience, with the number of likes peaking at a maximum of ten likes.⁹

As of his last post on August 19, 2025, the @almuhajirinwalanshar account has posted 715 times, and these posts have undergone many changes in concept. With these changes, there has also been a significant increase in the number of followers. This growth aligns with the account reaching 118,000 followers. Essentially, the @almuhajirinwalanshar account is an Instagram account featuring quotes and motivational content, as stated in its Instagram bio. This account is a collaborative account with two other accounts, namely @qur'anicinside and @ceritanesa, because this account often posts collaboratively with these two accounts, so that the algorithm will reach a larger audience. The content on the @almuhajirinwalanshar Instagram account, as explained, contains quotes and motivational messages. In detail, the content is very diverse, featuring excerpts from sermons by various scholars, verses from the Qur'an, hadiths, or Islamic values in the form of quotes, all fundamentally aimed at motivating the audience. Everything is presented in various forms of video or images, combined with text and audio.¹⁰

The journey of the Instagram account @almuhajirinwalanshar shows a

7 Solimin Solimin et al., "Kajian Semiotika dalam Komunikasi Islam (Analisis Simbol, Makna, dan Interpretasi dalam Penyebaran Pesan Dakwah)," *Jurnal Khabar: Komunikasi dan Penyebaran Islam* 7, no. 1 (June 2025): 224, <https://doi.org/10.37092/khabar.v7i1.1149>.

8 Roudlotul Jannah and Ali Hamdan, "Tafsir Al-Quran Media Sosial: Kajian Terhadap Tafsir Pada Akun Instagram @Quranreview dan Implikasinya Terhadap Studi al-Quran," *Mashahif: Journal of Qur'an and Hadits Studies* 1, no. 1 (September 2021): 7, <https://urj.uin-malang.ac.id/index.php/mashahif/article/view/781>.

9 @Almuhajirinwalanshar, "AMWA | Creative Islamic Digital Media (@almuhajirinwalanshar) • Instagram Photos and Videos," August 19, 2025, <https://www.instagram.com/almuhajirinwalanshar/>.

10 @Almuhajirinwalanshar, "Profil Account."

significant transformation in content strategy in a short period of time. Initially, the account made its debut on March 25, 2023, with a very simple post consisting of a text summary without any visually appealing elements, such as “*Kisah Ulama dalam Berbakti kepada Ibunya.*” This early content, which only featured white text on a sage green background, had a very limited audience reach, as evidenced by the minimal number of likes. However, in approximately two years, this account has undergone a major change by adopting a more varied and dynamic content format.

Over time, they began to shift from static text posts to more engaging visual content, such as videos, images, and quotes combined with audio. Even the latest posts presented look more modern and attractive with contemporary cartoon visuals. Furthermore, the success of this account cannot be separated from its collaboration strategy with other accounts such as @qur’anicinside and @ceritanesa, which effectively expanded their audience reach through the Instagram algorithm. This transformation has dramatically increased the number of followers, from initially having a limited reach to over 118,000 followers, proving that adapting to the format and collaboration are the key factors in their growth.¹¹

Meaning of Q.S. Al-Baqarah [2]: 195

Q.S. Al-Baqarah [2]: 195 is the verse referenced in the Instagram post @almuhajirinwalanshar, which reads:

وَأَنْفَقُوا فِي سَبِيلِ اللَّهِ وَلَا تُلْقُوا بِأَيْدِيكُمْ إِلَى التَّهْلُكَةِ وَأَحْسِنُوا إِنَّ اللَّهَ يُحِبُّ الْمُحْسِنِينَ

“And spend in the way of Allah and do not throw [yourselves] with your [own] hands into destruction [by refraining]. And do good; indeed, Allah loves the doers of good.”¹²

In his interpretation of the Holy Qur’an, Mahmud Yunus explains that this verse refers to the state of war: “Spend your wealth for the cause of war. And do not throw yourselves into destruction, such as entering into war without provisions or weapons. Improve your affairs, whether financial, knowledge, military, weapons, etc.”¹³

The *al-Azhar* commentary also explains the preparations for war. More specifically, Hamka explains the basis of Q.S. Al-Baqarah [2]: 195, “and spend in the way of Allah,” because when facing war, spending will double compare to times of peace (not days of war). So, at times like this, the willingness to sacrifice wealth and life is very much desired. “And do not throw yourselves into destruction.” Throwing yourselves into destruction here means being stingy, afraid to spend money, and lazy to sacrifice, so that with these traits, the enemy can easily defeat you. During war, weapons and food supplies are very much needed. The entire

11 @Almuhaajirinwalanshar, “Profil Account.”

12 Departemen Agama Republik Indonesia, *Qur’an Karim al-Hidayah* (Tangerang: Kalim, 2011), 31.

13 Mahmud Yunus, *Tafsir Qur’an Karim* (Jakarta: PT. Mahmud Yunus wa Dzurriyyah, 2015), 41.

community at that time was obliged to endure hardship to achieve victory. So, do not let negligence lead to destruction.¹⁴

Then God said, “And do good,” or promote improvement. Because *wa aḥsinū* means always doing good and always improving, there are many meanings contained within it. It is derived from the word Ihsan. Towards Allah, Ihsan is when you worship Allah as if you see Allah. But because Allah cannot be seen with the eyes, Allah still sees you. On this basis, believers always improve the quality of their deeds and worship because, in this case, it concerns warfare, so it also includes improving the quality of everything related to warfare. War has undergone extraordinary levels of advancement. The tactics of war in the time of the Prophet (peace be upon him) were very different from those in the time of the hero Khalid bin Walid. What more can be said about the “modern warfare”? Sometimes, weapons that were used five years ago are now considered obsolete. The Arab nations lost the war against the puppet state of the colonial powers known as Israel because, in terms of tactics and military techniques, the armies of the seven Arab nations had not undergone any improvements for a long time. Therefore, at the end of the verse, Allah the Almighty states: “Indeed, Allah loves those who do good.” (End of verse 195).¹⁵

Quraish Shihab also explains in his interpretation of Q.S. Al-Baqarah [2]: 195, where the verse means Don’t let it happen that you don’t spend your wealth in the way of Allah, because if you do so, you will fall into destruction. How could it not be so, when wealth that is in one’s possession, without being spent in the way of Allah, will not only be depleted by its owner or inherited by his heirs, but will also destroy its owner in the hereafter. Therefore, do good not only in war or in killing, but in every movement and step. The command of *iḥsān* in this verse means the command to do all positive activities, as if seeing Allah or at least always feeling seen and watched by Him. The awareness of this inherent supervision makes a person always want to do their best and treat others better than they treat you, not just treat others the same way they treat you. Ihsan is commanded by Allah because that is what Allah does to His creatures, and that is why “indeed, Allah loves those who do *iḥsān*.”¹⁶

Jean Baudrillard’s Perspective on Consumerism Theory

Consumerism is a “social attribute” in which consumerism is more than just the act of consuming goods and services; often, consumption is not intended to fulfill needs. This is because consumerism has become a way of life. The essence of consumerism itself is the principle that consumption is an end in itself and has its own justification.¹⁷ According to Jean Baudrillard himself, an object not only has

14 Hamka, *Tafsir Al-Azhar* (Singapura: Pustaka Nasional PTE LTD Singapura, 1989), 1:451.

15 Hamka, *Tafsir Al-Azhar*, 1:453–54.

16 Quraish Shihab, *Tafsir Al-Mishbāḥ: Pesan, Kesan dan Keserasian al-Qur’an* (Jakarta: Lentera Hati, 2001), 1:426.

17 Indra Setia Bakti, Nirzalin Nirzalin, and Alwi Alwi, “Konsumerisme dalam Perspektif

use value or exchange value, but also symbolic value and sign value. This means that people no longer consume an object based on its use value or exchange value, but also based on its symbolic value and the abstract sign value of its.¹⁸

Consumer society is engaged in consumption activities driven by aesthetics rather than utility. This leads to a widespread feeling of inadequacy and an endless desire to acquire more.¹⁹ Ultimately, what is consumed in consumer society is consumption itself.²⁰

Jean Baudrillard states that postmodern reality is the embodiment of a world of simulation and hyperreality. The world of simulation is a world formed by various random relationships between signs and codes without clear references. Simulation threatens the distinction between “right” and “wrong,” “real” and “imaginary”.²¹ The current reality is shrouded in images that cannot be distinguished between real and fake signs (images). The two are intertwined and accumulate, producing a culture of simulation and hyperreality.²² It is also mentioned in the context of media, an article analyzing Jean Baudrillard’s thoughts on simulation and reality in the digital age states that the role of technology and digital media reinforces the phenomenon of simulation and blurs the line between reality and imagination. Jean Baudrillard observed that the world has transformed into a simulacrum, where reality has been replaced by representations and experiences created by media. Thus, in the digital age, hyperreality becomes significant as a substitute for reality.²³

The media creates images that appear real when, in fact, they are only imitations or artificial versions of reality. Jean Baudrillard calls this “simulation,” and the process of creating imitations of reality is what he refers to as “simulacra.” Simulacra is the space where the mechanism of simulation is taking place. Simulation is different from fiction or lies in that simulation not only presents absence as presence,

Jean Baudrillard,” *Jurnal Sosiologi USK (Media Pemikiran & Aplikasi)* 13, no. 2 (December 2019): 147–66, <https://doi.org/10.24815/jsu.v13i2.15925>.

18 Theguh Saumantri, “Konsumerisme Masyarakat Kontemporer dalam Pemikiran Jean Baudrillard,” *Paradigma: Jurnal Filsafat, Sains, Teknologi, dan Sosial Budaya* 28, no. 2 (July 2022): 56–68, <https://doi.org/10.33503/paradigma.v28i2.1962>.

19 Vinsensius Dino Adi Christian, Antik Tri Susanti, and Sri Suwartiningsih, “Perilaku Konsumtif Mahasiswa Melalui Penggunaan Fitur Shopee Paylater dalam Perspektif Teori Jean Baudrillard,” *Innovative: Journal of Social Science Research* 5, no. 1 (January 2025): 4667–776, <https://doi.org/10.31004/innovative.v5i1.16908>.

20 Jean Baudrillard and Jean Baudrillard, *The Consumer Society: Myths and Structures*, Reprinted, Theory, Culture & Society (Los Angeles, Calif.: SAGE, 2012), 15.

21 Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, The Body, in Theory - Histories of Cultural Materialism (Ann Arbor, Mich: Univ. of Michigan Press, 2019), 3.

22 Theguh Saumantri, Taufik Hidayatulloh, and Dhea Dayuranggi Meghatruh, “Konsumerisme Beragama di Era Digital: Analisis Paradigma Postmodernisme Jean Baudrillard Terhadap Fenomena Beragama Umat Islam di Indonesia,” *Islamadina: Jurnal Pemikiran Islam* 24, no. 2 (November 2023): 274, <https://doi.org/10.30595/islamadina.v24i2.14961>.

23 Ropip Asharudin, “Analisis Pemikiran Jean Baudrillard Tentang Simulasi dan Realitas dalam Konteks Era Digital,” *Gunung Djati Conference Series* 24 (June 2023): 905–6.

imagination as reality, but also destroys any difference with reality, absorbing reality into itself. Through the mechanism of simulation, humans are trapped in a space of reality that is considered real, when in fact it is illusory and full of engineering. Everything real becomes simulation, so that the current reality is highly likely to be fabricated, engineered, and simulated. In modern society, consumption is no longer merely about fulfilling basic needs, such as eating to satisfy hunger or buying clothes to cover and protect the body. Consumerism is the consumption of symbols and images that no longer relate to needs.²⁴

Representation of the Values of Q.S. Al-Baqarah [2]: 195 in the Instagram Account @almuhajirinwalanshar

In this era of globalization, owning and using social media has become a necessity for society, as social media can help the public in various aspects of their needs.²⁵ Social media allows users to represent themselves, interact, collaborate, share, and communicate.²⁶ And reach a wide audience. In addition, social media makes it easy for users to participate, share, and create content, including blogs, social networks, wikis, forums, and virtual worlds.²⁷

The existence of social media allows everyone to freely express themselves by uploading various things or consuming media products, both in the form of goods and unlimited content. Social media serves as the main medium for spreading symbols of widespread consumption.²⁸ The existence of media has become a tool for the dissemination of information, which has become increasingly free among various groups. Both intellectuals and the general public are free to voice their aspirations on digital screens.²⁹ Based on this phenomenon, the media, as a technological development, plays a major role in changing a person's religious experience at this time.³⁰

24 Wahyu Firmansyah and Heny Subandiyah, "Gaya Hidup Konsumerisme dan Simulakra Tokoh dalam Novel Home Sweet Loan Karya Almira Bastari: Kajian Jean Baudrillard," *BAPALA* 12, no. 2 (July 2025): 306.

25 Intris Restuningrum Pamungkas and Nuriyatul Lailiyah, "Presentasi Diri Pemilik Dua Akun Instagram di Akun Utama dan Akun Alter," *Interaksi Online* 7, no. 4 (September 2019): 373.

26 Cahyana Kumbul Widada, "Mengambil Manfaat Media Sosial dalam Pengembangan Layanan," *Journal of Documentation and Information Science* 2, no. 1 (February 2018): 23–30, <https://doi.org/10.33505/jodis.v2i1.130>.

27 Arum Wahyuni Purbohastuti, "Efektivitas Media Sosial Sebagai Media Promosi," *Tirta-yasa Ekonomika* 12, no. 2 (October 2017): 212, <https://doi.org/10.35448/jte.v12i2.4456>.

28 A. Noer Chalifah Ramadhany, "Peran Media Sosial dalam Mendorong Gaya Hidup Konsumtif di Kalangan Remaja Komunitas Pesisir," *EDUSOS: Jurnal Edukasi dan Ilmu Sosial* 2, no. 01 (June 2025): 20, <https://doi.org/10.62330/edusos.v2i01.291>.

29 M. Baihaqi Fadhil Wafi, Nuzula Ilhami, and Taufiqurohman Taufiqurohman, "Transformasi Perilaku Beragama Masyarakat Muslim Kontemporer: Fenomena Al-Qur'an di Era Digital," *INRIGHT: Jurnal Agama dan Hak Azazi Manusia* 11, no. 1 (January 2022): 45, <https://doi.org/10.14421/inright.v11i1.2503>.

30 Hablun Ilham, "Agama dan Komunitas Virtual: Studi Pergeseran Orientasi Keagamaan

In the religious field, for example, the Instagram account @almuhajirinwalanshar has Islamic content in the form of quotes and short motivational messages. Freedom and flexibility in the digital age have become a platform or facility, especially for the Instagram account @almuhajirinwalanshar. With this account, the account manager can give a unique look to verses from the Qur'an, which can be constructed from the account manager's point of view. For example, by displaying symbols in the form of attractive visual effects, touching audio effects, or even the use of additional words that make the values of the Qur'an stronger or more interesting. In this case, Instagram, as a social media platform, offers inclusive access to anyone and becomes a strategic tool in the broad study of the Qur'an. However, on the other hand, there is a serious challenge in that the wide-open access to Qur'anic studies through social media can lead to the emergence of unverified and even deviant content. This freedom then gives rise to the phenomenon of the "death of expertise," whereby anyone has the right to interpret the Qur'an without clear scientific knowledge.³¹ In fact, the phenomenon that the media can shape a person's religious understanding can result in premature religious understanding. Content in the form of excerpts or fragments of text can be believed to be the true understanding of religion among the Muslim middle class today.³²

On December 29, 2024, the Instagram account @almuhajirinwalanshar posted a quote from Q.S. Al-Baqarah [2]: 195 "*wa aḥsinū inna Allāha yuḥibbu al muḥsinīn*" yang berarti ...and do good, for indeed Allah loves those who do good."

³³ This post also included a short quote or motivational message with the phrase "*Tetaplah Baik Meski Rasanya Sia-Sia.*"

di Era Digital," *Mukaddimah: Jurnal Studi Islam* 7, no. 1 (November 2022): 28, <https://doi.org/10.14421/mjsi.71.2945>.

31 Nurizza Ilham Firdaus, "Digitalisasi Kajian Alquran: Peluang dan Tantangan Media Sosial," *Ulul Albab: Journal Da'wah and Social Religiosity* 3, no. 1 (September 2025): 37–46, <https://doi.org/10.69943/672hnp34>.

32 Achmad Muhibin Zuhri, *Beragama di Ruang Digital: Konfigurasi Ideologi dan Ekspresi Keberagamaan Masyarakat Virtual* (Lamongan: Nawa Litera Publishing, 2021), 2.

33 @Almuhajirinwalanshar, "“Tetaplah Baik Meski Rasanya Sia-Sia” Surat Al-Baqarah Ayat 195," Instagram, December 29, 2024, <https://www.instagram.com/almuhajirinwalanshar/p/DEKBIDPxEXX/>.



Figure 1. Post by @almuhajirinwalanshar on December 29, 2024.

The image contains the final verse of Q.S. Al-Baqarah [2]: 195, decorated with a visually appealing image. Graphic art or visual imagery plays a significant role in building emotional and spiritual engagement with sacred texts.³⁴ The visualization presented to the audience is of a man lying alone on the road with his arms outstretched and one leg bent, staring at the sky. The image was taken at night with dark colors and a blur effect in the background, creating a dramatic impression and effect, as if telling the story of someone who is extremely tired and desperate. Not to mention the audio effect added by the content creator, with the addition of the nasheed “*Allāhu ya‘lamu*” with a melancholic tone, adding to the sad and dramatic impression. With the addition of quotes or short motivational messages written “*Tetaplah Baik Meski Rasanya Sia-Sia*”, this post has its own value and representation with various effects added by the poster.³⁵

Q.S. Al-Baqarah [2]: 195 presented in the post has its own meaning, with the translation of the verse excerpt and additional elements. In summary, the values of Q.S. Al-Baqarah [2]: 195 represent a kind of motivation for the audience who see it to continue doing good, even though sometimes good deeds can be wasted by the people who receive them or by circumstances. This can be seen from several responses from the audience in the comments section of the post. For example, there is an affirmative comment from one account that reads, “*Tidak ada perbuatan baik yang sia-sia, Sy baru saja kehilangan istri sy 25 Nov tadi, Beliau bukan siapa-siapa tapi selalu ramah dan baik dengan siapapun, setelah wafat MasyaAllah orang-orang yang sayang dgn beliau banyak sekali, Jd teruslah berbuat baik, Al-*

34 Umar Al Hakim, Wildan Nugraha Ramadhan, and Azka Dhia Usufa, “Seni Grafis Digital Sebagai Media Tafsir Populer: Studi Kasus di Platform Dakwah Visual,” *Qur'atana: Quranic Research and Tafsir* 2, nos. 1, April (August 2025): 10.

35 @Almuhajirinwalanshar, “Profil Account.”

Fatihah utk istriku Veranike binti Kresna Djunaedi”³⁶

The comments posted by this account show that the post Q.S. Al-Baqarah [2]: 195 on the @almuhajirinwalanshar account successfully motivated and touched the hearts of the audience with relatable feelings. Through these comments, it can also be seen that the main message conveyed by the account owner, “*Tetaplah Baik Meski Rasanya Sia-Sia*,” was well received by the audience. The audience’s interpretation in the comments with a similar phrase, “no good deed is in vain,” confirms the post by @almuhajirinwalanshar through the audience’s experience.



Figure 2. Audience Comments on @almuhajirinwalanshar’s Post on December 29, 2024.

In addition to the excerpt, there is also the complete verse along with its translation from Q.S. Al-Baqarah [2]: 195 written in the caption of the post. Furthermore, the source is also listed as coming from rumaysho.com. However, what is interesting is that if you trace the source further using the link address <https://rumaysho.com/1975-bersyukur-dengan-yang-sedikit>. The HTML as listed in the caption does not contain any narrative or theme similar to the content posted by @almuhajirinwalanshar on December 29, 2024. The content in the reference does not discuss the concept of goodness at all, but rather discusses the matter of being grateful for the blessings of. In fact, there is not a single quote

³⁶ @Almuhajirinwalanshar, ““Tetaplah Baik Meski Rasanya Sia-Sia’ Surat Al-Baqarah Ayat 195.”

from Q.S. Al-Baqarah [2]: 195 in the article.³⁷ This is interesting and noteworthy because Instagram, as a medium for spreading Islam, should be used with great caution. The delivery of information should be based on knowledge and ethics derived from the teachings of the Qur'an,³⁸ not from irresponsible sources, let alone sources that cannot be validated.

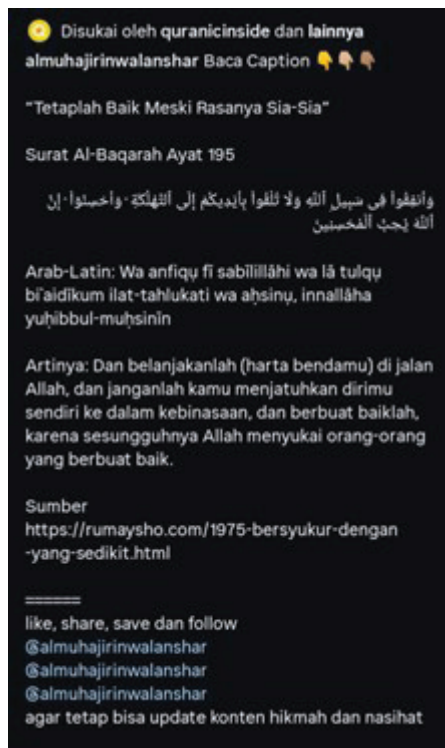


Figure 3. Caption of a Post by the @almuhajirinwalanshar Account on December 29, 2024.

Consumerism in the Post Q.S. Al-Baqarah [2]: 195 on the Instagram Account @almuhajirinwalanshar

In Jean Baudrillard's perspective, consumption is no longer interpreted as the fulfillment of natural needs, but rather as a process laden with symbolic meaning.³⁹ "Consumption" is not a use value related to needs, but only a symbolic exchange value.⁴⁰ Consumerism is not just a matter of buying goods excessively, but is part

37 Muhammad Abduh Tuasikal, "Bersyukur dengan yang Sedikit," *Rumaysho.Com*, October 1, 2011, <https://rumaysho.com/1975-bersyukur-dengan-yang-sedikit.html>.

38 Jamiah Hariyati, "Media Sosial Sebagai Media Dakwah: Penyebaran Konten Kajian Al-Qur'an di Media Sosial dalam Perspektif Al-Qur'an," *Edu Society: Jurnal Pendidikan, Ilmu Sosial dan Pengabdian kepada Masyarakat* 5, no. 1 (March 2025): 700, <https://doi.org/10.56832/edu.v5i1.855>.

39 Inelda Simanullang et al., "Perspektif Jean Baudrillard dalam Gaya Hidup Konsumtif Pengguna Shopee Paylater," *An-Nas* 9, no. 1 (June 2025): 93, <https://doi.org/10.32665/annas.v9i1.4485>.

40 Jean Baudrillard, *For A Critique of The Political Economy of The Sign* (Nottingham: Te-

of a complex system of meaning and signs in modern society. In the media itself, the function of objects of consumption in consumer society is no longer contained in their use value but in their symbolic value and sign value, which are displayed through various media in the form of lifestyles.⁴¹

In the study of the Qur'an in the media, the presentation of explanations is a representation of meaning through the use of symbols, so that the meaning constructed goes beyond what is constructed in the text. This is a form of hyperreality of meaning, allowing the purpose of its delivery to shift to its symbolic meaning. As shown in the post QS. Al-Baqarah:195 on the Instagram account @almuhajirinwalanshar, the symbolic aspects and sign values displayed take the form of several things.⁴²

First, the visual image of a man lying on the highway staring at the sky, accompanied by dark colors, conveys a sense of despair. The second symbol and sign are the audio effect added to the post, which deepens the sense of sadness. Third, the symbol and sign in the form of words or quotes that read "*Tetaplah Baik Meski Rasanya Sia-Sia*" further emphasizes the meaning that the post wants to convey, which is that as humans, we must do good even though it feels futile. And the fact is that the post ignores the true meaning of Q.S. Al-Baqarah [2]: 195, so that the meaning that is constructed is composed of symbols that are attached in the post, and this is a form of hyperreality as described by Jean Baudrillard, and the meaning that has been constructed from these symbols is consumed by the audience.

In Jean Baudrillard's theory of consumerism, it is explained that in advanced modern society, reality has been replaced by simulacra, copies of something that no longer has any real reference, or even never had one in the first place. Simulacra are not mere imitations of reality, but rather "manufactured realities" that then replace reality itself.⁴³ When contextualized with Q.S. Al-Baqarah [2]: 195, the reality of the true meaning of this verse is that it is a verse about preparing for war. People at that time were asked to spend their wealth on the needs of war. However, due to the symbols that are displayed, the meaning of Q.S. Al-Baqarah [2]: 195 has shifted from its original meaning to a new meaning. In simulacra, looking at the context of the verse, the meaning of the Qur'an becomes fabricated and disregards the actual meaning of the verse.

The convergence of social media such as Instagram, which uses text, symbols,

los Press, 1981), 30

41 Saumantri, Hidayatullo, and Meghatruh, "Konsumerisme Beragama di Era Digital: Analisis Paradigma Postmodernisme Jean Baudrillard Terhadap Fenomena Beragama Umat Islam di Indonesia," 278.

42 In the interpretations of *al-Azhar* by Hamka, *al-Mishbāh* by Quraish Shihab, and *Qur'an Karim* by Mahmud Yunus, it is explained that Q.S. Al-Baqarah [2]: 195 relates to verses about war, and within these verses, there is an explanation of the call to spend wealth in the way of Allah.

43 Saumantri, Hidayatullo, and Meghatruh, "Konsumerisme Beragama di Era Digital: Analisis Paradigma Postmodernisme Jean Baudrillard Terhadap Fenomena Beragama Umat Islam di Indonesia," 280.

photos, and memes, has made communication patterns in the media feel more democratic and unrestricted by space and time.⁴⁴ As explained, these symbols and signs, which are a combination of quotations, visuals, and audio, successfully change the original meaning of Q.S. Al-Baqarah [2]: 195. In its interpretation, this verse is traditionally associated with the context of war. Mahmud Yunus explains that this verse commands us to spend our wealth in the way of Allah in preparation for war, and not to be stingy or lazy in making sacrifices, which can lead to destruction,⁴⁵ as explained by Hamka.⁴⁶

The meaning of “doing good” (*aḥsinū*) in this context also includes improvement in all matters related to war. Quraish Shihab also interprets that not spending wealth in the way of Allah will lead to destruction in the hereafter.⁴⁷ However, a post by @almuhajirinwalanshar interprets this verse with a meaning that shifts from the context of jihad to personal emotional motivation. This verse is represented as an encouragement to continue doing good even if the deed feels futile or unappreciated by others. This shift in meaning is reflected in the audience’s responses in the comments section. One audience member who had lost his wife emphasized that “a wife who is always good will be loved by many people,” showing that the message of the post successfully touched the hearts of the audience and felt relatable.

Thus, social media has shaped a new interpretation of the verses of the Qur’an through the process of simulation and simulacra, making it an object of spiritual consumption that no longer represents its original meaning, but rather a symbol of religious lifestyle in a digital consumer society. This representation shows that in the digital world, the Qur’an can be consumed as symbolic content that undergoes a reproduction of meaning in accordance with the logic and tastes of the media.⁴⁸

Conclusion

Based on the analysis conducted, Q.S. Al-Baqarah [2]: 195 is represented in the Instagram account @almuhajirinwalanshar through a significant shift in meaning. The post-dated December 29, 2024, which displays this verse, is packaged with the quote “*Tetaplah Baik Meski Rasanya Sia-Sia*” and is supported by dramatic visuals and audio. This representation changes the meaning of the verse from its original context, which relates to the command to spend wealth in preparation for jihad and to avoid destruction, to a personal emotional motivation. Thus, this verse is no longer interpreted literally according to classical exegesis, but is interpreted as

44 Henky Fernando, “Representasi Simbolik: Makna Radikalisme dalam Media Sosial Instagram,” *Sejarah dan Budaya: Jurnal Sejarah, Budaya, dan Pengajarannya* 15, no. 1 (June 2021): 109, <https://doi.org/10.17977/um020v15i12021p106-124>.

45 Yunus, *Tafsir Qur’an Karim*, 41.

46 Hamka, *Tafsir Al-Azhar*, 1:451.

47 Shihab, *Tafsir Al-Mishbāh: Pesan, Kesan dan Keserasian al-Qur’an*, 426.

48 Asykhariil Gustama Abay, “The Qur’an on Social Media: Questioning Authenticity and Negotiating the Authority of Interpretation,” *Al-Afkar: Journal for Islamic Studies* 8, no. 3 (July 2025): 74, <https://doi.org/10.31943/afkarjournal.v8i3.2273>.

an encouragement to continue doing good even if it is not appreciated, which is proven to be relevant and touching to the audience based on the responses in the comments section.

From the perspective of Jean Baudrillard's theory of consumerism, the interpretation of the Qur'an on social media, especially Instagram, is constructed as a sign or symbol value. The content is no longer consumed based on its utility value (the original meaning of the verse), but rather based on its symbolic and aesthetic value. Elements such as the visual of a man lying on the street, the melancholic nasheed audio, and the motivational quote function as symbols that construct a new meaning, namely despair that is overcome by continuing to do good. This process is a manifestation of hyperreality, in which the original meaning of the verse is replaced by an engineered and fabricated reality, referred to as simulacra.

In conclusion, social media has facilitated the creation of new interpretations of Qur'anic verses through the process of simulation and simulacra. The posts on the @almuhajirinwalanshar account demonstrate how sacred verses can be transformed into objects of spiritual consumption, representing symbols of religious lifestyles in digital society. Qur'anic verses are packaged into content that is relatable and visually appealing, so that their original meaning is reproduced in a way that is adapted to the logic and tastes of the media. This shows that in digital consumer culture, the Qur'an is not only a text to be studied, but also content to be consumed symbolically.

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