



Pop-Eschatology: Reconstructing Islamic Death Narratives in Sal Priadi's 'Gala Bunga Matahari'

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ABSTRACT

The rapid digitalization of religion has transformed Islamic communication, enabling pop culture to function as an alternative spiritual vessel. This study examines the representation of *da'wah* values in "Gala Bunga Matahari" by Sal Priadi, a viral Indonesian song, to analyze how theological messages are encoded in secular pop music. Employing a qualitative approach with Ferdinand de Saussure's structural semiotics, the research focuses on the dyadic relationship between *signifier* (lyrics) and *signified* (concept) to uncover latent spiritual meanings. Data were collected through close reading and purposive sampling of key verses, then analyzed using syntagmatic and paradigmatic dimensions. The findings reveal that the lyrics construct a coherent system of signs representing Islamic eschatology specifically the concept of *Barzakh* and the afterlife phrased not through explicit religious jargon but through metaphors of nature (sunflowers) and eternal longing. The song reframes death not as a frightening end, but as a continuity of love. The study concludes that this work transcends mere entertainment, serving as a new theological medium for Gen Z. It offers a non-dogmatic approach to understanding mortality and *Rida* (acceptance), proving that digital pop culture can effectively bridge the gap between rigid orthodoxy and the spiritual needs of contemporary Muslim youth.

Keywords: Da'wah Values, Popular Music, Saussurean Semiotics, Digital Era, Islamic Communication.

INTRODUCTION

The development of digital technology has brought significant changes to patterns of social communication, including the practice of Islamic *da'wah* (Kahfi & Mahmudi, 2024). In the past, *da'wah* was primarily associated with sermons delivered from pulpits, mosque-based religious gatherings, or conventional study circles (Ja'far, 2024; Wiryomartono, 2023). However, in the digital era, *da'wah* has undergone a transformation in its medium, becoming increasingly diverse (Kellner, 2004). The internet, social media, streaming platforms, and various forms of popular cultural products have emerged as alternative channels for conveying religious messages (Campbell & Evolvi, 2020). This transformation indicates that *da'wah*, as a form of religious communication, is not static but continuously adapts to technological advancements and the evolving characteristics of digitally connected societies. In this context, the effectiveness of *da'wah* largely depends on the ability of *da'i*

(Islamic communicators) to utilize media that are relevant to the lives of contemporary audiences (Indriyani, 2023).

Conceptually, da'wah refers to the activity of inviting people to the path of Allah through the transmission of Islamic teachings encompassing aspects of faith (aqidah), law (sharia), and ethics (akhlaq). Da'wah is not merely informative but also transformative, aiming to influence individuals' understanding, attitudes, and behaviors in accordance with Islamic values (Rahman & Mala, 2025). The da'wah process involves several key elements, including the da'i as the communicator, the mad'u as the audience, the message content, the method, and the media employed. From a communication perspective, media play a strategic role as a bridge connecting the message and the audience. Therefore, selecting appropriate media is a crucial factor in ensuring the effectiveness of da'wah, particularly in digital societies characterized by dynamic and diverse media consumption patterns (Choirin et al., 2025).

Alongside advancements in communication technology, popular music has emerged as a medium with strong communicative potential (Turner & Tollison, 2021). Music functions not only as entertainment but also as a means of expression, reflection, and meaning-making. Song lyrics, as an integral component of music, constitute a system of signs capable of representing various values, including spiritual and religious ones. Through the use of language, metaphors, and symbols, lyrics can convey messages implicitly and engage the emotional dimension of listeners, enabling deeper internalization of meaning. In the context of da'wah, music can serve as an effective alternative medium for delivering religious messages in a persuasive and contextual manner, especially in the digital era when music is widely accessible through online platforms (Sylphania et al., 2025a).

The use of arts and culture as a medium for da'wah is not a new phenomenon in Islamic history. In Indonesia, cultural approaches through artistic forms have long been utilized effectively in disseminating Islamic teachings, as exemplified by the strategies of the Wali Songo, who employed performance arts and music as tools of religious communication (Uyuni et al., 2024). In contemporary contexts, this function has become increasingly relevant due to the growing role of digital media in shaping religious awareness and experience. Popular music circulating within the digital ecosystem not only serves as entertainment but also functions as a cultural text that represents spiritual and moral values (Siuda, 2021).

Previous studies have shown that popular media, including music, play an important role in religious communication in the digital era (Sylphania et al., 2025a). Music can serve as an effective medium for conveying moral and spiritual messages through the symbols and metaphors embedded in song lyrics. However, most existing studies have focused primarily on thematic or content analysis and have not specifically examined the structure of signs in song lyrics using Ferdinand de Saussure's structural semiotic approach (Ramdani & Sakinah, 2023). Semiotics provides a deeper analytical framework for examining the relationship between signifiers and signified, allowing symbolic meanings in song lyrics to be systematically identified and interpreted (Farhan & Sukendro, 2025).

One Indonesian popular song that offers a compelling object of analysis in this context is *Gala Bunga Matahari* by Sal Priadi, released in 2024 as part of the album *Markers and Such Pens Flashdisks*. The song narrates themes of longing, loss, and existential reflection expressed through poetic symbols and metaphors (Jahida et al., 2025). Implicitly, the lyrics contain representations of meaning that can be interpreted as reflecting spiritual values aligned with da'wah messages, such as awareness of mortality, hope, and existential meaning. However, these meanings are not expressed explicitly but are embedded within a

system of signs that requires semiotic analysis to uncover their underlying structure (Rendo, 2025).

In semiotic theory, Ferdinand de Saussure conceptualizes language as a system of signs consisting of two main components: the signifier and the signified (Reda, 2016). The signifier refers to the observable form of language, while the signified refers to the concept or meaning represented by that form. Through this framework, song lyrics can be analyzed as systems of signs containing symbolic meanings. Therefore, Saussurean semiotics provides a relevant analytical framework for examining the representation of da'wah messages in song lyrics as part of cultural communication practices in the digital era (Parveen & Radhakrishnan, 2024).

Based on this background, this study aims to analyze the representation of da'wah messages in the lyrics of *Gala Bunga Matahari* by Sal Priadi using Ferdinand de Saussure's semiotic approach. This study seeks to identify the relationship between signifiers and signified in the lyrics and to uncover symbolic meanings that represent da'wah values. This research is expected to contribute theoretically to the development of Islamic communication and da'wah studies, particularly in the semiotic analysis of popular music as a medium of da'wah in the digital era. Furthermore, this study is expected to provide practical insights into the potential of popular music as a medium of da'wah communication that is relevant to contemporary society.

METHODS

This study employs a qualitative research design to explore and interpret the symbolic meanings embedded in the lyrics of *Gala Bunga Matahari* by Sal Priadi as a medium of da'wah in the digital era. Qualitative research is appropriate for examining cultural texts and symbolic meanings because it focuses on interpretation, contextual understanding, and meaning-making rather than numerical measurement or statistical testing (Creswell & Poth, 2023). This approach allows researchers to analyze how da'wah messages are represented implicitly through linguistic structures and symbolic expressions within song lyrics. The study adopts a textual analysis method using Ferdinand de Saussure's structural semiotic framework, which conceptualizes language as a system of signs consisting of signifier and signified. This framework enables systematic interpretation of symbolic meanings embedded in cultural texts, including music lyrics (Chandler, 2022).

The primary data source of this study consists of the official lyrics of *Gala Bunga Matahari*, released in 2024 as part of the album *Markers and Such Pens* Flashdisks. The lyrics were selected purposively based on their symbolic and metaphorical characteristics, which potentially represent spiritual meanings aligned with da'wah values, such as awareness of mortality, hope, emotional continuity, and existential reflection (Palinkas, 2020). Purposive sampling is appropriate in qualitative research to select data sources that are relevant and rich in meaning for addressing the research objectives. Secondary data were obtained from scholarly literature, including peer-reviewed journal articles, books, and academic publications related to semiotics, Islamic communication, and digital da'wah. These sources were used to strengthen the theoretical framework and support interpretation.

The research procedure involved several systematic stages. First, the researcher collected and verified the official song lyrics from reliable sources. Second, the lyrics were read repeatedly to identify linguistic structures, symbolic expressions, and metaphorical elements. Third, relevant textual units were selected for semiotic analysis. Finally, the researcher interpreted the symbolic meanings using Saussure's semiotic framework to identify representations of da'wah messages (Kress & Van Leeuwen, 2021).

Data collection was conducted using document analysis and textual observation. Document analysis is widely used in qualitative research to examine cultural and textual artifacts systematically. In this study, the researcher examined the song lyrics as textual data and identified linguistic signs such as words, phrases, metaphors, and symbolic expressions. These signs were analyzed as signifiers, while their associated conceptual meanings were interpreted as signified. Repeated reading and systematic examination ensured consistency and credibility in data collection. The use of document analysis enhances methodological reliability because the data source is stable, reproducible, and publicly accessible (Morgan, 2022).

Data analysis was conducted using Saussurean structural semiotic analysis. Semiotic analysis focuses on examining the relationship between signifier and signified and identifying how meanings are constructed within systems of signs). The analysis followed an interactive qualitative data analysis model consisting of data reduction, data display, and interpretation (Creswell & Poth, 2023).

In the data reduction stage, relevant textual elements containing symbolic meaning were identified and categorized. In the data display stage, the identified signs and meanings were organized systematically into thematic and semiotic categories. Finally, in the interpretation stage, the symbolic meanings were analyzed based on syntagmatic and paradigmatic relations to understand how da'wah messages were represented within the textual structure. This process enables systematic interpretation of symbolic representations embedded in cultural texts (Morgan, 2022). The analysis was conducted manually without specialized software, as the data consisted of a single textual document with manageable analytical scope. This study adheres to ethical research standards. The data used in this research consist of publicly available song lyrics and do not involve human participants, personal data, or confidential information. Therefore, ethical approval and informed consent were not required. The researcher ensured academic integrity by accurately citing all sources and avoiding plagiarism. Ethical transparency and proper citation practices are essential components of qualitative research credibility.

RESULTS AND DISCUSSION

1. Results Presentation

General Description of the Research Object

The object of this study is the song lyrics of *Gala Bunga Matahari* by Sal Priadi, released in 2024 as part of the album *Markers and Such Pens* Flashdisks. Within the scope of this research, the lyrics are treated as a cultural text and analyzed using Ferdinand de Saussure's structural semiotic framework. This approach allows the lyrics to be examined as a system of signs, in which linguistic expressions function as signifiers that construct specific conceptual meanings or signified. The analysis focuses on identifying dominant signs, examining textual structure, and exploring the relational patterns through which meaning is produced within the overall narrative structure of the lyrics.

Structurally, the lyrics are organized into a sequence of stanzas that form a coherent and progressive emotional narrative. Rather than presenting isolated expressions, the text demonstrates a systematic development of meaning through interconnected linguistic elements. Although the lyrics do not explicitly employ religious terminology, they articulate reflective and symbolic expressions associated with existential experiences such as loss, emotional continuity, and acceptance. This

structural progression indicates that meaning is constructed gradually through the relational interplay among signs, reflecting a transformation from emotional absence toward symbolic stability. From a semiotic perspective, this progression suggests that the lyrics function not merely as expressive language but as a symbolic system capable of representing deeper spiritual and existential meanings within contemporary digital cultural communication.

Text Structure and Narrative Pattern

The results of the analysis indicate that the song lyrics exhibit a progressive narrative structure consisting of three main phases: the phase of loss, the phase of longing, and the phase of acceptance. Each phase demonstrates distinct linguistic characteristics and emotional tones, reflecting a gradual transformation in the symbolic construction of meaning.

Table 1. Narrative Structure of the Song Lyrics *Gala Bunga Matahari*

No	Narrative Section	Main Characteristics	Function in Textual Structure
1	Initial Section	Expressions of loss and absence	Introduces the condition of absence
2	Middle Section	Intensification of longing and sunflower symbolism	Develops emotional and symbolic meaning
3	Final Section	Expressions of tranquility and acceptance	Indicates emotional stabilization

Table 1 demonstrates that the narrative structure develops progressively through interconnected stages. The initial section functions to introduce the condition of loss as the foundational emotional state. The middle section strengthens the emotional experience through symbolic expressions, particularly the emergence of the sunflower as a central metaphorical sign. The final section reflects a shift toward emotional stability, characterized by expressions of acceptance and symbolic resolution. This progression indicates that meaning within the lyrics is constructed through a structured and relational process, in which emotional transformation is represented through the sequential organization of linguistic signs.

Identification of Dominant Signs in the Lyrics

The textual analysis identified several dominant signs that consistently appear and contribute to the construction of the meaning system within the song lyrics. These signs were identified based on their frequency of occurrence and their structural function within the overall textual framework. From a semiotic perspective, these signifiers serve as key linguistic elements that construct symbolic meaning through their relational positioning within the narrative structure.

Table 2. Identification of Dominant Signs in the Song Lyrics

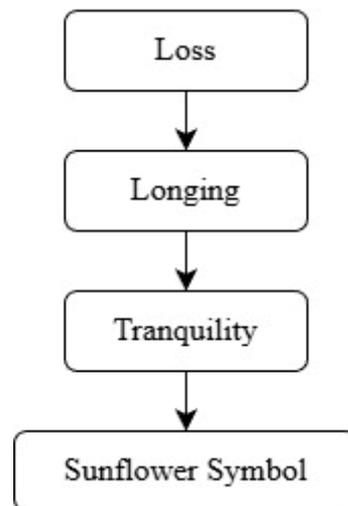
No	Signifier	Context of Occurrence	Structural Function
1	Loss	Expressions of absence of a loved figure	Narrative foundation

2	Longing	Expressions of emotional attachment	Development of meaning
3	Sunflower	Metaphorical symbolic element	Central symbolic anchor
4	Light	Supporting symbolic element	Reinforcement of symbolic meaning
5	Freedom from pain	Expressions of post-loss condition	Transitional meaning
6	Tranquility	Expressions of emotional stability	Narrative resolution

Table 2 demonstrates that these signs form a structured and interrelated system of meaning. The signifiers associated with loss and longing function as dominant elements in the initial and middle sections of the text, establishing the emotional and symbolic foundation of the narrative. In contrast, tranquility emerges as the dominant signifier in the final section, functioning as a symbolic resolution that reflects emotional stabilization. This distribution of signs indicates that meaning within the lyrics is constructed through a systematic relational process, in which dominant signifiers contribute to the progressive development and transformation of symbolic meaning throughout the narrative structure.

Syntagmatic Relations in the Textual Structure

The analysis of syntagmatic relations indicates that the signs within the text are arranged sequentially, forming a systematic progression of meaning. From a structural semiotic perspective, syntagmatic relations refer to the linear organization of signifiers within the textual sequence, where meaning emerges through the ordered combination of linguistic elements.



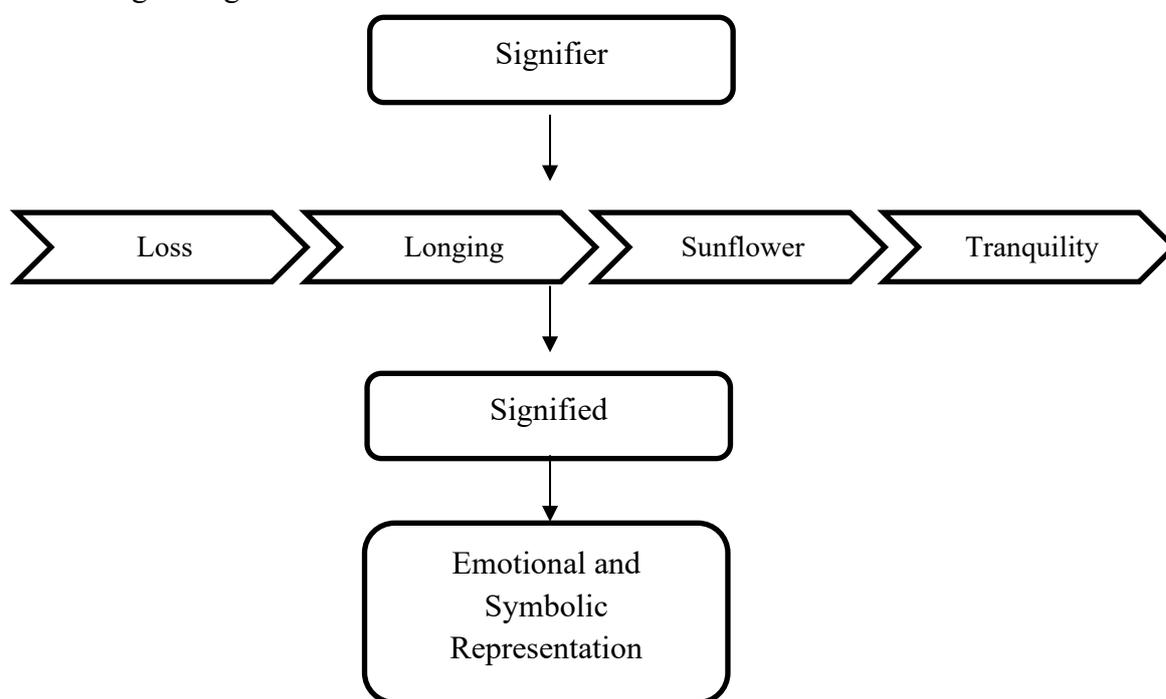
(Figure 1. Syntagmatic Relation Structure in the Song Lyrics "*Gala Bunga Matahari*")

Figure 1 illustrates that the structure of meaning develops progressively through interconnected stages. Loss functions as the initial point, establishing the foundational condition of absence. This is followed by longing, which emerges as an emotional

response that reinforces the relational continuity between the subject and the absent figure. The sunflower symbol appears as the central symbolic anchor, mediating the transition from emotional disruption toward symbolic orientation. Finally, tranquility emerges as the concluding state, representing emotional stabilization and symbolic resolution. This syntagmatic progression demonstrates that meaning within the lyrics is constructed through the sequential arrangement of signifiers, reflecting a structured transformation of emotional and symbolic states.

Semiotic Analysis Model in the Lyrics

Based on the results of the analysis, a relational model between signifier and signified within the textual structure can be identified. This model illustrates how linguistic signs function as components of a structured semiotic system that produces meaning through relational interaction.



(Figure 2. Semiotic Analysis Model in the Song Lyrics)

Figure 2 demonstrates that meaning within the text is constructed through the relational interaction between signifiers and signified within a structured system of signs. The signifiers, represented by linguistic expressions and symbolic elements, function as observable textual forms, while the signified correspond to the conceptual meanings associated with those forms. This relationship reflects the structural nature of meaning production, in which meaning emerges not from isolated signs but from their interdependent relations within the semiotic system.

Synthesis of Research Findings

Based on the overall analysis, the findings indicate that the song lyrics exhibit a systematic semiotic structure. The identified signs form a progressive pattern of meaning, beginning with loss, followed by longing, symbolic mediation, and ultimately

culminating in tranquility. This structural progression demonstrates the relational interaction among textual elements within the sign system, which collectively contributes to the construction of the overall meaning of the text. From a semiotic perspective, this pattern reflects how symbolic meanings are produced through the structured organization of signifiers and their corresponding conceptual interpretations within the cultural and linguistic framework of the lyrics.

2. Discussion

Representation of Loss as Existential Awareness within the Structure of Signs

The findings of this study indicate that the sign of “loss” in the lyrics of *Gala Bunga Matahari* functions as a symbolic representation of existential awareness regarding human mortality (Denora, 2021). This is reflected in the use of expressions that represent the permanent absence of a loved figure, which serves as the foundational element of the song’s narrative structure. From Ferdinand de Saussure’s semiotic perspective, loss functions as a signifier that constructs the signified in the form of permanent absence through its differential relation with the concept of presence. The meaning of loss does not exist independently but emerges through structural opposition with presence, thereby producing symbolic awareness of the limitations of human existence (Kress & Van Leeuwen, 2021).

This finding is consistent with Saussure’s theory, which emphasizes that meaning is produced through relational differences within the system of signs rather than through direct reference to objective reality (Van Leeuwen, 2022). Furthermore, this result aligns with studies on meaning representation in cultural texts, which suggest that the symbol of loss often functions as a medium for existential reflection in popular cultural works (Tagg, 2021). Therefore, loss in the lyrics functions not merely as an emotional expression but also as a symbolic representation that opens a space for spiritual reflection. The contribution of this finding demonstrates that popular music can serve as a medium for representing existential awareness that is coherent with reflective values in Islamic da’wah, particularly in relation to the awareness of human mortality (Schrøder, 2020).

Longing as a Representation of the Continuity of Symbolic Relations

The findings of this study indicate that the sign of “longing” functions as a representation of the continuity of symbolic relations that transcend physical presence. This is demonstrated by the emergence of longing as a structural consequence of loss within the syntagmatic relations of the text. Longing does not appear independently but is constructed as a continuation of the experience of loss, thereby forming a coherent structure of meaning. From Saussure’s semiotic perspective, longing functions as a signifier that represents the signified in the form of emotional attachment that persists despite the physical absence of the relational object.

This finding supports structural semiotic theory, which emphasizes that meaning is constructed through relational interactions within the system of language (Garido & Davidson, 2021). Additionally, the findings are consistent with cultural communication studies indicating that the symbol of longing in popular texts functions as a medium for representing sustained emotional relationships (Van Leeuwen, 2022). Within the context of da’wah, the representation of longing can be understood as a symbolic expression of inner attachment that reflects the spiritual dimension of human experience. The contribution of this finding reinforces the argument that popular music can function as

a medium for representing spiritual values through a symbolic and reflective system of signs (A'yuni & Nasrullah, 2022).

The Sunflower Symbol as a Representation of Spiritual Orientation

The findings of this study indicate that the "sunflower" symbol functions as the central element within the system of signs, representing symbolic orientation toward a source of meaning and hope. This is reflected in the use of the sunflower as the primary metaphor within the narrative structure of the song. From Saussure's semiotic perspective, the sunflower functions as a signifier that represents the signified in the form of orientation toward light as a symbolic representation of hope and meaning. This meaning is constructed through paradigmatic relations, specifically through the selection of the sunflower symbol over other possible symbolic alternatives (Denora, 2021).

This finding aligns with representation theory, which posits that symbols within cultural texts function as mediums for meaning production through socially constructed systems of signs. Furthermore, this result is consistent with studies on symbolism in popular culture, which demonstrate that natural symbols are frequently used to implicitly represent spiritual concepts. Within the context of da'wah, orientation toward light holds symbolic coherence with the concept of divine guidance and spiritual direction. The contribution of this finding demonstrates that symbols in popular music can function as mediums for representing da'wah values through symbolic mechanisms, even without the use of explicit religious language (Graham, 2021).

Tranquility as a Representation of Meaning Transformation in the Narrative Structure

The findings indicate that the sign of "tranquility" functions as a representation of meaning transformation within the narrative structure of the song. This is evidenced by the emergence of tranquility in the final section of the text as the outcome of a narrative progression that begins with loss and longing. From Saussure's semiotic perspective, tranquility functions as a signifier that represents the signified in the form of acceptance of existential reality. This meaning is constructed through syntagmatic relations, namely the relational positioning of signs within the sequential narrative structure of the text (Prasetyo & Widodo, 2022).

This finding supports structural semiotic theory, which emphasizes that meaning is progressively constructed through relational interactions within the system of signs. Additionally, the findings are consistent with studies on emotional representation in cultural texts, which indicate that narrative structures often represent processes of meaning transformation (de Lima & Neggers, 2025). Within the context of da'wah, the representation of tranquility demonstrates symbolic coherence with the values of patience and acceptance as elements of spiritual reflection. The contribution of this finding suggests that popular music can represent processes of spiritual reflection through symbolic structures that develop progressively within narrative form (Ramdani & Sakinah, 2023).

Popular Music as a Medium for the Representation of Da'wah in the Digital Era

The findings of this study indicate that popular music can function as a medium for representing da'wah messages through symbolic systems of signs. This is reflected in the symbolic structure of the song lyrics, which represent reflective values such as

existential awareness, emotional continuity, spiritual orientation, and acceptance. From the perspective of representation theory, meaning within cultural texts is produced through socially and culturally constructed systems of signs (Hidayatullah, 2025).

These findings are consistent with studies on digital da'wah communication, which demonstrate that popular media can function as effective mediums for conveying spiritual values in contemporary society. Furthermore, this study expands the field of Islamic communication research by demonstrating that da'wah messages do not always appear in explicit forms but can be represented implicitly through symbols and metaphors within cultural texts. The primary contribution of this study lies in advancing the perspective that popular music can function as a culturally adaptive medium of da'wah, particularly within digital contexts, through symbolic representation mechanisms that facilitate personal spiritual reflection (Sylphania et al., 2025b).

Reconstructing Islamic Eschatology: Intertextuality of Quranic Paradise

Ideologically, the lyrics of *Gala Bunga Matahari* reconstruct the narrative of death. While conventional da'wah often frames death through fear-based narratives regarding the punishment of the grave, Sal Priadi offers hope-based narratives focusing on the beauty of Paradise. This is evident in the semiotic analysis of the lyric "*Adakah sungai-sungai itu benar-benar susu?*" (Are the rivers truly made of milk?).

The *signifier* "rivers of milk" possesses a strong intertextual relation with the description of Jannah (Paradise) in the Quran. Specifically, it references Surah Muhammad Verse 15, which describes "*rivers of milk the taste whereof changeth not.*" From a Saussurean perspective, Sal Priadi borrows a heavy theological concept (eschatology) and transforms it into a *signified* that is comforting and accessible—phrased as an innocent question from the bereaved. This song validates the concept of *Jannah* not as a distant, abstract realm, but as a familiar "new home." This represents a form of Eschatological Da'wah promoting *Raja'* (hope), which psychologically provides healing for the grieving audience, aligning with the Quranic concept of *Nafs al-Mutma'innah* (the soul at peace) in Surah Al-Fajr: 27–30.

From Explicit to Implicit Da'wah: Comparing Sal Priadi with Conventional Religious Music This study reveals a paradigm shift in da'wah within Indonesian popular music (Karimullah, 2024). Unlike predecessor religious musicians such as Opick or Maher Zain, Sal Priadi employs a fundamentally different approach in encoding religious messages (Salim & Abdullah, 2025).

Traditional religious songs (e.g., Opick's *Tombo Ati* or *Bila Waktu Tlah Berakhir*) typically use an Explicit-Imperative approach, utilizing clear religious terminology (God, Sin, Repentance) with a preaching tone. In contrast, Sal Priadi employs an Implicit-Narrative approach. The lyrics of *Gala Bunga Matahari* do not utilize standard Arabic terminology or religious jargon; instead, theological messages are encoded within nature metaphors (*Sunflowers*) and rhetorical questions.

In the context of Digital Da'wah for Gen Z, this approach acts as "Soft Da'wah." The singer does not position himself as a superior *Da'i* (preacher), but as a companion sharing a narrative. This strategy is arguably more effective in penetrating secular audience segments who may be resistant to conventional religious sermons (Adam, 2017; Morehouse & Saffer, 2021). These findings confirm that *Gala Bunga Matahari* is not merely a pop song, but a cultural artifact marking the evolution of da'wah methods in the era of post-Islamism.

CONCLUSION

This study analyzes the representation of da'wah messages in *Gala Bunga Matahari* using Saussurean semiotics. The findings reveal that Sal Priadi successfully constructs a "Soft Da'wah" mechanism by encoding heavy theological concepts specifically Islamic Eschatology and the afterlife into metaphors of nature and longing. Unlike conventional religious music that often employs explicit terminology, the dominant signs in this song (sunflower, river of milk) form a syntagmatic structure that transforms the narrative of death from a fear-based ending into a hope-based continuity (*Raja'*). This confirms that popular music can validate Quranic concepts of Paradise (Jannah) implicitly, offering psychological healing rather than dogmatic preaching.

Theoretically, this research contributes to Islamic communication by defining the shift from explicit-imperative da'wah (as seen in traditional nasheed) to implicit-narrative da'wah suitable for the post-Islamism era. Practically, it suggests that "pop-theology" is an effective strategy for engaging Gen Z, who may be resistant to rigid orthodoxy but open to spiritual reflection through cultural products. The novelty of this study lies in framing secular pop music not merely as entertainment, but as a legitimate vessel for digital eschatology, bridging the gap between sacred values and contemporary pop culture.

However, this study has limitations in its analytical scope, as it focuses on a single song lyric and does not examine audience reception or media production contexts. Therefore, future research is recommended to expand the scope of analysis by examining a broader range of popular music texts and incorporating audience reception approaches to understand how da'wah messages are interpreted by listeners. Further studies may also employ alternative theoretical frameworks to enrich analytical perspectives. Overall, this study affirms that popular music constitutes a relevant medium for cultural da'wah communication in the digital era and contributes to advancing understanding of how da'wah messages can be symbolically represented through popular cultural media within contemporary Islamic communication practices.

Declaration of AI and AI-Assisted Technologies in the Writing Process

During the preparation of this work, the author used ChatGPT (OpenAI) to assist with language refinement, academic paraphrasing, and structural organization of the manuscript, including improving clarity, coherence, and formatting in accordance with journal guidelines. The tool was also used to support reference formatting and conceptual structuring. After using this tool, the author carefully reviewed, edited, and validated all content to ensure its accuracy, originality, and alignment with the research objectives. The author takes full responsibility for the integrity, validity, and originality of the final version of the manuscript.

CRedit Authorship Contribution Statement

Siti Mahmudah Yanti: Conceptualization, Data Curation, Formal Analysis, Investigation, Methodology, Visualization, Writing – Original Draft, and Writing – Review & Editing..

Declaration of Competing Interest

The author declares that there are no financial interests, personal relationships, or other influences that could potentially create a conflict of interest regarding the research reported in this article. This study was conducted independently by the author without any intervention or involvement from institutions or external parties.

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Data Availability Statement

The data supporting the findings of this study are available from the corresponding author upon reasonable request. The data consist of the song lyrics analyzed and the analytical framework developed during the study. Requests for access to the data can be directed to: mahmudahyanti4@gmail.com

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Ethical Approval Statement

The authors confirm that this study adheres to ethical research standards. No patient-identifying information was used. If ethical approval was required, state the institution and approval number.

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