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HADITH CONTENT ON THE PROHIBITION OF IMAGES ON YOUTUBE: THE HADITH INTERPRETATIONS OF USTADZ ADI HIDAYAT AND USTADZ KHALID BASALAMAH

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Abstract

The phenomenon of differing interpretations of hadiths prohibiting the depiction of living creatures on digital platforms such as YouTube reflects the transformation of religious understanding in contemporary public spaces. The hadith content presented by Ustadz Adi Hidayat and Ustadz Khalid Basalamah showcases two contrasting approaches: contextual and maslahat on one side, and textual and literal on the other. These differences are influenced by the ideological backgrounds, missionary orientations, and methods of interpretation of each figure. This study aims to identify the forms of hadith interpretation differences between the two; analyze the influence of their academic and ideological backgrounds on their interpretation methods; and evaluate the psychological impact of audience reception, particularly among artists and the general public active in digital media. The method used is a qualitative literature-based study with a content analysis approach and digital reception study. Primary data was collected from their lectures uploaded via the YouTube channels @CeramahPendek and @lenteraislamyt, while secondary data came from classical literature and audience comments. The research findings indicate that Ustadz Adi Hidayat's contextual and maslahat-oriented approach provides psychological comfort, especially for artists, while Ustadz Khalid Basalamah's literal and rigid approach causes anxiety, confusion, and even identity crises. These findings indicate that the meaning of the hadith prohibiting drawing is significantly influenced by the interpretive approach used, and each approach produces different psychosocial impacts within digital society.
Keywords: *Prohibition of Images, Interpretation of Hadith, YouTube.*

Abstrak

Fenomena perbedaan pemaknaan hadis tentang larangan menggambar makhluk bernyawa di platform digital seperti YouTube mencerminkan transformasi pemahaman keagamaan di ruang publik kontemporer. Konten hadis Ustadz Adi Hidayat dan Ustadz Khalid Basalamah menampilkan dua pendekatan yang kontras yakni kontekstual dan maslahat di satu sisi, serta tekstual dan literal di sisi lain. Perbedaan ini dipengaruhi oleh latar belakang ideologi, orientasi dakwah, dan metode istinbat masing-masing tokoh. Penelitian ini bertujuan mengidentifikasi bentuk perbedaan penafsiran hadis antara keduanya; menganalisis pengaruh latar keilmuan dan ideologis terhadap metode penafsiran mereka; serta mengevaluasi dampak psikologis dari resepsi audiens, khususnya pelaku seni dan masyarakat awam yang aktif di media digital. Metode yang digunakan adalah studi kualitatif berbasis kepustakaan dengan pendekatan analisis isi dan studi resepsi digital. Data primer diambil dari ceramah keduanya yang diunggah melalui kanal YouTube @CeramahPendek dan @lenteraislamyt, sementara data sekunder berasal dari literatur klasik dan komentar audiens. Hasil penelitian menunjukkan bahwa pendekatan Ustadz Adi Hidayat yang kontekstual dan berorientasi maslahat memberikan ketenangan psikologis, terutama bagi pelaku seni, sedangkan pendekatan Ustadz Khalid Basalamah yang literal dan kaku

menimbulkan kegelisahan, kebingungan, bahkan krisis identitas. Temuan ini memperlihatkan bahwa makna hadis larangan menggambar sangat dipengaruhi oleh pendekatan tafsir yang digunakan, dan setiap pendekatan memunculkan dampak psikososial yang berbeda di tengah masyarakat digital.
Kata Kunci: *Larangan Bergambar, Pemaknaan Hadis, YouTube.*

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INTRODUCTION

Differing interpretations of the hadith prohibiting the depiction of living beings on digital platforms such as *YouTube* reflect a transformation of religious understanding in the public sphere. In their lectures, Ustadz Adi Hidayat and Ustadz Khalid Basalamah offer two different approaches: a contextual, *maṣlaḥah*-oriented approach on the one hand and a textual, literal approach on the other. This difference is shaped by the scholarly background and *da'wah* ideology of each preacher. Ustadz Adi Hidayat's lectures tend to leave room for art and education, whereas Ustadz Khalid Basalamah stresses the absolute prohibition of all images of living beings. These differences produce diverse psychological responses among digital audiences, ranging from relief at the leniency of the ruling to anxiety and confusion, particularly among artists and lay Muslims seeking certainty about religious law in the digital era.[1]

Studies of the hadith prohibiting the depiction of living beings in the digital era show a shift in approach from normative textual readings toward social reception and media transformation. Studies by Fadilha, Azizah, and Khabiir and Ridlo confirm that digital media such as *YouTube* and hadith applications influence how people understand and access hadith, including hadith on law and art.[2] Rosyad and Alif, Burhani, and Huda *et al.* highlight that digitalization eases the distribution of hadith but brings new challenges, such as authenticity and algorithmic bias.[3] Meanwhile, studies by Ummah, Ridha, and Hamid underline the importance of digital

[1] Ceramah Pendek, "Yang Boleh Di Gambar Dan Patung Dalam Islam (Ustadz Adi Hidayat Lc MA)," YouTube video, uploaded August 20, 2018, accessed July 5, 2025, https://youtu.be/OG_0QIK_Yq8?si=cwG2YlMY0_Fk8Pi1; Lentera Islam, "Larangan Menggambar Makhluk Bernyawa (Ustadz Dr. Khalid Basalamah, MA)," YouTube video, uploaded February 18, 2017, accessed July 5, 2025, https://youtu.be/tH7JgTBTho4?si=BSkWrmFCwMTi8cUk.

[2] Risya Fadilha, "Resepsi Hadis Di Media Sosial: Studi Kasus Film Animasi Nussa Episode 'Adab Menguap'," *Al-Manar* 8, no. 1 (2022); Ira Nur Azizah, "Digitalisasi Hadis: Membangun Jembatan Antara Tradisi Dan Teknologi," *Al-Isnad* 4, no. 1 (2023); Nauval Abd. Khabiir and Muhammad Abdurrasyid Ridlo, "Transformasi Hadis Ke Media Digital," *Jurnal Syaikh Mudo Madlawan* 2, no. 1 (2025).

[3] Sabilar Rosyad and Muhammad Alif, "Hadis Di Era Digital: Tantangan Dan Peluang Penggunaan Teknologi Dalam Studi Hadis," *Jurnal Ilmu Agama* 24, no. 2 (2023); Luthfia Shifaul Amanah Burhani, "Perkembangan Digitalisasi Hadis: Analisis Ensiklopedia Hadits 9 Imam Karya Lidwa Pusaka," *Journal of Hadith Studies* 4, no. 1 (2021); Karima Nurul Huda et al., "Perkembangan Kajian Hadis Dalam Ranah Digital," *Gunung Djati Conference Series* 29 (2023).

literacy so that users are not trapped in literal interpretations or misleading information.[4] However, these studies have not systematically explored modern contexts such as design or the rhetoric of digital lectures. This study therefore places a distinctive focus on how two preachers, Ustadz Adi Hidayat and Khalid Basalamah, interpret the hadith prohibiting drawing in *online* lectures, and how their delivery influences the perceptions, emotions, and psychological responses of audiences in digital media.

Accordingly, this study seeks to reveal how the different approaches of Ustadz Adi Hidayat and Ustadz Khalid Basalamah to the hadith prohibiting the depiction of living beings are understood and received by digital audiences. To this end, it addresses three problems. *First*, what form the differences in the two preachers' understanding of the hadith prohibiting the depiction of living beings take. *Second*, how their ideological, sociological, and scholarly backgrounds influence the way they interpret the hadith. *Third*, what psychological impact arises from the audience's reception of their lectures, especially among artists and lay Muslims active in digital media. These three questions are expected to provide a comprehensive picture of the dynamics of hadith interpretation and reception in the digital era, while showing how media are involved in shaping contemporary religious understanding.

This study rests on the view that lectures in digital media are not only a means of conveying hadith but also influence how Muslims understand, interpret, and respond to its teachings in line with the social and ideological background of the preacher. The different interpretations of the hadith prohibiting drawing conveyed by Ustadz Adi Hidayat and Ustadz Khalid Basalamah point to different approaches to understanding the hadith text, which cannot be separated from each preacher's scholarly background, ideological orientation, and social environment. In this context, the digital space not only presents the content of hadith but also becomes a space of meaning-making that has psychological effects on audiences, especially in shaping their attitudes toward the art of drawing. The study thus has three main foci: the two preachers' interpretations of the hadith, the backgrounds that shape these differences, and the psychological influence of their content on viewers. This approach shows that the interpretation of hadith in the digital space is closely tied to social and ideological constructions and to the religious experience of today's audiences.

RESEARCH METHODS

This study is a qualitative library-based study using content analysis and digital reception analysis. It aims to understand how the hadith prohibiting the depiction of living beings is

[4] Siti Syamsiyatul Ummah, "Digitalisasi Hadis (Studi Hadis Di Era Digital)," *Diroyah* 4, no. 1 (2019); Kana Afanin Ridha, "Konten Religi Tanpa Verifikasi: Tantangan Literasi Hadits Di Era Platform Digital," *Dirasah* 2, no. 2 (2025); Abdul Hamid, "Peran Website Dalam Penyebaran Hadis Di Era Digital," *El-Nubuwwah* 2, no. 2 (2023).

interpreted by Ustadz Adi Hidayat and Ustadz Khalid Basalamah and how this affects the religious psychology of their audiences. Primary data were obtained from the YouTube channels @CeramahPendek and @lenteraislamyt, which feature the two preachers' lectures. Secondary data came from classical works such as *Fath al-Bari*, *Sharh Sahih Muslim*, and other works of *fiqh*, accessed in print and through *Maktabah Syamilah*. Data were collected through documentation in the form of screenshots, lecture transcripts, and audience comments. The data were analysed descriptively and explanatorily by examining the differences in hadith interpretation, the ideological and social backgrounds of the preachers, and the psychological responses of viewers. The findings were organized to show how religious meaning is constructed through digital media and how the public responds to these differing views.

RESULTS AND DISCUSSION

Scholars' Differing Interpretations of the Hadith Prohibiting Images

Most classical scholars understood the hadith prohibiting drawing textually, as an absolute prohibition of depicting living beings. This approach refers to hadiths in *Sahih al-Bukhari* and *Sahih Muslim* that mention the threat facing image-makers, including the Prophet's saying, "*The people who will receive the severest punishment on the Day of Resurrection are the image-makers*."[5] Ibn Hajar al-'Asqalani explains in *Fath al-Bari* that this prohibition covers every depiction of living beings, whether two- or three-dimensional, because it is considered an imitation of Allah's creation.[6] This approach stresses full obedience to the text and caution in safeguarding *tawḥīd*. Accordingly, some scholars of the Hanbali and Zahiri schools hold an absolute prohibition of images of living beings, including hand drawings and photographs.

In contrast to the textual approach, some contemporary scholars interpret the hadith prohibiting drawing by considering the social context and the purpose behind an image. Scholars such as Yusuf al-Qaradawi emphasize that the prohibition is conditional, applying when an image is used for polytheistic purposes or excessive veneration.[7] In his work, al-Qaradawi states that visual art, including photography and educational illustration, does not fall under the absolute prohibition mentioned in the hadith because it is not intended to rival Allah's creation. In addition, figures such as Wahbah al-Zuhayli and Muhammad al-Ghazali also permit images for the purposes of *da'wah*, education, and historical documentation.[8] This approach reflects new efforts

[5] Muhammad ibn Ismaʿil al-Bukhari, *Sahih al-Bukhari*, Kitab al-Libas, Bab Man Sawwara Surah Yuʿadhdhab, no. 5950.

[6] Ibn Hajar al-ʿAsqalani, *Fath al-Bari fi Sharh Sahih al-Bukhari*, vol. 10 (Beirut: Dar al-Maʿrifah, 1379 AH), 385.

[7] Yusuf al-Qaradawi, *Al-Halal wa al-Haram fi al-Islam* (Cairo: Maktabah Wahbah, 1997), 141–45.

[8] Wahbah al-Zuhayli, *Al-Fiqh al-Islami wa Adillatuh*, vol. 4 (Damascus: Dar al-Fikr, 1997), 2725–28.

of *ijtihād* to reconcile the hadith text with modern realities. Hence, some scholars permit drawing within limits that do not violate the principle of *tawḥīd* or lead to cult-like veneration.

Some scholars distinguish between two-dimensional images (such as paintings or photographs) and three-dimensional images (such as statues) as a basis for a more detailed ruling on the prohibition. The Shafi'i school, for example, through Imam al-Nawawi's explanation in *al-Minhaj* and *Sharh Sahih Muslim*, holds that two-dimensional images that involve no worship or excessive veneration do not fall under the severe prohibition.[9] Statues, by contrast, are considered more strictly prohibited because they resemble Allah's creation more completely. This distinction is also reflected among some Maliki and Hanafi scholars, who tend to be more flexible about images in non-ritual contexts.[10] Through this approach, scholars sought to formulate legal limits that are not rigid, taking into account the form, function, and potential deviation from the aims of *tawḥīd*. The physical form of an image therefore becomes an important consideration in determining whether it is prohibited.

Modern scholars in the digital era face new challenges in interpreting the hadith prohibiting drawing amid the rapid development of visual media. Figures such as Shaykh 'Ali Jum'ah, the former Grand Mufti of Egypt, hold that digital media, including emoji, animation, and digital photography, do not belong to the category of *taṣwīr* mentioned in the prohibiting hadith, because they have no fixed physical form and do not function as objects of veneration.[11] Moreover, contemporary *fiqh* discussions now focus more on the intention, benefit, and context of the use of images than on their outward form alone. This indicates a shift from a legal-formal approach toward a *maqāṣid* approach oriented to the aims of the *sharī'ah*. The interpretation of the hadith prohibiting drawing has thus come to depend heavily on the social, technological, and cultural context of contemporary Muslims.

Hadith Content on the Prohibition of Images: The Interpretations of Adi Hidayat and Khalid Basalamah

Understanding the hadith prohibiting the depiction of living beings requires a study that focuses not only on the text but also on the wording used in the various narrations. The wording of a hadith strongly affects the meaning and ruling that can be derived from it. Differences in word choice, sentence order, or the circumstances in which a hadith was delivered can lead scholars to different interpretations. Before proceeding further, it is therefore important to look at Table 1, which presents the wording of the hadiths on the prohibition of drawing. The table serves

[9] Al-Nawawi, *Sharh Sahih Muslim*, vol. 14 (Beirut: Dar Ihyaʾ al-Turath al-ʿArabi, 1996), 81.
[10] Ibn ʿAbidin, *Radd al-Muhtar ʿala al-Durr al-Mukhtar*, vol. 6 (Beirut: Dar al-Fikr, 2000), 369.
[11] ʿAli Jumʿah, *Al-Bayan fi Haqqiqat al-Taswir* (Cairo: Dar al-Salam, 2012), 75–78.

as a basis for understanding the meaning of the prohibition and how scholars have approached it from different perspectives.

Table 1. Differences in the Hadith Wording Used by Adi Hidayat and Khalid Basalamah

Figure	Wording of the hadith as interpreted
Ustadz Adi Hidayat	كُلُّ صُورَةٍ لَيْسَتْ عَلَى هَيْئَةِ الْحَيَوَانِ كَامِلَةً خَلْقًا، فَلَيْسَتْ مِمَّا يُنْهَى عَنْهُ، وَلَا يَدْخُلُ صَاحِبُهَا فِي وَعِيدِ الْمُصَوِّرِينَ، لِأَنَّ الْوَعِيدَ إِنَّمَا وَرَدَ فِيمَنْ قَصَدَ مُضَاهَاةَ خَلْقِ اللهِ تَعَالَى، وَفِي الصُّورَةِ غَيْرِ الْكَامِلَةِ لَا تَتَحَقَّقُ الْمُضَاهَاةُ. "*Any image that does not take the complete form of an animal or living creature (perfect in its creation) is not among what is prohibited, and its maker does not fall under the threat directed at image-makers. That threat applies only to one who intends to rival the creation of Allah the Exalted, and in an incomplete image such rivalry cannot take place.*"
Ustadz Khalid Basalamah	مَنْ صَوَّرَ صُورَةً، كُلِّفَ أَنْ يَنْفُخَ فِيهَا الرُّوحَ، وَلَيْسَ بِنَافِخٍ فِيهَا أَبَدًا "*Whoever makes an image (of a living being) will be required to breathe a soul into it, yet he will never be able to breathe a soul into it.*" كُلُّ مُصَوِّرٍ فِي النَّارِ، يُجْعَلُ لَهُ بِكُلِّ صُورَةٍ صَوَّرَهَا نَفْسٌ، فَيُعَذَّبُ فِي جَهَنَّمَ "*Every image-maker (of living beings) will be in the Fire. For every image he made, a soul will be created that will torment him in Hell.*"

Source: Compiled by the authors from the lectures of Ustadz Adi Hidayat and Ustadz Khalid Basalamah on YouTube.

The two *YouTube* videos on the ruling on drawing living beings show that Ustadz Adi Hidayat and Ustadz Khalid Basalamah interpret the hadith differently. Ustadz Adi Hidayat stresses the importance of considering the purpose behind drawing, namely whether it serves a benefit such as education or *da'wah*, and allows room for tolerance as long as the principles of the *sharī'ah* are not violated. By contrast, Ustadz Khalid Basalamah takes a firmer position, declaring that drawing living beings is absolutely prohibited, without mentioning any exceptions based on purpose.

In his lecture, Ustadz Adi Hidayat explains that scholars agree that not all images and statues are prohibited, so Muslims should not hastily conclude that all images are *ḥarām*. He notes that a bare house without decoration is not an obligation of the *sharī'ah*. Those who wish to decorate their homes may put up, keep, or hang permissible images as long as they do not contradict the *sharī'ah*. He states that images without a soul, such as trees, flowers, or natural scenery, are generally agreed by scholars to be permissible (*mubāḥ*). Even images of tulips, roses, or jasmine displayed for aesthetic purposes are not a problem, as long as they do not lead to veneration or polytheistic belief in the image. Ustadz Adi humorously remarks that if someone were to say, "*By the power of the tulip, I will punish you*," that would obviously be wrong and unjustifiable in Islam.

Ustadz Adi further explains that making incomplete images or sketches is also permissible, for example, a face that is partly incomplete or illustrations used in books or brochures. As long as the form is not whole and does not perfectly resemble a living being, it does not fall into the prohibited category. In the context of clothing, mannequins or half-body figures

are often used to display garments; if the face is removed or incomplete, scholars consider this permissible. He urges Muslims not to label such objects "*ḥarām*" too readily when scholars still differ and there is a benefit involved.

Ustadz Adi adds that children's toys such as dolls, and pictures made in drawing lessons, do not fall into the prohibited category. Children are not yet fully subject to the obligations of the *sharī'ah*, so activities such as drawing and painting are considered part of developing motor skills and stimulating intelligence. Finally, he explains that entering fields such as graphic design, architecture, and visual arts is permissible in Islam as long as the aim is benefit and the principles of the *sharī'ah* are not violated. Indeed, if these skills are used to support *da'wah* or other good causes in society, they count as good deeds.[12]

Ustadz Khalid Basalamah, meanwhile, holds that drawing, painting, or sculpting living beings such as humans, animals, and angels is absolutely prohibited. This view is based on the Prophet's hadith, "*Man ṣawwara ṣūrah, kullifa an yanfukha fīhā al-rūḥ wa laysa bi-nāfikhin fīhā abadan*" (narrated by al-Bukhari, no. 2225; Muslim, no. 2110), which states that whoever depicts a living being will be required on the Day of Resurrection to breathe a soul into it, will be unable to do so, and will then be punished in Hell. This is regarded as a form of imitating Allah's creation.

According to him, the prohibition applies to many forms, including images on clothing, murals, statues, and even vehicle stickers. The Messenger of Allah also said, "*The people who will receive the severest punishment from Allah on the Day of Resurrection are the image-makers (muṣawwirūn)*" (narrated by al-Bukhari, no. 5954; Muslim, no. 2107). He also mentions that angels do not enter a house containing images or statues. Nevertheless, photographs needed out of necessity, such as for passports, identity cards, or driving licences, are permitted as long as they are not displayed.

He recommends that art be directed toward forms justified by the *sharī'ah*, such as calligraphy, architecture, or Islamic carving. For those who have drawn living beings, Ustadz Khalid stresses the importance of sincere repentance (*tawbah naṣūḥā*) and of deleting circulated images where possible. In a narration from Ibn 'Abbas, the Messenger of Allah said: "*Kullu muṣawwirin fī al-nār, yuj'alu lahu bi-kulli ṣūratin ṣawwarahā nafsun fa-yu'adhdhibuhu fī Jahannam*," meaning that every image-maker will be in the Fire, and for every image he made a soul will be created that will torment him in Hell (narrated by Muslim, no. 2110).[13]

[12] Ceramah Pendek, "Yang Boleh Di Gambar Dan Patung Dalam Islam."
[13] Lentera Islam, "Larangan Menggambar Makhluk Bernyawa."

The Grounds of the Differing Interpretations of the Hadith Prohibiting Images

Ideological differences are the main root of the different ways in which Ustadz Adi Hidayat and Ustadz Khalid Basalamah interpret the hadith prohibiting the depiction of living beings. Besides ideology, their socio-cultural backgrounds and *da'wah* audiences also shape how they understand the hadith, and their methodological approaches to hadith are another significant factor in their differing interpretations.

Ustadz Adi Hidayat adopts an integrative *ahl al-sunnah* approach with a *maqāṣid*-oriented tendency that focuses on the aims of the law and the welfare of the community. He is not rigidly bound to a single school of law but takes a moderate approach that combines classical and contemporary understanding. One of the most distinctive features of his *da'wah* is his skilful use of rhetoric, that is, the technique of persuading and inviting others by balancing speaking style, argument, and emotion. With such rhetoric, it is not surprising that Ustadz Adi Hidayat captivates his audiences and keeps them attentive throughout his lectures.[14]

Ustadz Khalid Basalamah, on the other hand, starts from the Salafi *manhaj*, which seeks to return religious understanding purely to the practice of the *salaf al-ṣāliḥ*, without allegorical interpretation (*ta'wīl*) and without excessive contextualization. He therefore interprets the prohibition of drawing absolutely, as a precaution against the danger of polytheism and *tashabbuh bi al-kuffār* (imitating non-believers). Ustadz Khalid Basalamah is known for *da'wah* grounded in the *manhaj salafi*, that is, returning to the Qur'an and Sunnah as understood by the Companions. He emphasizes *tawḥīd*, the avoidance of *bid'ah*, and constant reference to authentic proofs and the opinions of the *salaf* scholars. His preaching style is firm and direct and critical of local religious practices deemed contrary to the *sharī'ah*. He is also active in *da'wah* through digital media such as *YouTube*, so his message easily reaches a wide public.[15] The religious ideology of each preacher thus shapes his tendency to interpret the hadith text, either more flexibly or more literally.

Ustadz Adi Hidayat preaches in the context of an urban and digital society with high educational needs and direct exposure to visual media such as Islamic animation, learning illustrations, and digital *da'wah*. In this reality, a flexible legal approach is needed to keep Islamic teachings relevant amid changing times. By contrast, Ustadz Khalid Basalamah has built his *da'wah* base among communities devoted to the study of *tawḥīd*, who place great value on the purity of creed and seek to protect the community from potential deviation. He foregrounds the prohibition of images as a way of protecting the values of faith. As Jalaluddin explains, religious practice is shaped not only by sacred texts but also by social structures and the needs of the age,

[14] Rusydie Anwar, *Ustadz Adi Hidayat: Kisah Hidup Dan Dakwah Yang Fenomenal* (Laksana, 2021), 24.

[15] Khalid Basalamah, *Urgensi Tauhid* (Jakarta: Pustaka Imam Syafi'i, 2019), 24.

which mould how believers respond to religious teachings.[16] The approaches chosen by the two preachers thus reflect the social environment and the type of community they address. Ustadz Adi Hidayat relies on a thematic (*mawḍū'ī*) and *maqāṣid*-oriented method of legal derivation (*istinbāṭ*) that considers the *asbāb al-wurūd* and the substantive meaning of the hadith. He holds that the prohibition of drawing in the Prophet's hadith relates to an era rife with idol worship, so images that are not worshipped and are used for educational or administrative purposes do not fall under the absolute prohibition. Ustadz Khalid Basalamah, meanwhile, uses a textual and *ta'abbudī* approach that relies on hadiths prohibiting images, such as the Prophet's saying, "*Indeed, angels do not enter a house in which there is an image or a dog*" (narrated by al-Bukhari, no. 3225), without considering the *asbāb al-wurūd* or classifying the meaning of the prohibition.[17] Each preacher's method of *istinbāṭ* thus determines how broad or rigid his ruling on images of living beings is.

Between Adi Hidayat and Khalid Basalamah: The Psychological Influence of Hadith Content on the Prohibition of Images

Viewers' understanding of the prohibition of drawing living beings as conveyed by Ustadz Adi Hidayat and Ustadz Khalid Basalamah shows a significant psychological impact on their religious attitudes. Figure 1 and Table 2 present screenshots and transcriptions of responses and comments on Ustadz Adi Hidayat's content, followed by those on Ustadz Khalid Basalamah's content in Figure 2 and Table 3.

[16] Jalaluddin, *Sosiologi Agama* (Jakarta: Raja Grafindo Persada, 2016), 89–90.
[17] Al-Bukhari, *Sahih al-Bukhari*, no. 3225.

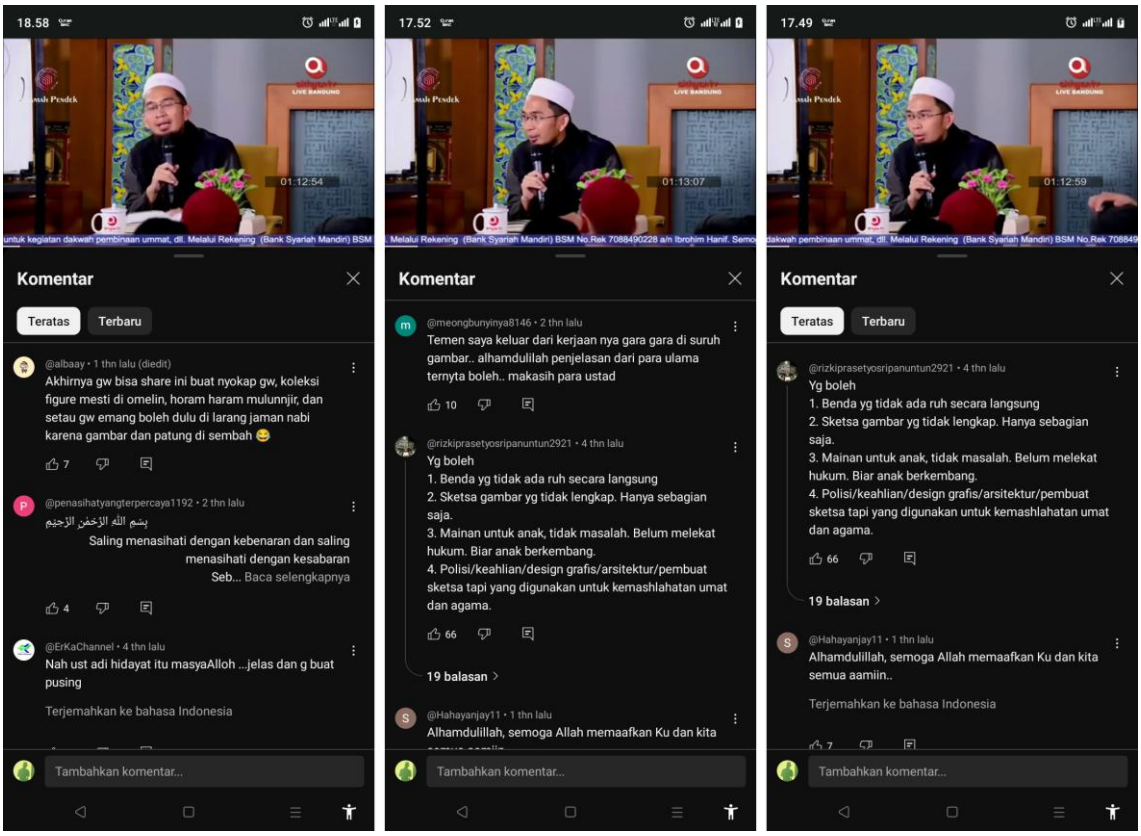


Figure 1**.** Viewer comments on Ustadz Adi Hidayat's hadith content (accessed July 5, 2025)
Source: YouTube channel @CeramahPendek.

Table 2**.** Viewer Comments on Ustadz Adi Hidayat's Lecture

No.	Account	Comment
1.	@albaay	Finally I can share this with my mom; she always scolds me about my figure collection, it's always "haram, haram", for crying out loud. As far as I know it is allowed; it was forbidden in the Prophet's time because images and statues were worshipped.
2.	@meongbunyinya8146	A friend of mine quit his job because he was told to draw. Alhamdulillah, the explanation of the scholars is that it turns out to be allowed. Thank you, ustadz.
3.	@rizkiprasetyosripanuntun2921	What is allowed: 1. Objects that have no soul at all; 2. Incomplete sketches, only partial; 3. Toys for children are fine, since the law does not yet apply to them, so children can develop; 4. Police / expertise / graphic design / architecture / sketch-making, as long as it is used for the benefit of the community and religion.

Source: Comments on the YouTube channel @CeramahPendek, accessed July 5, 2025; translated by the authors.

The comments on Ustadz Adi Hidayat's lecture suggest that his explanation responds to the anxiety long felt by artists, especially lay Muslims. Ustadz Adi Hidayat explains that drawing living beings is not automatically and absolutely prohibited but admits exceptions under several criteria: the image is not drawn in complete form or is not animate, it serves educational purposes and the public good, and it does not resemble the practices of worship that occurred in the

jāhiliyyah period. This explanation came as a breath of fresh air for people involved in art, design, and education, because it opens up an understanding that Islam is not rigid but considers the benefits and purposes behind drawing.

After the responses to Ustadz Adi Hidayat's lecture, Figure 2 shows the responses to Ustadz Khalid Basalamah's lecture on the same theme. It is intended to show clearly how audiences respond to a different scholarly approach and style of delivery.

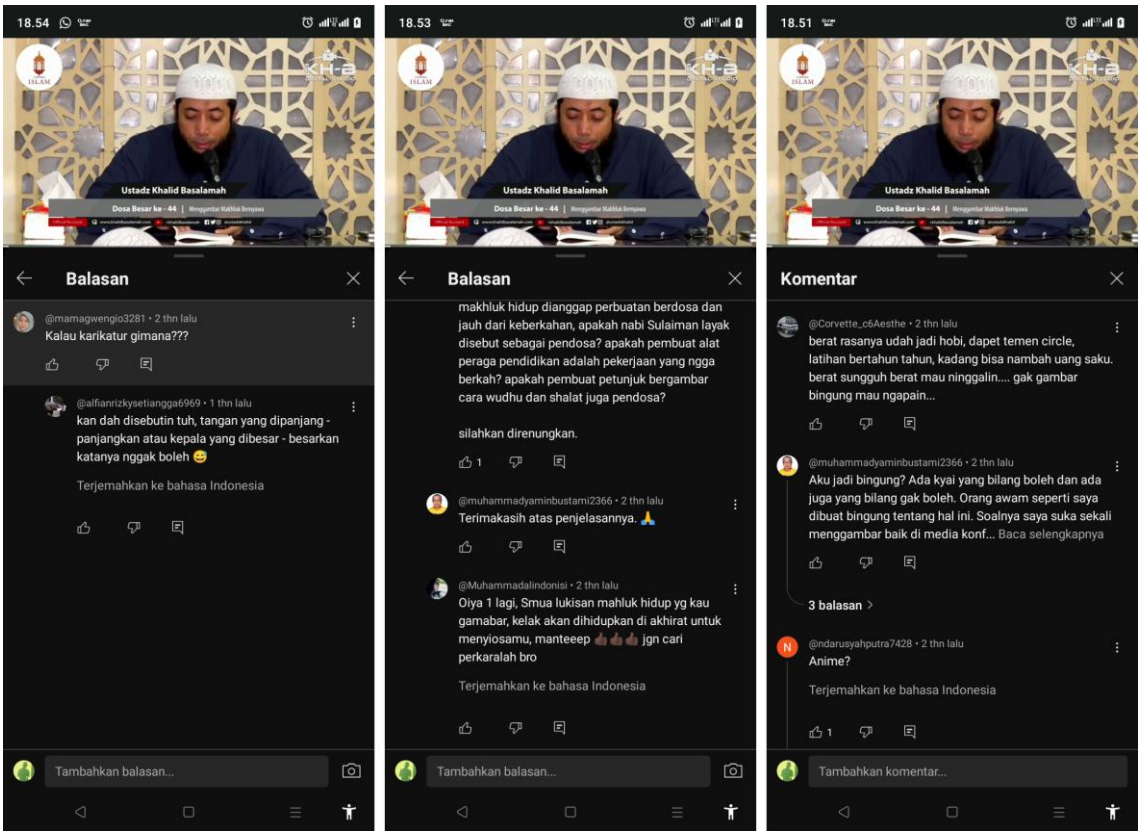


Figure 2**.** Viewer comments on Ustadz Khalid Basalamah's hadith content (accessed July 5, 2025)
Source: YouTube channel @lenteraislamyt.

Table 3**.** Viewer Comments on Ustadz Khalid Basalamah's Lecture

No.	Account	Comment
1.	@mamagwengio3281 @alfianrizkysetiangga6969	1. What about caricatures??? 2. It was already mentioned: hands drawn extra long or heads drawn extra big are not allowed either, he said.
2.	@Muhammadalindonisi	Oh yes, one more thing: every painting of a living creature you draw will be brought to life in the hereafter to torment you. Great, don't go looking for trouble, bro.
3.	@Corvette_c6Aesthe @muhammadyaminbustami2366	1. It feels so hard; it has become my hobby, I got a circle of friends from it, I practised for years, and sometimes it even adds to my pocket money. It is really hard to give it up…. If I don't draw, I don't know what to do… 2. I'm confused now. Some kyai say it is allowed and others say it is not. Ordinary people like me are left confused about this. I really love drawing, both in media…

Source: Comments on the YouTube channel @lenteraislamyt, accessed July 5, 2025; translated by the authors.

The responses to Ustadz Khalid Basalamah's lecture show considerable anxiety among some viewers, especially artists whose hobby is drawing living beings. His absolute claim that every depiction of living beings, including caricatures with exaggerated features, remains prohibited triggered unease among them. Some comments express fear of punishment in the hereafter, and others express confusion and sadness at having to abandon a hobby they had pursued for years, which had become a source of friendships and additional income. This shows that a strict view of the prohibition of drawing can have psychological and existential consequences for artists seeking a safe space for their work.

The Dynamics of Hadith Interpretation and Psychosocial Implications in the Era of Digital *Da'wah*

The different views of Ustadz Adi Hidayat and Ustadz Khalid Basalamah on the hadith prohibiting the depiction of living beings reflect two contrasting religious approaches, contextual and textual, which directly affect how Muslims understand the limits of art in Islam. Their differing interpretations are shaped by religious ideology, the social setting of their *da'wah*, and the method of *istinbāṭ* they use: Ustadz Adi is more contextual and *maṣlaḥah*-oriented, whereas Ustadz Khalid is textual and literal within the framework of the Salafi *manhaj*. These different approaches have contrasting psychological effects: Ustadz Adi's contextual approach eases the anxieties of artists, whereas Ustadz Khalid's textual approach triggers anxiety, confusion, and even identity crises among some viewers.

The different interpretations of the hadith prohibiting the depiction of living beings by Ustadz Adi Hidayat and Ustadz Khalid Basalamah reflect two opposing approaches to digital *da'wah* that directly affect audiences' understanding and psychological condition. Ustadz Adi Hidayat foregrounds a contextual approach based on *maqāṣid al-sharī'ah*, which allows flexibility in understanding the prohibition of drawing, especially in the context of art and education. By contrast, Ustadz Khalid Basalamah interprets the hadith textually and literally within the framework of the *manhaj salafi*, which tends to prohibit all images of living beings without considering their social and functional context. This finding is consistent with the studies of Fadilha, Azizah, and Ridha, which emphasize that digital media have changed patterns of public reception of hadith, depending on lecture style, scholarly approach, and mode of delivery.[18] These different approaches not only produce diverse religious understandings but also affect the spiritual and psychological comfort of audiences, especially artists and young people. The

[18] Fadilha, "Resepsi Hadis Di Media Sosial"; Azizah, "Digitalisasi Hadis"; Ridha, "Konten Religi Tanpa Verifikasi."

interpretation of hadith in the digital era therefore needs to take into account context, the aims of Islamic law, and the needs of today's community.

This study reveals the differences between two contemporary scholars in interpreting the hadith prohibiting drawing, not only in terms of the hadith text but also in terms of ideological background, approach to legal derivation, and the social responses they generate. These findings enrich previous studies, such as that of Umi Khasanah, which focused on linguistic aspects and the legal form of the wording.[19] Moreover, this study makes a new contribution that complements Moh. Komarudin's research[20] through its analysis of the reception of popular digital figures and their psychosocial impact on viewers, thereby addressing legal confusion and religious identity crises in the digital era. The contextual approach used is in line with Fazlur Rahman's *double movement* method,[21] and it distinguishes this study from others, such as that of Nurul Huda, which is largely limited to the *matn* and legal aspects.[22] This study thus explains the different interpretations of the hadith prohibiting drawing by two contemporary scholars on social media and their psychosocial effects on the community. It also emphasizes the importance of a balanced, context-sensitive approach that can adapt to current social and religious change.

The different *da'wah* approaches of Ustadz Adi Hidayat and Ustadz Khalid Basalamah to the hadith prohibiting the depiction of living beings carry significant theological and psychological meaning. Ustadz Adi Hidayat uses a contextual approach that considers the historical background of the prohibition, namely as an effort to prevent idol worship in the Prophet's time. The prohibition is therefore understood as a safeguard against polytheism rather than a total rejection of art. Ustadz Khalid Basalamah, by contrast, interprets the hadith literally, so that every image of a living being is considered prohibited regardless of its context or purpose. This finding shows that the literal approach tends to be rigid and can cause anxiety, especially among artists, whereas the contextual approach leaves room for the public good, emphasizes the aims of the *sharī'ah*, and brings peace of mind in religious life. The meaning of the hadith prohibiting drawing thus depends greatly on how it is interpreted, and each approach has different psychosocial effects on viewers.

Reflecting on these findings, a person's understanding of the prohibition of drawing living beings is strongly influenced by the *da'wah* approach he or she receives. Ustadz Adi Hidayat's contextual lectures tend to foster an understanding that is inclusive, adaptive, and reassuring,

[19] Umi Khasanah, "Hadis-Hadis Tentang Larangan Menggambar Makhluk Bernyawa: Telaah Ma'anil Hadis" (undergraduate thesis, UIN Sunan Kalijaga, 2006), 45–60.

[20] Moh. Komarudin, "Pemahaman Hadis Larangan Menggambar Makhluk Bernyawa Dan Implikasinya Terhadap Seniman Muslim" (undergraduate thesis, IAIN Jember, 2019), 35–57.

[21] Fazlur Rahman, *Islam and Modernity: Transformation of an Intellectual Tradition* (Chicago: University of Chicago Press, 1982), 6–8.

[22] Nurul Huda, "Larangan Menggambar Dalam Perspektif Ulama Fikih," *Jurnal Fikih* 4, no. 2 (2017): 101–18.

especially for artists and young people in the visual digital era. By contrast, Ustadz Khalid Basalamah's textual-literal approach can trigger anxiety, exclusive attitudes, and even religious identity crises among viewers who do not grasp the full legal context. The implication is that *da'wah* that neglects the psychosocial aspects of its audience risks producing rigidity in religious life. Religious understanding should therefore be directed toward relevant and wise approaches, so that Islamic values remain present as a mercy that is contextual, just, and grounded in every age.

The results of this study have important implications for *da'wah* approaches and religious education policy in society. Different understandings of the hadith prohibiting the depiction of living beings can have psychological effects and influence freedom of expression in art and education. It is therefore recommended that *da'wah* organizations, Islamic educational institutions, and religious policymakers develop moderate and contextual *da'wah* approaches. Such approaches should not rely on textual aspects alone but should also consider *maqāṣid al-sharī'ah* (the aims of the *sharī'ah*), the historical background of the hadith, and the social conditions of contemporary society. In addition, dialogue forums among preachers and educators should be held to align perceptions of hadiths that may give rise to extreme interpretations. In this way, public religious understanding can be guided toward attitudes that are wiser, more open, and more constructive, without losing the core values of Islamic teaching.

CONCLUSION

The different ways in which Ustadz Adi Hidayat and Ustadz Khalid Basalamah understand the hadith prohibiting the depiction of living beings reflect two different *da'wah* approaches, which directly affect the thinking and feelings of their audiences. Ustadz Adi uses a contextual approach that looks at the aims behind Islamic law (*maqāṣid al-sharī'ah*), so his explanation feels more open and reassuring, especially for artists and young people. By contrast, Ustadz Khalid uses a rigid and literal approach, which sometimes leaves some people anxious or confused about their religious identity. These findings show that the way hadith is interpreted, the preacher's scholarly and ideological background, and the way he preaches through digital media have a major influence on public understanding of art in Islam.

Nevertheless, future research should examine more figures from various schools of thought to show more clearly the differences in *da'wah* styles and public reactions. Field research that directly involves listeners is also needed to better understand the psychological impact of such lectures. Research of this kind can serve as a basis for Islamic *da'wah* that is friendlier, more open, and better suited to the needs of today's society.

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