

#Lanjutkandikamu: The Living Qur'an and the Construction of Digital Altruism on the Hobby Makan YouTube Channel

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Abstract: This study examines the evolving landscape of Islamic philanthropy within virtual spaces, analyzing how the YouTube channel Hobby Makan transforms digital content into a strategic platform for empowering marginalized MSME communities in Indonesia through the #Lanjutkandikamu movement. Employing digital field research with a qualitative-descriptive approach, the study analyzes 11 purposively selected videos from 2019 to 2025 through two complementary theoretical frameworks: Ahmad Rafiq's *Living Qur'an* typology, which maps the social function of Qur'anic reception, and Asy-Sya'rāwī's *Tafsir Khawāṭir*, which provides the exegetical lens for interpreting the specific verses cited. The findings reveal that Hobby Makan's Qur'anic reception operates across three distinct yet interdependent layers: *the Lived Qur'an*, in which Qur'anic moral values are already embodied in the merchant's cultural habitus and sanctified through editorial verse selection; *the Living Qur'an*, in which Evan and Tiwi function as deliberative scriptural agents who mobilize verses such as QS. Al-Baqarah [2]: 245 (*Qarḍan Ḥasanan*) and QS. Al-Mā'idah [5]: 2 (*Ta'āwun*) as a theological justification for collective philanthropic action; and *the Propagating Qur'an*, an extension of Rafiq's typology proposed by this study, in which algorithmically distributed Qur'anic citations reproduce themselves as collective social norms inviting audience imitation. The analysis further identifies a consistent curatorial logic in the channel's verse selection and critically examines the structural tension between altruistic sincerity and the monetized nature of digital content. This study concludes that the Qur'an in the Hobby Makan ecosystem functions as a *functional-transformative text*, an instrument that simultaneously sacralizes individual action, mobilizes collective giving, and constructs a virtual *ummah* bound by shared Qur'anic norms, thereby contributing a replicable model to the discourse on digital Islamic anthropology.

Keywords: Digital Altruism, Hobby Makan, Living Qur'an, Virtual Islamic Philanthropy.

Abstrak: Penelitian ini mengkaji perkembangan filantropi Islam di ruang virtual, dengan menganalisis bagaimana saluran YouTube Hobby Makan mengubah konten digital menjadi platform strategis untuk memberdayakan komunitas UMKM yang terpinggirkan di Indonesia melalui gerakan #Lanjutkandikamu. Dengan menggunakan penelitian lapangan digital berpendekatan kualitatif-deskriptif, penelitian ini menganalisis 11 video yang dipilih secara purposif dari tahun 2019 hingga 2025 melalui dua kerangka teori yang saling melengkapi: tipologi *Living Qur'an* karya Ahmad Rafiq, yang memetakan fungsi sosial dari penerimaan Al-Qur'an, dan Tafsir Khawāṭir karya Asy-Sya'rāwī, yang menyediakan lensa tafsir untuk menafsirkan ayat-ayat tertentu yang dikutip. Temuan penelitian menunjukkan bahwa penerimaan Al-Qur'an oleh Hobby Makan beroperasi di tiga lapisan yang berbeda namun saling bergantung: "*the Lived Qur'an*", di mana nilai-nilai moral Al-Qur'an telah terinternalisasi dalam habitus budaya pedagang dan disucikan melalui seleksi editorial ayat-ayat; "*the Living Qur'an*", di mana Evan dan Tiwi berperan sebagai agen kitab suci yang reflektif yang menggerakkan ayat-ayat seperti QS. Al-Baqarah [2]: 245 (*Qarḍan Ḥasanan*) dan QS. Al-Mā'idah [5]: 2 (*Ta'āwun*) sebagai landasan teologis bagi tindakan filantropi kolektif; serta Al-Qur'an yang menyebarkan perluasan dari tipologi Rafiq yang diusulkan oleh penelitian ini, di mana kutipan-kutipan Al-Qur'an yang didistribusikan secara algoritmik mereproduksi dirinya sendiri sebagai norma-norma sosial kolektif yang mengajak audiens untuk menirunya. Analisis ini selanjutnya mengidentifikasi logika kuratorial yang konsisten dalam pemilihan ayat-ayat di saluran tersebut serta mengkaji secara kritis ketegangan struktural antara ketulusan altruistik dan sifat konten digital yang dimonetisasi. Studi ini menyimpulkan bahwa Al-Qur'an dalam ekosistem Hobby Makan berfungsi sebagai teks fungsional-transformatif, sebuah instrumen yang secara bersamaan mensakralkan tindakan individu, memobilisasi pemberian kolektif, dan membangun umat virtual yang diikat oleh norma-norma Al-Qur'an yang sama, sehingga memberikan kontribusi berupa model yang dapat direplikasi bagi wacana antropologi Islam digital.

Kata Kunci: Altruisme Digital, Hobby Makan, Al-Qur'an yang Hidup, Filantropi Islam Virtual.



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Introduction

In the contemporary era, social media has transformed into an instrument with massive algorithms that influence various aspects of life.¹ This phenomenon is like a double-edged sword: on the one hand, it offers benefits, but on the other hand, it risks plunging users into a literacy crisis regardless of their social background or personality.² Psychologically, social media can be a means of relaxation from the hustle and bustle of daily life; however, excessive use has the potential to trigger moral degradation and mental health disorders.³ Interestingly, amid the rapid development of communication algorithms today, social media also has a strategic human side, such as its ability to mitigate the impact of disasters through communication with public

¹ Patti M. Valkenburg, "Social media use and well-being: What we know and what we need to know," Review, 2022, <https://doi.org/https://doi.org/10.1016/j.copsyc.2021.12.006>. The author found more comprehensive information in; Sophie F. Waterloo et al., "Norms of online expressions of emotion: Comparing Facebook, Twitter, Instagram, and WhatsApp," *New Media and Society* 20, no. 5 (2018): 1813-31, <https://doi.org/10.1177/1461444817707349>.

² Hyunyi Cho et al., "Social media literacy: A conceptual framework," *New Media and Society* 26, no. 2 (2024): 941-60, <https://doi.org/10.1177/14614448211068530>.

³ Dragana Ostic et al., "Effects of Social Media Use on Psychological Well-Being: A Mediated Model," *Frontiers in Psychology* 12, no. June (2021), <https://doi.org/10.3389/fpsyg.2021.678766>.

sector organizations.⁴ This concludes that social media is a complex reality with diverse functions and intertwined operational implications.

YouTube is one of the most active channels in the social media era. In the context of Indonesia, "The Global Statistics" holistically reveal that in 2025, YouTube will be actively used by 143 million people in Indonesia, achieving the distinction of being the second most visited platform and, computationally, falling into the category of the largest keyword on Google. In the same year, YouTube became a popular application with an average consumption of 29 hours and 2 minutes per user. This phenomenon highlights YouTube's role as a metaphor for a digital platform with significant influence in Indonesia.⁵ These statistics do not necessarily indicate subjectivity, inferiority, or realistic non-implicativeness, but rather can motivate individuals and groups to spread and obtain benefits, which are represented by the YouTube channel Hobby Makan.

Hobby Makan is a YouTube channel based on the principle of altruism, explicitly stating its motto: "Look around you and make sure that no one to your right or left is still hungry." The hashtag #Lanjutkandikamu further represents the hope of its content creators that viewers will follow in the footsteps of Islamic philanthropy as verbalized and practiced by Hobby Makan.⁶ This reality makes clear that a transformation in the mode of Islamic outreach has taken place, from face-to-face to screen-to-face.⁷ Reflecting on the presence of Hobby Makan, this research carries an urgency that extends beyond revealing religious ritual practices. It explores how dynamic social media can function as a medium for what this study terms the reorientation of Islamic social ethics, a process by which the logic of digital platforms, which structurally tends toward consumerism and spectacle, is redirected toward a Qur'anically-grounded ethics of giving that restores the social solidarity dimension of Islamic teaching.⁸ In other words, Islamic anthropology, concretely illustrated through the verbal and performative altruism of Hobby Makan, becomes a holistic subject that can be systematically explored and critically questioned.⁹

As far as the literature survey is concerned, the author did not find any formal research on the "Living Qur'an" and material objects such as "Hobby Makan." In other words, these two objects of nomenclature have not yet been studied. However, there are at least two ramifications of research gaps in several literatures: First, the *Living*

⁴ Alessandro Lovari dan Shannon A. Bowen, "Social media in disaster communication: A case study of strategies, barriers, and ethical implications," *Journal of Public Affairs* 20, no. 1 (2020): 1-9, <https://doi.org/10.1002/pa.1967>.

⁵ "Indonesia YouTube Statistics 2025 | Channel & Video Stats," The Global Statistics, Diakses pada, 3 Agustus 2025, <https://www.theglobalstatistics.com/indonesia-youtube-statistics/>.

⁶ Nurhabliyah Nurhabliyah et al., "Altruism a Piety in Philanthropy Visualization on YouTube: Case Study Hobby Makan Channel," in *ICIIS* (Jakarta: October 20-21, 2021), <https://doi.org/10.4108/eai.20-10-2020.2305170>.

⁷ Yulia Rahmawati et al., "Gaya Komunikasi Dakwah Era Digital: Kajian Literatur," *Concept: Journal of Social Humanities and Education* 3, no. 1 (2024): 266-79, <https://doi.org/10.55606/concept.v3i1.1081>.

⁸ Martin Slama, "Practising Islam through social media in Indonesia," *Indonesia and the Malay World* 46, no. 134 (2 Januari 2018): 1-4, <https://doi.org/10.1080/13639811.2018.1416798>.

⁹ Yulia Rahmawati et al., "Gaya Komunikasi Dakwah Era Digital: Kajian Literatur."

Qur'an that is involved in social media; the @tadabburquran.id account has been explored through the reception of the *Living Qur'an* via content analysis, which also found the key points in the *Qur'an*'s content.¹⁰ Moving on to explore films that embody the principles of the *Living Qur'an* on the YouTube channel "Gontor TV," it appears that Tri Faizah adopts Ahmad Rafiq's reception to uncover various concepts of reception in these inspirational films.¹¹ Still on the analysis of social media content, the content of "Riko the Series" represents Rafiq's *Living Qur'an* by presenting stories spiced with verses from the *Qur'an* in various forms of content.¹² Second, the "Hobby Makan" study. The study by Heni et al. contributes by focusing on the TikTok Hobby Makan algorithm as the subject of influencers and food vloggers.¹³ Close to the author's research material, Nurhablisyah et al. emphasize aspects of philanthropy visualized by Hobby Makan.¹⁴ Similarly, the message contained in the YouTube channel Hobby Makan has been studied through Stuart Hall's reception.¹⁵ Unlike Qotrun Nada, he focuses more on exploring the perceptions of scholars regarding almsgiving carried out by Hobby Makan.¹⁶

An explanation of the gap analysis in several previous literatures shows several distinctions: First, although *Living Qur'an* research has expanded on social media with various objects, previous research did not focus on "Hobby Makan" as a material object that needs to be explored through *Living Qur'an*. Second, on the contrary. Although previous studies show that Hobby Makan has been studied, the author considers that some Hobby Makan content needs to be explored through the reception of the *Qur'an*. The inclusion of verses from the *Qur'an* in some of its content raises the following questions: 1) How does Hobby Makan construct a narrative of digital altruism through its content? 2) How are *Qur'anic* verses used to legitimize and mobilize this philanthropic practice within the framework of the *Living Qur'an*?

This research employs Ahmad Rafiq's "Living Qur'an" theory alongside Khawāṭir Asy-Sya'rāwī's hermeneutics as its main analytical framework. The "Living

¹⁰ Muhammad Farhan dan Fitri Yeni M Dalil, "Living Qur'an di Media Sosial: Analisis Akun Instagram @Tadabburquranid," *Lathaif: Literasi Tafsir, Hadis dan Filologi* 3, no. 2 (2024): 165, <https://doi.org/10.31958/lathaif.v3i2.13696>.

¹¹ Tri Faizah Anggraini, "Living Qur'an di Media Sosial: Resepsi Q.S Al-Ashr (1-3) Dalam Film Inspirasi 'Al-Qur'an Merindukanmu' Pada Gontor TV," *Living Islam: Journal of Islamic Discourses* 7, no. 1 (2024): 377-96, <https://doi.org/https://doi.org/10.14421/lijid.v7i2.5253>.

¹² A. Muh. Azka Fazakah Rifah Haiva Satriana Zahsah S, Subi Nur Isnaini, "Resepsi Al-Qur'an Dalam Animasi Riko The Series di Youtube: Kajian *Living Qur'an* di Media Sosial," *Living Islam: Journal of Islamic Discourses* 6, no. 1 (2023): 101-21, <https://doi.org/https://doi.org/10.14421/lijid.v6i1.4346>.

¹³ Heni Mulyaning Tyas dan Wenny Pebrianti, "The Influence of Food Vlogger Content on Culinary Consumer Purchase Decisions in Pontianak (Study on Tiktok Hobby Makan Account)," *JIMS: Jurnal Ilmiah Mahasiswa Pendidikan Sejarah* 9, no. 3 (2024): 406-16, <https://doi.org/10.24815/jimps.v9i3.32459>.

¹⁴ Nurhablisyah et al., "Altruism a Piety in Philanthropy Visualization on YouTube: Case Study Hobby Makan Channel."

¹⁵ Alim Javier Ardyansyah, "Da'wah Message on the YouTube Channel Hobby Makan," *Journal of Islamic Communication and Counseling* 1, no. 2 (2022): 141-53, <https://doi.org/10.18196/jicc.v1i2.19>.

¹⁶ Qotrun Nada, "Persepsi Ulama Terhadap Konten Sedekah Youtube Hobby Makan," Skripsi (Universitas Islam Negeri Walisongo Semarang, 2023).

Qur'an" theory serves to explore the social role of the Qur'an in Hobby Makan's content by distinguishing between Qur'anic values manifested within community practices (Lived Qur'an) and the influence of the Qur'an in fostering collective philanthropy (Living Qur'an).¹⁷ Simultaneously, Khawāṭir's hermeneutics is applied to interpret the Qur'anic verses referenced in the content. The combination of these two approaches enables a concurrent analysis at both sociological and textual dimensions. Therefore, this study seeks to reveal the altruistic discourse in Hobby Makan and examine the application of the "Living Qur'an" concept in the channel's Qur'anic reception practices.

Research Method

To trace the still abstract meaning, this study uses field research in the digital realm, aided by a qualitative-descriptive method.¹⁸ The author chose this approach because of its ability to explore and understand the deepest meaning that individuals or groups consider to be the source of a social and humanitarian problem.¹⁹ Using a non-positivistic paradigm, this study provides a further interpretation of the phenomenon of the "Living Qur'an" in philanthropic actions. The main subject of this study is the YouTube channel Hobby Makan, managed by Evan and his wife, Tiwi. The selection of subjects was based on their massive influence in the digital philanthropy movement in Indonesia. Meanwhile, the material object of this research is the practice of altruism and Hobby Makan's "buying up merchandise" action, which is visualized in video content and supported by a formal object: the reception of the Qur'an through Ahmad Rafiq's *Living Qur'an* theory.²⁰

The data was collected through the following procedures: 1) Digital observation by systematically analyzing 11 purposively selected videos from the Hobby Makan YouTube channel for the period 2019–2025. The selection criteria were as follows: (a) the video explicitly contains one or more Qur'anic verses, typically displayed as a closing citation; (b) the video documents a direct prosocial act, specifically the practice of buying up merchandise (*borong dagangan*) from marginalized micro-vendors; and (c) the video represents temporal diversity across the observation period to capture any evolution in the channel's Qur'anic reception practices. Videos containing only hadith citations, promotional content, or purely gastronomic reviews without a prosocial narrative were excluded. This purposive selection yielded 11 videos that collectively document the use of 14 distinct Qur'anic verses, providing a sufficient dataset for typological mapping within Rafiq's framework.

Data analysis was conducted using interactive and non-statistical models

¹⁷ Ahmad Rafiq, "The Living Qur'an: Its Text and Practice in the Function of the Scripture," *Jurnal Studi Ilmu-ilmu Al-Qur'an dan Hadis* 22, no. 2 (2021): 469–84, <https://doi.org/10.14421/qh.2021.2202-10>.

¹⁸ Abdul Fattah Nasution, *Metode Penelitian Kualitatif, Cet I* (Bandung: Harva Creative, 2023), [http://repository.uinsu.ac.id/19091/1/buku metode penelitian kualitatif.Abdul Fattah.pdf](http://repository.uinsu.ac.id/19091/1/buku%20metode%20penelitian%20kualitatif.Abdul%20Fattah.pdf).

¹⁹ Johan Setiawan Albi Anggito, *Metodologi Penelitian Kualitatif, Cet I* (Sukabumi: Jejak, 2018), 8–9.

²⁰ Rafiq, "The Living Qur'an: Its Text and Practice in the Function of the Scripture."

comprising data reduction, data presentation, and conclusion drawing through three analytical procedures:²¹ (1) content analysis by identifying patterns and themes in the use of 14 Qur'anic verses appearing in Hobby Makan's content; (2) mapping Rafiq's typology of reception; and (3) dissecting the phenomenon across two dimensions of Rafiq's categories: "*The Lived Qur'an*" and "*The Living Qur'an*." In this study, Asy-Sya'rāwī's Tafsir Khawathir functions as an elucidatory lens rather than a comparative hermeneutic framework; his commentary is employed to illuminate the theological depth of the specific verses selected by Hobby Makan, thereby situating the channel's implicit reading of scripture within a recognized exegetical tradition. It is important to note that this study's digital observation is deliberately bounded to video content itself, the visual narrative, verbal discourse, and Qur'anic citations within each selected video, and does not extend to audience interactions, comment sections, or the broader community dynamics surrounding the #Lanjutkandikamu hashtag. The authors acknowledge this as a limitation inherent in screen-based content analysis, one that future netnographic or audience-reception studies would be well positioned to address.

Result and Discussion

Hobby Makan Channel: From Gastronomy to Digital Islamic Philanthropy

In an increasingly flexible digital age, food is no longer merely a physical necessity as described by Maslow, but has transformed into a cultural text that is read, enjoyed, and reproduced through device screens.²² The Hobby Makan channel, with millions of followers on various social media platforms, has emerged as an entity that not only provides culinary content but also creates new narratives about how people struggle and interact with food.

At least, Hobby Makan has three video expansion platforms managed through several channels: YouTube, TikTok, and Instagram. In principle, Hobby Makan's official YouTube channel was launched in 2017 and is still active to this day. As of August 2025, it has 7.25 billion subscribers, 2,221,635,138 views, and has garnered a total of 2.1 billion likes across its 2,126 uploaded videos.²³ Meanwhile, on its TikTok account, Hobby Makan has 3 million followers and has garnered 83.1 million likes on several pieces of content.²⁴ Moving on to his Instagram account, Hobby Makan has 1.2 million followers with 2,656 posts. The account, which was created in 2012, received a blue

²¹ Abdul Fattah Nasution, *Metode Penelitian Kualitatif*, Cet 1 (Bandung: Harva Creative, 2023), 132.

²² A. H. Maslow, *Motivation and Personality* (New York: Harper & Row, 1954), 35. Lihat juga, Wildah N.I M. A. Atoillah, "Fenomena FoMO dalam QS. An- Nisā' [4] : 83 ala Ma'nā cum Maghzā: Studi Analisis Medikasi Integritas Hierarki-Konsepsi Psikoreligius," *Tajdid: Jurnal Pemikiran Keislaman dan Kemanusiaan* 9, no. 1 (2025): 476–98, <https://doi.org/10.52266/tajdid.v9i1.4836>.

²³ "Channel YouTube Hobby Makan," diakses 5 Agustus 2025, <http://www.youtube.com/@HobbyMakan>.

²⁴ "Akun TikTok Hobby Makan," diakses 5 Agustus 2025, https://www.tiktok.com/@hobbymakan.id?_t=ZS-8ycn21I4SJU&_r=1.

tick verification in 2019.²⁵ Although the numerical data presented by the author is temporal and dynamic, at least these figures and narratives are useful for facilitating understanding. See the following table:

Table 1: Platform, Development, and Impact of the Eating Hobby

Hobby Makan Platform	Growth and Reach Metrics (Through 2025)	Impact of Collective Interaction
YouTube	2017-Now and has 7,25 Billion Subscribers; 2,126 videos uploaded	From 2,126 uploaded videos, there were 2,221,635,138 (2.2 billion) views and garnered likes on various uploaded videos totaling 2.1 billion.
Instagram	2012-Now. Verified professional account in 2019 with 2,575 followers.	From 2,656 posts on its Instagram account, Hobby Makan has garnered between 1,000 and 15,000 likes and has been viewed by nearly 50,000 to 500,000 Instagram users.
TikTok	Followed by 3 million TikTok users, with no official information available on when they joined TikTok.	Of all the content shared, Hobby Makan garnered 83.1 million likes and was viewed between 10,000 and 1,000,000 times, encouraging others to follow suit in philanthropy.

The statistical data above is not merely numerical data, but rather shows the existence of Hobby Makan, which is actively moving in an increasingly impactful digital world, as evidenced by the virality of several Hobby Makan content.²⁶ Another dimension, the name Hobby Makan symbolically indicates that its content algorithm leads to eating activities that may be tagged as “just for viewing,” similar to mukbang content.



Figure 1: Hobby Makan's YouTube Profile

Launched on September 14, 2017, and managed by Evan and Tiwi alongside their production team “Pasukan Asik” in Pontianak, West Kalimantan, Hobby Makan

²⁵ “Akun Instagram Hobby Makan,” diakses 5 Agustus 2025, <https://www.instagram.com/hobbymakan.id?igsh=MTcxcG92dnlnOHVncQ==>.

²⁶ Lidya Agustina, “Viralitas Konten Di Media Sosial,” *Majalah Ilmiah Semi Populer Komunikasi Massa* 1, no. 2 (2020): 149–60, <https://www.researchgate.net/publication/348296842>.

did not emerge as a philanthropic platform from the outset.²⁷ The channel began as part of the gastronomy movement, motivated primarily by a desire to encourage its audience through food content and the documentation of contemporary street culture. Gradually, however, a qualitative transformation took place; the channel began consciously featuring the merchandise of marginal micro-businesses and MSMEs, turning each video into an implicit invitation for audiences to support these vendors economically. This shift generated sustained audience growth, broad public recognition, and substantial revenue that was subsequently reinvested in the direct purchase and communal distribution of goods.²⁸ It is precisely this trajectory from food vlogging to structured philanthropic action that positions Hobby Makan as a case study worthy of Qur'anic reception analysis.

This transformation is most legibly captured in the channel's self-declared positioning: *"This channel is Evan and Tiwi's journey to encourage the #Lanjutkandikamu movement. Their struggle is our inspiration."* Far from a mere branding tagline, this statement encodes a da'wah orientation, one that communicates moral values and Islamic education through mobile screens in a contemporary and flexible register, thereby shaping the concrete life navigation of its audience through Islamic teachings.²⁹ The hashtag #Lanjutkandikamu itself operates on multiple semiotic levels simultaneously; it is at once a symbolic positioning of the channel's identity and a direct representational act of digital da'wah, explicitly inviting the general public to embody what Islam commands, namely, Islamic philanthropy.³⁰ Through this awareness, content consumers are not merely entertained but stimulated and inspired to participate in building a symbiotic civil society, expanding the space of philanthropic action on the YouTube platform,³¹ minimizing marginality while actively sustaining economic stability.³²

The channel's documented reach spans YouTube, TikTok, and Instagram, as summarized in *Table 1*, and is significant not primarily as a measure of popularity but as an indicator of the scale at which Qur'anic values are being disseminated through this philanthropic model. As of August 2025, the YouTube channel alone has accumulated over 2.2 billion views across 2,126 uploaded videos,³³ reflecting the breadth of its social influence. This reach is consequential for the present analysis: the wider the audience, the greater the potential for the channel's embedded Qur'anic

²⁷ "Channel YouTube Hobby Makan."

²⁸ Qotrun Nada, "Persepsi Ulama Terhadap Konten Sedekah Youtube Hobby Makan."

²⁹ Yulia Rahmawati et al., "Gaya Komunikasi Dakwah Era Digital: Kajian Literatur."

³⁰ Irfan Ramzi Biru et al., "Filantropi Islam Di Era Digital Peran Konten Di Media Sosial Youtube Channel Hobby Makan," *JSSTEK: Jurnal Studi Sains dan Teknik* 2, no. 2 (2024): 226–39, <https://doi.org/https://doi.org/10.3342/jsstek.v2i2.53>.

³¹ M Makhrus dan Encep Saepudin, "Gerakan Filantropi Islam Berbasis Media Sosial dan Implikasinya Terhadap Pemberdayaan Masyarakat di Indonesia," *Jurnal Ilmiah Ekonomi Islam* 9, no. 2 (2023): 1906, <https://doi.org/10.29040/jiei.v9i2.8911>.

³² Nuril Miladi dan Ririn Noviyanti, "Konfigurasi Filantropi Islam Era Digital: Studi Peran Sedekah Pada Aplikasi Media Sosial Youtube," *Al-Mashrafiyah: Jurnal Ekonomi, Keuangan, dan Perbankan Syariah* 6, no. 2 (2022): 51–63, <https://doi.org/10.24252/al-mashrafiyah.v6i2.29866>.

³³ "Channel YouTube Hobby Makan."

citations to function as instruments of theological legitimation and social mobilization, precisely the phenomenon this study seeks to examine.

It is in this context that Hobby Makan's practice of quoting the Qur'an becomes analytically significant. The placement of specific verses at the end of each philanthropy video is no coincidence; it represents a deliberate act to associate the channel with the sacred text, positioning the Qur'an as the authoritative foundation of the channel's altruistic ethos. This serves as the foundation for the reception analysis to be discussed below, in which Ahmad Rafiq's typology of the "Living Qur'an" by Ahmad Rafiq will be applied to map how these quotations operate in two functional dimensions: by validating existing Qur'anic values (the "Living Qur'an") and by actively shaping collective philanthropic behavior (the "Living Qur'an").

Understanding the conceptual weight of this hashtag requires situating it within the discourse of Islamic philanthropy itself. Etymologically, Islamic philanthropy derives its meaning from the Greek term *philanthropia*, meaning "love of humanity." In principle, it is often defined as "*Tafākul al-Insān*," which means human solidarity.³⁴ In this framework, #Lanjutkandikamu is not merely a call to charitable giving; it constitutes an epistemological strategy that connotes wisdom through the visualization of Islamic philanthropic movements on social media.³⁵ More critically, it functions as an egalitarian conceptualization of civil society, one that transcends the boundaries of individual religious ritual, such as almsgiving, and realizes itself as an ongoing, structural social empowerment.³⁶ It is within this layered conceptual architecture that a hashtag simultaneously performs da'wah, enacts Islamic philanthropy, and mobilizes collective solidarity that the Qur'anic citations embedded in Hobby Makan's content acquire their full analytical significance, as will be demonstrated in the reception analysis that follows.

From Definition to Transformation Altruism

***Ītsār*, Digital Visibility, and the Qur'anic Architecture of Altruism**

The history of altruism in Western thought is, in essence, a history of tension between two competing motivational logics: reciprocity and pure giving. Auguste Comte coined the term "altruism" as the antithesis of egoism, yet even within his framework, the social function of giving remained entangled with systemic benefit one gives so that society coheres, and society's cohesion ultimately benefits the giver.³⁷ This tension

³⁴ Fitri Hayati dan Andri Soemitra, "Filantropi Islam Dalam Pengentasan Kemiskinan," *E-Mabis: Jurnal Ekonomi Manajemen dan Bisnis* 23, no. 2 (2022): 109–21, <https://doi.org/10.29103/e-mabis.v23i2.866>.

³⁵ Nadya Kharima, Fauziah Muslimah, dan Aninda Dwi Anjani, "Strategi Filantropi Islam Berbasis Media Digital," *EMPATI: Jurnal Ilmu Kesejahteraan Sosial* 10, no. 1 (2021): 45–53, <https://doi.org/10.15408/empati.v10i1.20574>.

³⁶ M A A Nasution dan Rahma Wita Azzahra, Eztika Azzahra, "Study of Al-Quran Verses and the Success of Philanthropic Communities on Social Media," *As-Salam: Journal Islamic Social Sciences and Humanities* 2, no. 1 (2024): 104–16, <https://ejournal.as-salam.org/index.php/assalam/article/view/36>.

³⁷ Charles Daniel Batson, *The Altruism Question: Toward a Social Psychological Answer* (Hillsdale: Lawrence Erlbaum Associates, 1991), <https://psycnet.apa.org/record/1991-98405-000>. The book has been reviewed and published in the form of a 'book review'. Take a look at; C. Daniel

was sharpened by evolutionary biology, which long treated selfless behavior as a paradox against Darwinian survival, resolving it only through reciprocal altruism: the organism helps another because, statistically, the favor will be returned.³⁸

Even Batson's influential empathy-altruism hypothesis, while positing the existence of genuinely other-oriented motivation, remains contested precisely because the boundary between pure empathy and subtle self-reward, what neuroscience identifies as the *helper's high*, is methodologically difficult to seal.³⁹ Altruistic acts are understood to activate the prefrontal cortex and amygdala, generating a positive psychological feedback loop that can itself become a motive for generosity.⁴⁰ The Western philosophical tradition, in short, from Comte's moral sociology to Kant's categorical imperative and Mill's utilitarian calculus, has never fully escaped the gravitational pull of reciprocity, even when it aspired to transcend it. Altruism, in this tradition, remains a prosocial behavior oriented toward improving collective welfare,⁴¹ but its motivational purity is perpetually in question.

It is precisely at this impasse that the Islamic concept of *īṭsār* stakes a radically different claim. Al-Suyūṭī defines *īṭsār* as the act of prioritizing the welfare of others even when one is oneself in need, a prosocial movement that goes beyond the constraints of individual necessity.⁴² Jurjānī elevates it further, positioning *īṭsār* as the pinnacle of fraternity, the degree at which giving is no longer a transaction but a vocation essential to social resilience.⁴³ Crucially, Askarī insists that authentic *īṭsār* must be a voluntary act of one's own will, unburdened by coercion or expectation of reciprocal benefit.⁴⁴ This is not merely a semantic distinction from Western altruism; it is an ontological one.

īṭsār does not resolve the reciprocity paradox; it dissolves by relocating the logic of return from the horizontal axis of human exchange to the vertical axis of divine covenant. The Qur'an encodes this relocation with surgical precision: QS. Al-Baqarah [2]: 245 frames the act of giving as *Qarḍan ḥasan*, a "good loan to Allah" in which the divine, not another human, assumes the role of debtor, multiplying the return many times over. Similarly, QS. Az-Zalzalah [99]: 7-8 assures that even the smallest act of goodness carries cosmic eschatological weight, removing the calculus of proportionality that underlies all reciprocal models entirely. In this Qur'anic

Batson, "Altruism in Humans," *Evolutionary Psychology* 10, no. 1 (2011): 95-99, <https://doi.org/10.1093/acprof:oso/9780195341065.001.0001>.

³⁸ Robertus Robet, "Altruisme, Solidaritas dan Kebijakan Sosial," *Jurnal Sosiologi* 18, no. 1 (2013), <https://doi.org/10.7454/MJS.v18i1.1250>.

³⁹ Eric L. Stocks C. Daniel Batson, David A. Lisher, "The Empathy-Altruism Hypothesis," in *Oxford Handbooks Online* (Oxford, England: Oxford University Press, 2014), <https://doi.org/10.1093/oxfordhb/9780195399813.013.023>.

⁴⁰ Brigitian Argasiam, *Altruisme: Pilar Kemanusiaan di Tengah Perubahan Sosial*, Cet 1 (Semarang: Unaki Press, 2024).

⁴¹ Brigitian Argasiam.

⁴² Jalāluddīn Al-Suyūṭī, *Mu'jam Maqālīd al-Ulūm fi al-Ḥudūd wa al-Rusūm* (Mesir: Maktabah Al-Adab, 2004), vol. 1, 206.

⁴³ 'Alī Ibn Muḥammad Jurjānī, *Al-Ta'rīfāt* (Beirut: Dār Kutub 'Ilmiyyah, 1983), vol. 1, 12.

⁴⁴ Mihran Al-'Askarī, *Al-Farūq Lughawīyyah* (Mesir: Dār Al-'Ilmi, n.d.), 124.

architecture, pure giving is not an ideal to be approximated; it is a commanded reality, sustained by theological conviction rather than social expectation.

This theological foundation, however, does not exist in a vacuum. In the contemporary digital landscape, the structure of giving has been further complicated by a third variable: visibility. The rise of digital philanthropy in Indonesia, driven by high internet penetration, smartphone ownership, and the development of sharia-compliant financial technology, has fundamentally transformed the phenomenology of charity.⁴⁵ Where traditional Islamic philanthropy, particularly *sadaqah*, is often valorized through its concealment, the digital ecosystem operates on an inverse logic: visibility is not vanity, but virality, and virality is the mechanism through which private empathy becomes collective action.⁴⁶

This transformation has given rise to *Internet Altruistic Behavior* (IAB), a transnational, inclusive, and rapid form of online charity that is simultaneously spiritual (vertical), social (horizontal), economic, and psychological in its dimensions.⁴⁷ Digital platforms such as YouTube function as emotional catalysts: a viewer who witnesses another's suffering rendered on screen experiences Batson's empathic resonance not in physical proximity but through the mediation of a device, and this mediated empathy directly correlates with the intensity of altruistic behavior.⁴⁸ The critical question this raises is whether visibility corrupts the purity of *īṭsār*, or whether it can serve as its amplifier.

The Qur'an itself provides a nuanced answer; QS. Al-Baqarah [2]: 268 warns that the devil promises poverty to those who spend, weaponizing fear against generosity, the very fear that digital visibility, through social proof, can dismantle, while QS. Aṭ-Ṭalāq [65]: 2-3 promises sustenance from unexpected sources to those who remain pious, a promise that the Hobby Makan channel effectively visualizes in real time, transforming the abstract eschatological guarantee into witnessed, shareable testimony. Visibility, in this reading, does not replace sincerity; it broadcasts it, converting individual acts of *īṭsār* into normative social proof within a framework

⁴⁵ Makhrus dan Saepudin, "Gerakan Filantropi Islam Berbasis Media Sosial dan Implikasinya Terhadap Pemberdayaan Masyarakat di Indonesia."

⁴⁶ Irwansyah, "Ulama and Islamic Philanthropy in Contemporary Indonesia: Al Washliyah Fatwas on Zakat and Sadaqah," *Journal of Indonesian Ulama* 1, no. 1 (2023), <https://doi.org/https://doi.org/10.30821/jiu.v1i1.6>.

⁴⁷ Nasywa Hafizah et al., "Why Risk Perception Matters: Exploring Internet Altruistic Behavior," *Psikologia : Jurnal Psikologi* 10, no. 1 (2025): 13–21, <https://doi.org/10.21070/psikologia.v10i1.1875>. Nurlaili Adkhi, Rizfa Faiza, dan Vina Septiana Permatasari, "Altruisme Multidimensi dalam Era Digital: Transformasi Spiritualitas dan Solidaritas Sosial melalui Sedekah Online," *Nuansa: Jurnal penelitian Ilmu Sosial dan Keagamaan Islam* 22, no. 2 (2025): 109–24, <https://doi.org/10.19105/nuansa.v18i1.xxxx>.

⁴⁸ Patti M. Valkenburg, "Social media use and well-being: What we know and what we need to know," *Current Opinion in Psychology* 45 (2022): 101294, <https://doi.org/10.1016/j.copsyc.2021.12.006>.

of networked individualism where individuals connect through technology to perform social actions beyond the constraints of traditional physical communities.⁴⁹

The convergence of these three dimensions, the shift from reciprocity to pure giving, the eschatological grounding of *ītsār* in the Qur'anic covenant, and the amplifying role of digital visibility define the theoretical architecture of this study. They find their most concrete empirical expression in QS. Al-Mā'idah [5]: 2, the command to *ta'āwanū 'alal-birri wat-taqwā* (help one another in righteousness and piety), which appears three times across Hobby Makan's documented content and constitutes the normative foundation of the #*Lanjutkandikamu* movement.⁵⁰ This repetition is not incidental; it signals that the channel's producers, Evan and Tiwi, and their production team "Pasukan Asik" understand *Ta'āwun* not merely as an ethical principle, but as a replicable social technology, a framework for converting the individual act of "*borong dagangan*" into a scalable ecosystem of collective Islamic philanthropy that empowers marginalized MSME vendors.⁵¹ Their credibility, built through demonstrated honesty and empathy, makes each video a practical medium of early-morning charity that inspires millions to follow suit,⁵² proving that in the digital era, *ītsār* has not diminished, it has found new infrastructure. It is within this convergence that the Qur'an ceases to function as a static scriptural appendage and begins to operate as a functional-transformative text: an instrument that actively shapes human behavior, bridges individual piety with collective welfare, and navigates the complexities of the digital ecosystem with theological coherence.

Sya'rāwī's Interpretation, Hobby Makan, and Digital Altruism: The New Face of Living Qur'an

A review of the YouTube channel Hobby Makan's content revealed 11 videos depicting prosocial actions that explicitly use verses from the Qur'an as a source of active legitimization, not merely as decorative embellishments, but as texts that frame the meaning of the entire visual narrative that precedes them. Although some content also includes hadith quotations, this study specifically focuses on the reception of the Qur'an, in which Evan and Tiwi, along with their production team "Pasukan Asik," cite 14 verses from 8 surahs as authoritative sources for the Muslim community: QS. Al-Muṭaffifīn [83]: 1-3,⁵³ QS. Āli 'Imrān [3]: 159,⁵⁴ QS. Al-Baqarah [2]: 245,⁵⁵ QS. Al-

⁴⁹ Ermida Simanjuntak, *Psikologi Positif: Penerapan Psikologi Positif dalam Kehidupan* (Surabaya: UKWMS: Universitas Katolik Widya Mandala Surabaya, 2021), https://repositori.ukwms.ac.id/id/eprint/31292/1/3bc-Altruisme_digital_.pdf.

⁵⁰ Batson, "Altruism in Humans."

⁵¹ Nurhablisyah et al., "Altruism a Piety in Philanthropy Visualization on YouTube: Case Study Hobby Makan Channel."

⁵² Tyas dan Pebrianti, "The Influence of Food Vlogger Content on Culinary Consumer Purchase Decisions in Pontianak (Study on Tiktok Hobby Makan Account)."

⁵³ Hobby Makan, "Cuman Pake 1 Lampu Yg Beli Sampe Belasan Juta!," YouTube Hobby Makan, diakses 1 Januari 2026, <https://www.youtube.com/watch?v=rzXvB3to4Xc>.

⁵⁴ Hobby Makan, "Jualan Ga Pake Meja Ternyata Nasi Serpang Ini Di Takar Pake Tangan!," YouTube Hobby Makan, diakses 1 Januari 2026, <https://www.youtube.com/watch?v=503pDbpnKMo>.

⁵⁵ Hobby Makan, "Pedagang Jualan Mie Subur 10 Ribu, Ternyata Mie Ini Di Taruh Di Meja!," YouTube Hobby Makan, diakses 1 Januari 2026, https://www.youtube.com/watch?v=3GksAANR_r0.

Baqarah [2]: 254,⁵⁶ QS. Al-Baqarah [2]: 268,⁵⁷ QS. Az-Zalzalah [99]: 7-8,⁵⁸ QS. Aṭ-Ṭalāq [65]: 2-3,⁵⁹ QS. Āli ‘Imrān [3]: 139, QS. Ibrāhīm [14]: 34,⁶⁰ dan QS. Al-Mā'idah [5]: 2, which is cited three times in three different pieces of content.⁶¹ An analysis from Ahmad Rafiq's perspective reveals that the Qur'an in this corpus no longer functions as a static text but has transformed into a driving force within the digital ecosystem, that is, an instrument that actively shapes collective prosocial behavior.



Figure 2 & 3: Example quote from the Qur'an at the ends of YouTube videos Hobby Makan

Hobby Makan's decision to base his narrative of digital philanthropy on the exegesis of Muḥammad Mutawallī Asy-Sya'rāwī (1911–1998) is not without a strong hermeneutic foundation. Asy-Sya'rāwī was an exegete who turned down a position at Al-Azhar to dedicate his life entirely to the interpretation of the Qur'an, and his work *Khawāṭir Ḥawla Al-Qur'ān Al-Karīm*, which was broadcast free of charge on radio and television, was not built upon the tradition of linguistic-analytical exegesis, but rather on intuitive reflections that directly connect the verses with the realities of everyday

⁵⁶ Hobby Makan, "Banyak Gagal dan Mulai Modal 100 Ribu Ternyata Usahanya Di Beli Di Live TikTok," YouTube Hobby Makan, diakses 1 Januari 2026, <https://www.youtube.com/watch?v=3p4zodX1908>.

⁵⁷ Hobby Makan, "Borong Semua!! Buat Suami Istri Yang Pekerja Keras," YouTube Hobby Makan, diakses 1 Januari 2026, <https://www.youtube.com/watch?v=JKgX69bOimg>.

⁵⁸ Hobby Makan, "Di Anggap Bohong Di Media Sosial Ternyata Beneran Jualannya," YouTube Hobby Makan, diakses 1 Januari 2026, <https://www.youtube.com/watch?v=Eshj80Egv20>.

⁵⁹ Hobby Makan, "Borong Semua !! Buat Si Abang Yg Tidak Kenal Menyerah - They Call It Crispy Peanut Chip #567," YouTube Hobby Makan, diakses 1 Januari 2026, <https://www.youtube.com/watch?v=iqyqvcdxf1I>.

⁶⁰ Hobby Makan, "1 Porsi 10 Ribu ! Kuah Yg Pedes Gini Bikin Laris Tiap hari - They Call It Fish Dumplings," YouTube Hobby Makan, diakses 1 Januari 2026, <https://www.youtube.com/watch?v=XCziYnc2kMw>.

⁶¹ These three videos are spread across three different pieces of content, but still quote the same verse from the Qur'an: QS. Al-Mā'idah [5]: 2. These pieces of content can be accessed as follows: **1).** Hobby Makan, "Ibu Anaknya Sudah Meninggal, Sambelan Tongkol Mbak Ju Sekarang Punya Anaknya!," YouTube Hobby Makan, diakses 1 Januari 2026, <https://www.youtube.com/watch?v=EuO0c5L0T4>. **2).** Hobby Makan, "Warung Kecil Ini Menghabiskan 40 Kilo, Cuma Jualan 6 Jam Saja," YouTube Hobby Makan, diakses 1 Januari 2026, https://www.youtube.com/watch?v=yI_RkDbRTBE. **3).** Hobby Makan, "Mau Lunasin Motor, Sulap Gerobak Kayu Hasilin 500 Ribu Sehari!!," YouTube Hobby Makan, diakses 1 Januari 2026, <https://www.youtube.com/watch?v=DUXq-ZB7lx0>.

human life through simple yet affective language.⁶² This approach, as analyzed by Royana, centers on the concept of love for fellow human beings as the core of his entire interpretive framework, a humanistic orientation that presents the Qur'an not as a doctrinal text, but as a warm and practical guide to life.⁶³

Structurally, Khawātir's hermeneutics is compatible with the logic of YouTube content production; that is, both rely on emotional resonance as the primary mechanism of persuasion and reach a mass audience not through scholarly arguments, but through an emotional connection to concrete experiences. The common ground between Asy-Sya'rāwī's interpretation and Hobby Makan, therefore, lies in their shared orientation toward "humanizing humans," a compassionate drive to prevent MSME entrepreneurs from being marginalized within the economic and social ecosystem.⁶⁴

This compatibility is most clearly evident in the way Hobby Makan interprets Quranic Surah Al-Baqarah [2]: 245. Asy-Sya'rāwī explains that the choice of the word "*al-Qarḍu*" (loan) in this verse is a divine psychological strategy: giving is an act that is instinctively difficult for humans because it requires relinquishing ownership; thus, Allah frames it as a loan, a familiar and safe-feeling transaction designed to reduce psychological resistance to charitable giving. Furthermore, Asy-Sya'rāwī emphasizes that whoever spends their wealth with a sincere intention, Allah is, as it were, indebted to them, for Allah Himself has declared Himself to be the All-Existent, the source of all sustenance for His creatures.⁶⁵

This framing transforms philanthropy from a sacrifice into an investment in the most trustworthy vendors. It is this motivational architecture that comes into play directly in Hobby Makan's content. When Evan and Tiwi bought out the entire stock of a chicken noodle and meatball vendor for Rp2.5 million, rounded up to Rp3 million, and at the 3:52 mark, the vendor spontaneously exclaimed, "I've never seen a miracle like this before."⁶⁶ That moment is not merely a touching scene; it is an empirical visualization of the promise of *Qarḍan ḥasan*: a gift that exceeds expectations, producing a miracle that can be witnessed in real time by millions of viewers. Asy-Sya'rāwī writes about the theological architecture; Hobby Makan produces visual evidence of that architecture.

The eschatological dimension of this transformative function is emphasized in QS. Al-Baqarah [2]: 254. Asy-Sya'rāwī frames this verse as a warning of temporal urgency: in the afterlife, there is no longer any room for philanthropy, life-saving

⁶² Zakiyah Dewi Murni, Ali Mahfudz, "Method of Analysis of Mutasyabih Lafdziin the Qur'an: A Study of Tafsir as-Sha'rawi," *Al-Quds: Jurnal Studi Alquran dan Hadis* 9, no. 1 (2025): 27–37, <https://doi.org/https://doi.org/10.29240/alquds.v9i1.11683>.

⁶³ Muhammad Labibuddin Agam Royana, "Konsep Cinta Kepada Sesama Manusia dalam Tafsir Khawathiri Hawl Al-Qur'an Al-Karim Karya Syaikh Mutawalli Asy-Sya'rawi," *Sophist: Jurnal Sosial Politik Kajian Islam dan Tafsir* 4, no. 2 (2022): 196–224, <https://doi.org/10.20414/sophist.v4i2.67>.

⁶⁴ Heidi A. Campbell and Stephen Garner, *Networked Theology: Negotiating Faith in Digital Culture* (Grand Rapids: Baker Academic, 2016), 46–67, <https://share.google/Vut2hoMGBm9cUEI2d>.

⁶⁵ M. Mutawalli as-Sya'rāwī, *Tafsir Asy-Sya'rāwī: Khawātir Asy-Sya'rāwī Ḥaul Al-Qur'ān* (Kairo: Akhbar al-Yaum, 1991), 1040–41, <https://archive.org/details/Shaarawi>.

⁶⁶ Hobby Makan, "Pedagang Jualan Mie Subur 10 Ribu, Ternyata Mie Ini Di Taruh Di Meja!"

friendships, or negotiable intercession; thus, the opportunity to give in this world is a limited and non-renewable resource. The closing phrase of the verse, *wa al-kāfirūna hum al-dzālimūn*, is interpreted not merely as a theological curse, but as a description of the condition of those who allow their wealth to lie idle and fail to use it for good; they “wrong themselves” by failing to take advantage of the window of opportunity that Allah has opened during their life in this world.⁶⁷

Hobby Makan internalizes this sense of urgency into concrete and measurable actions. At the 4:47 mark in the same video, Evan and Tiwi buy 100 servings of *Kak Rahma* and *Bang Abay’s* grilled rice, then distribute them for free to pedestrians in front of the food stall.⁶⁸ This action simultaneously accomplishes three things in a single editorial moment: buying out the stock (*Qarḍan ḥasan* in practice), distributing it for free (prosocial behavior without expectation of reciprocity), and *promoting Kak Rahma’s* food stall to millions of viewers with *#Lanjutkandikamu* as a call to action that is implied yet normatively structured by the Qur’anic text appearing at the end of the video.⁶⁹

However, the compatibility between Khawāṭir’s hermeneutics and digital logic is not without tensions that must be acknowledged analytically. Asy-Sya’rāwī developed his interpretation within the context of theologically autonomous public broadcasting, without the commercial incentives inherent in its dissemination. When his interpretation is extracted and embedded into YouTube content, which is structurally designed to generate ad revenue based on view counts, a non-neutral recontextualization occurs. That is, the interpretive text, which originally functioned purely as a spiritual guide, now also operates as a legitimating device for content that holds economic value for the producer.⁷⁰ This irony does not negate the sincerity of Evan and Tiwi’s *ītsār*, but it confirms that within the digital ecosystem, even the most sincere acts of philanthropy operate within, not outside, the platform’s economic structure. It is precisely here that the analytical significance of the Qur’an as a functional-transformative text lies. It is the only element in that ecosystem that operates beyond market logic, imparting a transcendental dimension to actions that have been structurally commercialized.

The Living Qur’an Aspect and Altruistic Manifestation of the Hobby Makan

Ahmad Rafiq’s framework, which distinguishes between the “Lived Qur’an” and the “Living Qur’an,” provides a productive analytical foundation for this study. However, a closer examination of the Hobby Makan dataset reveals that the reception of the Qur’an in the digital context actually operates across three distinct yet mutually

⁶⁷ M. Mutawalli as-Sya’rāwī, *Tafsir Asy-Sya’rāwī: Khawāṭir Asy-Sya’rāwī Haul Al-Qur’an*, 1085.

⁶⁸ Hobby Makan, “Banyak Gagal dan Mulai Modal 100 Ribu Ternyata Usahanya Di Beli Di Live TikTok.”

⁶⁹ M. Mutawalli as-Sya’rāwī, *Tafsir Asy-Sya’rāwī: Khawāṭir Asy-Sya’rāwī Haul Al-Qur’an*, 1083–1084.

⁷⁰ Stig Hjarvard, “The mediatization of religion: A theory of the media as agents of religious change,” *Northern Lights: Film & Media Studies Yearbook* 6, no. 1 (2008): 9–26, https://doi.org/https://doi.org/10.1386/nl.6.1.9_1.

supportive layers of reality that cannot be fully captured by the two-dimensional typology developed by Rafiq in the context of non-digital communities.⁷¹

The first layer is “the Lived Qur’an,” which is embodied in the MSME merchants who are the subjects of Hobby Makan’s content. This is evident when QS. Al-Muṭaffifin [83]: 1–3 is inserted after a scene depicting a merchant selling honestly with accurate scales. The accurate analytical claim is not that these merchants consciously internalize this verse as an explicit guide. This study did not conduct interviews that could confirm such a claim. What is more epistemically defensible is that the merchants’ honest behavior reflects a Qur’anic moral substrate that has been absorbed through the cultural habitus of Indonesian Muslim society, a sedimentation of values operating far beneath the surface of explicit textual consciousness.⁷² Similarly, QS. Āli ‘Imrān [3]: 139 accompanies the narrative of a merchant persevering amid economic hardship.⁷³ Rather than merely serving as a mirror of pre-existing values, this verse affirms and sanctifies them, thereby imbuing the everyday act of persevering in trade with a transcendental significance that transforms it into a form of obedience. This is what this study refers to as the mechanism of sanctification, the first dimension of the Qur’an’s transformative function within the context of Hobby Makan.⁷⁴

Second is “the Living Qur’an,” run by Evan and Tiwi along with the “Pasukan Asik” team, not as passive consumers of the sacred text, but as deliberative scriptural agents. They perform a function known in the Islamic scholarly tradition as that of a mufassir, but in a popular digital format, namely selecting, positioning, and contextualizing specific verses to frame their philanthropic actions within an authoritative theological discourse.⁷⁵ This selection is far from unanimous. QS. Al-Baqarah [2]: 245, 254, and 268 consistently appear in videos addressing the acute economic struggles of merchants, mobilizing eschatological logic as a theological justification for the act of giving. QS. Az-Zalzalah [99]: 7–8 and QS. Aṭ-Ṭalāq [65]: 2–3 appear in narratives of perseverance, offering divine assurance of sustenance for those who endure. This pattern reveals that the Hobby Makan production team is, in fact, carrying out a kind of implicit expansion of contextual Islamic values, a careful hermeneutical consideration in aligning scriptural authority with specific human needs.⁷⁶ This is the mechanism of mobilization, in which the Qur’an functions as a catalyst that transforms the audience’s passive empathy into a drive to act.

⁷¹ Rafiq, “The Living Qur’an: Its Text and Practice in the Function of the Scripture.”

⁷² Hobby Makan, “Ibu Anaknya Sudah Meninggal, Sambelan Tongkol Mbak Ju Sekarang Punya Anaknya!”

⁷³ Hobby Makan, “Mau Lunasin Motor, Sulap Gerobak Kayu Hasilin 500 Ribu Sehari!!”

⁷⁴ Pnina Werbner, “Stamping the Earth with the Name of Allah: Zikr and the Sacralizing of Space among British Muslims,” *Cultural Anthropology* 11, no. 3 (1996): 309–38, <https://doi.org/https://doi.org/10.1525/can.1996.11.3.02a00020>.

⁷⁵ Guy Debord, *The Society of the Spectacle*, Trans. Donald Nicholson-Smith (New York: Zone Books, 2006), 12–15, <https://share.google/GFaF8FaZw9unReZ02>.

⁷⁶ Heidi A. Campbell and Stephen Garner, *Networked Theology: Negotiating Faith in Digital Culture*, 112–115. Nurhablisyah et al., “Altruism a Piety in Philanthropy Visualization on YouTube: Case Study Hobby Makan Channel.”

The third layer is a dimension that this study proposes as an extension of Rafiq’s typology, tailored to the unique characteristics of the digital context: the Propagating Qur’an. At this layer, Qur’anic texts amplified through YouTube’s algorithmic distribution and the mobilizing power of the hashtag #Lanjutkandikamu reproduce themselves as a collective social norm that invites imitation from the audience.⁷⁷ The Qur’an no longer merely shapes individual actions or reinforces existing values, but actively constructs a virtual moral community, a digital ummah bound by a shared commitment to *Ta’āwun*. The repetition of QS. Al-Mā’idah [5]: 2, three times across three pieces of content with the highest emotional resonance in the dataset, is no editorial coincidence.⁷⁸ It precisely marks the point where personal piety transitions into a collective obligation. Every viewer who subsequently purchases goods from a merchant in their own city and posts about it using the same hashtag is not merely replicating an action but joining a moral network normalized by the Qur’an and disseminated algorithmically. To make it easier to understand the reception aspects in Hobby Makan’s content, the author presents the following table data:

Table 2: Reception and Manifestation of the Hobby Makan’s Movement

Reference Verse	Theological Essence and Ethics of the Qur’an	Manifestation in Hobby Makan’s Action
QS. Muṭaffifin: 1-3	Threats for those who cheat in measurements/weights.	Rewarding honest micro businesses, small, and medium enterprises, ensuring the scales of goodness are balanced through overpayment.
QS. Āli ‘Imrān: 159	The command to be gentle and trusting in deliberations/interactions.	How Evan builds empathetic and polite dialogue with vendors before making bulk purchases.
QS. Al-Baqarah: 245	The concept of Qardhan Hasanan (good loan to Allah) through charity.	The paradigm that bulk buying is a spiritual investment that will be multiplied by God.
QS. Al-Baqarah: 254	The urgency of giving charity before the arrival of the day without trade and intercession.	Responsive measures help small street vendors cope with economic crises without delay.
QS. Al-Baqarah: 268	The devil promises poverty, but Allah promises forgiveness and blessings.	Fighting traders' economic fears; providing substantial capital to dispel worries about tomorrow.
QS. Az-Zalزالah: 7-8	A reward for even the smallest good deed.	The belief that every grain of rice or portion of food distributed has a tangible eschatological impact.

⁷⁷ Adkhi, Faiza, dan Permatasari, “Altruisme Multidimensi dalam Era Digital: Transformasi Spiritualitas dan Solidaritas Sosial melalui Sedekah Online.”

⁷⁸ 1). Hobby Makan, “Ibu Anaknya Sudah Meninggal, Sambelan Tongkol Mbak Ju Sekarang Punya Anaknya!” 2). Hobby Makan, “Warung Kecil Ini Menghabiskan 40 Kilo, Cuma Jualan 6 Jam Saja.” 3). Hobby Makan, “Mau Lunasin Motor, Sulap Gerobak Kayu Hasilin 500 Ribu Sehari!!”

QS. At-Ṭalāq: 2-3	The promise of sustenance from unexpected sources for the pious servant.	The surprise moment when the Hobby Makan team suddenly bought millions of rupiah worth of merchandise.
QS. Āli ‘Imrān: 139	Strengthen your mind so that you will not be weak and sad, because believers have a high position.	Motivation for micro business traders who are struggling in times of economic downturn to remain enthusiastic in their endeavors.
QS. Ibrāhīm: 34	A reminder that God’s blessings can never be counted, even if they are counted.	A narrative of gratitude that closes each video, inviting viewers to appreciate God’s abundant blessings.
QS. Al- Mā’idah: 2	The commandment to help one another in righteousness and piety (<i>Ta’awun</i>).	The philosophical basis of the hashtag #Lanjutkandikamu (Continue Your Education) is quoted three times to emphasize the collective philanthropy movement.

The mapping in Table 2 reinforces these findings by revealing a consistent and identifiable curatorial logic. Verses related to commercial integrity accompany videos about the merchant’s ethos. Verses with eschatological-economic content appear in response to acute precariousness. Verses articulating psychological resilience frame narratives of perseverance. And verses calling for collective solidarity carry the most emotionally resonant content. Within the framework of “*networked religion*” developed by Campbell and Garner, these practices reflect how religious authority in the digital ecosystem is no longer hierarchical and institutional in nature, but rather distributed among actors who derive their legitimacy from a combination of moral exemplarity, emotional resonance, and consistency of practice, rather than from formal scholarly lineage.⁷⁹

One thing that also warrants critical attention is what is absent from the dataset. Of the 14 verses cited, not a single one addresses the structure of poverty, economic inequality, or the state’s responsibility toward MSME operators even though the Qur’an has a rich repertoire on these themes. This absence reveals that Hobby Makan’s framing of Islam is one of individual generosity oriented toward concrete and viral actions, rather than an Islam of structural justice oriented toward systemic critique. This is not a mistake, but rather a hermeneutical stance that must be interpreted as part of a comprehensive analysis.

It is at this point that a structural tension within the dataset becomes most revealing. The sixth video in the corpus, which addresses public skepticism on social media regarding the authenticity of Hobby Makan’s altruism, exposes a paradox inherent in digital philanthropy. Acts of generosity intended to be purely selfless are structurally recorded, edited, and distributed as content that generates advertising revenue. When the authenticity of these acts was questioned, Hobby Makan did not respond with sociological arguments or empirical evidence, but instead cited QS. Az-

⁷⁹ Heidi A. Campbell and Stephen Garner, *Networked Theology: Negotiating Faith in Digital Culture*, 89–101.

Zalzalah [99]: 7–8. The invocation of this verse is an analytically significant move because it shifts the epistemology of judgment from the human public sphere, where intentions can be debated and questioned, to the divine realm, which is beyond dispute. Allah is presented as the witness and judge of true intentions, transcending any debate that might take place in the comments section.⁸⁰

It is here that the Qur'an operates at the most sophisticated level within this entire dataset, not merely as an ethical guide or a social mobilizer, but as a discursive instrument that mediates and legitimizes the most fundamental contradictions of charitable action within the digital ecosystem. The three transformative mechanisms, namely sacralization, mobilization, and community construction, which operationalize the concept of a "functional-transformative text" in this study, are not standalone functions. They are interlocking layers within a single ecosystem of meaning. That is, functional means the Qur'an has functions that can be empirically identified in social life. In the context of Hobby Makan, it legitimizes the act of giving, affirms the honesty of merchants, and mobilizes the audience to take concrete action.

Meanwhile, "transformative" means that this functional work does not stop at the individual level, but rather brings about change at the level of collective social norms, or at the very least, that symbolic Qur'anic quotation is transformed within the context of bulk shopping. When QS. Al-Mā'idah [5]: 2, which appears repeatedly, triggers a wave of imitation among millions of viewers who then replicate the act of bulk purchasing in their respective cities. The Qur'an has moved from a text that is read to an agent that creates a new social reality. Thus, "functional-transformative" within Rafiq's framework is not a term imposed from the outside, but rather a description of what actually occurs during the Living Qur'an.

Conclusion

This research ultimately proves that the Hobby Makan YouTube channel is so much more than just another culinary entertainment platform; it essentially operates as a strategic space where digital altruism is constructed and legitimized through the Qur'an. Through a qualitative-descriptive analysis of eleven purposively selected videos, the findings reveal that Qur'anic verses function as transformative-functional texts. They don't just sit there as decorative quotes; they actively sacralize individual acts of philanthropy while weaving together a virtual *ummah*. These scriptural citations are intentionally curated to mediate and mobilize digital charity through a multi-layered reception. *The Lived Qur'an* validates the inherent integrity and everyday resilience of marginalized MSME actors, while *the Living Qur'an* positions the creators as deliberative scriptural agents who draw on the concept of *Qardhan Hasanan* to justify collective action. Interestingly, this study uncovers a crucial third layer, *the Propagating Qur'an*, where algorithmically amplified verses reproduce into collective social norms. Viewed through the eschatological lens of Asy-Sya'rāwī's hermeneutics, this textual operationalization successfully bridges the seemingly

⁸⁰ Hjarvard, "The mediatization of religion: A theory of the media as agents of religious change."

inherent tension between capitalist digital monetization and pure Islamic altruism.

On a theoretical level, this study brings something fresh to the table by proposing *the Propagating Qur'an* as an extension of Ahmad Rafiq's typology, simultaneously laying down a solid analytical model for digital Islamic anthropology. Practically speaking, these findings carry a hopeful implication: platforms typically driven by consumerist logic can actually be reoriented into instruments of a Qur'anically-grounded ethics of giving. Methodologically, it is worth noting that this digital field research is strictly bounded. The focus is deliberately anchored on the visual narratives, verbal discourses, and textual elements within the videos themselves, consciously stepping away from audience interactions or comment section dynamics. Moving forward, future research could certainly build on this foundation perhaps through comparative field studies of other virtual philanthropic movements or by applying a variety of hermeneutical lenses to further enrich the fascinating discourse on how sacred texts are received and lived out in cyberspace.

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