Representation of Post-Islamism in Hip Hop Music Song Ebith Beat A Collaboration

Genya Anuceni Kurnain
Universitas Padjadjaran (UNPAD)
35 Dipati Ukur Street, Bandung City, West Java, Indonesia
anuceni@gmail.com

ABSTRACT

Hip-hop music serves as a distinctive platform for expressing identity, struggle, and social reform at the convergence of art, religion, and culture. In Indonesia, hip-hop has fostered forms that confront urban challenges while also incorporating spirituality and contemporary religious beliefs. It aims to elucidate how hip-hop music may articulate the ideology and values of Islamic teachings, while also analyzing the depiction of post-Islamism in the collaborative hip-hop track Ebith Beat A. The research methodology employs Charles Sanders Peirce's semiotic analysis. The study's results indicate that the lyrics of the hip-hop song by Ebith Beat A. Collaboration is rooted in Islamic doctrine, with its foundational principles derived from the Qur'an and sunnah (hadith). All of these elements constitute teachings found throughout Islam. The music ideology serves as a negotiation tool employed by Ebith to communicate Islamic teachings through hip-hop music, which stems from the street music subculture. This signifies the portrayal of Post-Islamism in hip-hop music in partnership with Ebith Beat A.

Keywords: Post-Islamism, Islamic Ideology, Ebith Beat A.

INTRODUCTION

Music has long been known as a powerful medium that profoundly affects a person's emotions, cognitive processes, and behavior (Keeler and Cortina, 2020). An art form that combines various tones into a sound that is meaningful and close to life is called music. In ancient Greek mythology, music comes from the designation of the goddess, or Muse, who was responsible for life and art. Music is a collection of sounds that have a harmonious rhythm and tone. The rhythm of music derived from sounds can affect emotions and cognition if played thoroughly and continuously. (Djulianto, 2022).

Hip-hop music is a cultural movement that began in the 1970s among the African-American community in New York City (Chumairo and Mutia, 2023). Hip-hop was created by African-Americans as a form of music to express the resistance, protest, regret, and oppression experienced by Black people in America (Raygoza, 2024).

Hip-hop slang uses harsh n, Bahasa, insults, and extreme metaphors (Chumairo, 2023). From the mid-1980s to the end of the decade, hip-hop in the United States began to be influenced by the genre of rock, which led to an increase in popularity and prestige around the world. This period is often referred to as the "golden age" of hip-hop, and

a large number of rappers have achieved success in the music industry. Public Enemy, Big Daddy Kane, De La Soul, Gang Starr, and The Jungle Brothers are just a few examples (Lubis, 2019).

After spreading all over the world, the group has a considerable influence on the world music genre; this young music group cannot be separated from the influence of Western music (Ali, 2016), including Indonesian music, which has previously been influenced by rock 'n' roll, jazz, and pop. A rapper who lives in Jakarta, Iwa Kusuma, better known by his stage name Iwa K, started his music career in Indonesia in the 1990s (Savero, 2020).

In early 2006, a rapper from Rancaekek, Bandung Regency, named Ebith Beat A, who made hip hop genre songs inspired by his father, who was a Sundanese artist, made several works combined with hip hop. Its purpose is to understand changes in the art ecosystem and find appropriate solutions to preserve cultural heritage while maintaining its relevance in contemporary contexts (Saputra & Saleh, 2024). EbithBeat A has successfully penetrated the Indonesian music industry; his work was uploaded on the GP Records YouTube account, which has 2.28 million subscribers, and his music video has been watched by hundreds of thousands of viewers. EbithBeat A's social media account has also been verified with a total of 57.4 thousand Instagram followers. Ebith Beat A, hip-hop, is an effective way to convey Islamic values (Arifin & Muhlis, 2018).

The event of musicians performing Islamic music is a form of post-Islamism. According to Asef Bayat, the post-Islamism movement first emerged in Iran, which was characterized by the articulation of dominant social trends, political perspectives, and the reconstruction of religious thought relevant to the conditions of the time. This post-Islamism movement then culminated in the "reform movement" in the late 1990s. Although it was born purely in the social order of the Islamic Republic of Iran and not in the social order of other societies, its core spirit refers to the metamorphosis of Islamism (in ideas, approaches, and practices), both externally and internally (Fauzi, 2021).

Post-Islamism creates a lifestyle based on Islamic values. Popular culture, including movies, fashion, music, and novels, has influenced Post-Islamism (Prasetyo, 2015). According to Muhammad Hidayatullah Irfan in his dissertation on Asef Bayat's theory of Post-Islamism, there are four key parts that show what Post-Islamism is: redefining identity, exploring identity, regenerating identity, and reconditioning identity.

However, Asef Bayat asserts that Islamism serves as the primary ideology of the broader worldview. Thus, Post-Islamism comes as the fruit of saturation with Islamism. Post-Islamism is expressed in emergency secular terms, free from rigidity, in overthrowing the monopoly of religious truth. In short, Islamism is defined as a blend of religion and responsibility (Bayat, 2005).

In this study, we examined hip-hop, which is typical music with coarse language, even in a genre-based music video study by Knutzen et al. (2018) found that more than 40% of popular hip hop videos in 2015 and 2016 contained images of tobacco (Rath, 2023). But in the musik yang created by Ebith Beat A using Islamic values and using kata-

words that are subtle and polite. This event reflects the events of post-Islamism.

In this event, it can be seen that messages are exchanged through the media and produce meaning, namely representation (Alamsyah, 2020). The representation that occurs in this study is a representation of Post-Islamism; this is where the beginning of Islamism shifted towards a more moderate direction and was able to adapt to the existing political reality. This is important considering that Post-Islamism is present in academic traditions, the daily lives of Muslims, and even in popular culture. The study indicates that religion in the public space will be interpreted as a homogeneous, secular, and liberal democratic space where religion will carry out a substantial process of adaptation of meaning (Bani, 2019). Religion will undergo a reinterpretation of concepts and meanings in relation to the socio-political life of the community (Karim, 2021).

A. LITERATURE REVIEW

1. Modernist Islamic Ideology

Etymologically, "ideology" comes from the words "ideo" and "logos." Ideo means "idea," while logos is "science" (Ángel et al., 2024). As for terminology, ideology is a set of ideas that become a guideline for a group of people in achieving certain goals (Setyowati, 2016).

Meanwhile, the modernist Islamic ideology, economically modernist behind the word "Islam," comes from the modernist English "yang," which means "new model." Modernist culture is a socio-cultural condition of society that implies a paradigm change obtained by a shortcut from a simple form to a new form, with a process of changing the social order of society from simple or traditional to a modern or complex direction, with a pluralization of values, norms, meanings, and symbols that leads to cultural segmentation and a plural outlook on life, changing the paradigm of people's lives from traditional society (collective agrarian) to modern society (post-industrial with individualistic characteristics) (Dewi, 2023).

In the context of Islam, modernization is an effort to adapt old thoughts, ideas, movements, understandings, traditions, and institutions to the new atmosphere created by science and technology, where the object of renewal in Islam is a relative teaching, not absolutely true, not eternal, and changeable (Edidarmo, 2022).

2. Post-Islamism

Post-Islamism is part of a conscious effort to create rationality and strategic modalities to limit Islamist movements, especially in the social, political, and intellectual spheres. Bayat added that the struggle of post-Islamism aims to synergize Islam with choice, freedom, and modernity, as well as democracy, to achieve an alternative phase of modernity (Bayat, 2005).

Based on the elaboration of Bayat's thought, Muhammad Hidayatullah Irfan, in his dissertation researching popular novels in post-reform Indonesia, proposed that Post-Islamism could be combined with several efforts to be presented as a process of power negotiation. He called it an art of presence that can be summarized in four elements (Hidayatullah, 2020).

a. There is a redefinition of truth and the promise of faith through daily prac-

tice and peace campaigns, although Islam is currently the subject of intense conflict in a mixed global world. This can be referred to as identity redefinition.

b. There is an affirmation of collective desire by avoiding boundaries, harnessing what is possible, and finding new spaces where subjects can be heard, seen, and felt. For this aspect, I call it identity exploration.

c. There is a self-regeneration that goes beyond authoritarian personalities. The elites can strengthen negotiations with institutions or the state. This can be interpreted as identity regeneration.

d. There are efforts to present an active citizenship model, to find and introduce community citizenship spaces through the practice of daily life. This concept is called identity reconditioning.

From these four elements, it can be seen that an act of Post-Islamism in discursive texts or even in everyday events can be defined and then interpreted. This is also included in this case, which is the object of this research. The representation of post-Islamism in the hip-hop song featuring Ebith Beat A has a moderate sound. Through hip-hop music, they portray the reality of democracy. The call to da'wah (as a representation of Islamism) used by EbithBeat A in his collaborative work is a strategy of self-presence in the midst of the identity of other voices in a democratic public space.

3. Video clips

Video clips are a form of mass communication because they include media elements that serve as a link between the message sender and the message recipient, which is the meaning conveyed by the video clip. Video clips are a form of communication media that conveys messages by utilizing audio visuals. Video clips are a form of real music visualization created by musicians (Fitri Soraya, 2019).

In general, a video clip is a combination of visual pieces that are assembled with or without certain effects and adjusted based on the beats of the rhythm of the song, tone, lyrics, instruments, and the performance of a band or group. This music product can be introduced to the general public.

The video clip uses a sign system consisting of symbols, both verbal and iconic. Signs used in television programs (including music videos) can be categorized as follows:

a. This social code includes clothing, makeup, gestures, and language characters (dialect). These codes inform the public about a person's social class, profession, or education.

b. Technical codes include camera techniques, lighting, editing, or the use of music and sound effects. This code gives a stronger impression and mainly marks the type of program (Jefferson, 2021). Through camera shooting techniques, it can have an emotional influence on the audience on the events they watch. These camera technical codes represent two objects that are already known to the public.

c. The Representational Code is a code that represents two objects that are already known to the public. This is because these codes have been around for a long time and are a community agreement. For example, when watching a foreign show and not understanding the language, then we can "read" the language through a storyline drawn from each interpretation of signs and codes (Estetika, 2015).

In a video clip, color plays a very important role in conveying the emotional message that is to be conveyed. It is an important aspect of the filmmaking process that has the ability to determine the mood of a particular film as a whole. Only here helps to create a certain atmosphere and channel the emotions that are important in telling a story. If color and emotion can have a relationship, then there is also a connection with the theory of color psychology (Setiadi, 2023). With color psychology, the coloring of a subject or object is studied and identified from human perception. It is important for a videographer or editor to use color psychology, as it serves to build emotion in the work they get. Likewise, emotions can be fully felt by the audience later (Setiadi, 2023).

Johann Wolfgang von Goethe discovered that we can understand the psychology of color, one of which is by knowing the symbolism of color. The symbolism of color will vary in each culture and time in which each inventor belonged. Nijdam wrote that in his book Theory of Colours, Goethe stated that every color gives a positive impression and a negative impression that affects emotions (Farantika, 2015).

According to Made Ida Mulyati (tahun 2022), in his journal he explained that psychologically white is a symbol of purity, but there are also those who say that the color is a symbol of coldness and hardness. Based on psychology, the influence of the white color is a symbol of purity and innocence, adding to the impression. Designers often paint white to make the room look more spacious. The white color provides the impression of being clean, fresh, and tidy. While the negative associations of the color white are boring, cold, empty, isolated, and stubborn.

METHOD

His study uses a descriptive method and is also supported by a qualitative approach to briefly describe the representation of post-Islamism in hip hop music in collaboration with the song Ebith Beat A (the rap part of the song Ebith Beat A Feat Haddad Alwi is entitled "Rindu Muhammadku"). Primary and secondary data sources are derived from a number of literature that is closely related to the research objectives. The data collection technique was obtained from documentation of literature review, observations, and interviews with informants related to the main topic of this study. Data analysis techniques consist of compiling, classifying, and verifying data, which is carried out with a combination of deductive and inductive approaches to the formulation of conclusions.

RESULTS AND DISCUSSION

A. Result

This study uses Charles Sanders Peirce's semiotics with the aim of providing information toidentify the fundamental particles from which the sign originates, using the trieste model and the idea of

trichotomy.In the Representation, Object, and Interpretation test, it can be seen as follows.

In the *rap* part of the song titled "Rindu Muhammadku" Haddad Alwi Feat Ebith Beat A.

> *Rap:s*
> *O you who profess to love your Prophet, O you who profess to miss your Prophet. If you truly love and miss Muhammad, your Prophet, prove it! Obey his commands, abandon his prohibitions, set an example for his morals. Surely one day you will meet the Prophet. Surely one day you will gather with the Prophet.*

Video clip of *the rap* section "Rindu Muhammadku - Haddad Alwi Feat Ebith Beat A".

Figure 1. Clip clip of the *rap section*, lyrics "You who profess love for your Prophet", time code: 00.01.12
(Source:https://www.youtube.com/watch?v=l50d EZ0qS-U, 2025)

Figure 2. Clip clip of Bagain *Rap*, Lyrics "Surely You Will Meet the Prophet", Time Code: 00.01.26
(Source:https://www.youtube.com/watch?v=l50d EZ0qS-U, 2025)

DISCUSSION

A. The Ideology Contained in the Lyrics of the Ebith Beat, a Collaboration Song.

The representation in the rap line, namely the lyrics "Hai who admits to missing the Prophet." The icon on the lyrics "Miss the Prophet" shows deep feelings for the Prophet Muhammad SAW. This longing reflects a desire to be closer to his teachings and receive blessings and intercession from him. This lyrical index of "longing" indicates a deep and emotional feeling of wanting closeness to the Prophet, both spiritually and through the follow-up of his example. This lyric symbol that shows longing is a symbol of a Muslim's commitment to follow in the footsteps of the Prophet Muhammad SAW in daily life.

The representation in the rap track, Yang Ch, is the lyrics "If you really love and long for K. E. Muhammad, your prophet, prove it!" The icon in this "prove" verse shows that the feelings of love and longing expressed must be manifested in the form of concrete actions. This underscores the importance of charity in Islam, where faith is not enough with words alone. The index of the nature of this poem, showing if one truly loves and longs, provides a condition that requires a person to prove his love and longing through actions that are in accordance with the teachings of the Prophet. The symbol of this verse shows that this proof of love is a symbol of obedience to religious teachings, which is manifested in the act of following the Prophet's commands and staying away from his prohibitions.

The representative in the rap line part is the lyrics "obey orders, leave prohibitions, exemplify morals." The icons in the lyrics "obey his commands" and "leave his prohibitions"

are the main symbols of practicing Islamic teachings, namely carrying out Allah's commands and staying away from His prohibitions as taught by the Prophet Muhammad SAW. The index in the lyrics "exemplary morals" shows that the nature and behavior of the Prophet Muhammad SAW must be used as an example in daily life. This is a concrete step to reflect the love and longing for the Prophet. The symbol in this lyric shows the morals of the Prophet Muhammad SAW as a symbol of high morality and ethics that must be emulated by his people. Obedience to the Prophet is a sign of true devotion and love.

The representation in the rap line refers to the lyrics "surely one day you will meet the Prophet." The icon on the lyrics, "Meet the Prophet," shows the hope of meeting the Prophet Muhammad SAW in the hereafter. This shows that action and obedience to the teachings of the Prophet will bring a Muslim to his spiritual happiness and intercession. The lyrical index "definitely later" shows that the meeting is the result of charity that is carried out sincerely and in accordance with the instructions of the Prophet Muhammad SAW.

The rap line represents the idea expressed in the lyrics "surely one day you will gather with the Prophet." The icon on the lyrics "gather with the Prophet" shows the happiness promised in the hereafter for those who imitate the Prophet SAW. This lyrical index shows that gathering with the Prophet is the ultimate goal desired by Muslims who truly love and follow him. The symbol in this lyric shows that gathering with the Prophet SAW is a symbol of safety, peace, and the highest appreciation for Muslims who live according to the teachings of the Prophet.

The interpretation of the lyrics of this rap song teaches that love and longing for the Prophet Muhammad (saw) must be manifested in the form of real deeds that reflect his teachings. Not just a confession in the mouth, but it should be reflected in the actions of obeying orders, staying away from prohibitions, and emulating his morals. Thus, a Muslim can achieve happiness in this world and the hereafter, including meeting the Prophet Muhammad (saw) in the hereafter. The icons in the lyrics of this song show longing, and the example of the Prophet Muhammad (saw) becomes an icon that depicts the relationship of Muslims with the Prophet Muhammad (saw) that must be manifested in action. The index of song lyrics "prove" and "exemplify" shows that feelings must be translated in the form of real deeds according to the teachings of the Prophet. The lyrical symbol of this song, meeting the Prophet and gathering with him, is the symbol of the highest gift that can be obtained by the believers who follow the path of the Prophet, with the interpretation that the gift prepared is a paradise.

The main message of this rap lyric teaches that love and longing for the Prophet Muhammad (saw) must be proven by actions that are in accordance with his teachings and morals. Obedience to the Prophet's commands, staying away from prohibitions, and emulating his morals are the way to attain true happiness and obtain intercession and an encounter with the Prophet Muhammad (PBUH) in the hereafter.

B. Representation of Post-Islamism in Hip Hop Music Songs Collaboration Ebith Beat A.

The representativein the image of video clip 01, is a screenshot of the video clip of the song "Rindu Muhammadku". Fashion icons like the fashion style worn by EbithBeat Oversized shirts, hats, and accessories are Hip-Hop culture that portrays the identity of today's young people (Aisyah, 2022). The colorful graffiti background is an icon of street art and urban culture, reflecting the freedom of expression that is synonymous with the culture of the city. Iindexed in this video clip like a Rapper's style that is reflected in the body and hands that actively indexes the power of Rap in music hip-hop, which emphasizes rhythm, fast lyrics, and verbal expression. The energetic movements of the background dancers on the left and right reinforce the dynamic and modern atmosphere (Anggi, 2018).

The symbol in this video clip is a symbol of hip-hop culture that is often used to convey a message of protest or freedom. In the context of the song Rindu Muhammadku, this style is used as a means to convey the message of love to the Prophet Muhammad SAW in a way that is closer to the younger generation. Graffiti, as a symbol of hip hop culture in public spaces, provides the meaning that spirituality can be expressed in creative ways that are relevant to today's young people.

The cinematography aspect of this video clip includes the visual composition of the character EbithBeat A placed in the center of the frame as the main focus, with background dancers on either side providing visual balance. The contrasting graffiti background emphasizes the presence of the main character in the center and creates visual depth. The camera angle uses an eye-level angle, giving the impression that the audience is on the same level as the character; this creates a closer and more inclusive emotional connection (Sujianti, 2017). The movement of the camera in this image is part of the moving scene. There is a panning technique, or tracking shot (Moh Daffa, 2024), which follows dance and rap movements, adding visual dynamics that are in harmony with the rhythm of the song. The bright lighting helps to highlight the positive and energetic atmosphere in this part of the song.

The choice of red color on graffiti and accessories such as bracelets symbolizes passion, strength, and passion. Providing energy that is in line with the expressive characteristics of rap music. The blue color in the background provides calm and stability (Mulyati, 2022). This creates a balance between the energy of red and the nuances of the song with a religious theme. Yellow and orange, which are bright colors, symbolize creativity and happiness. This serves to convey feelings of joy and enthusiasm in conveying a message of love to the Prophet Muhammad SAW.

Semiotic conclusion: this image uses hip hop cultural icons and symbols as a bridge to convey spiritual messages to the younger generation. From the cinematography aspect, the visual composition and lighting support the focus on the main character against a dynamic graffiti background. Meanwhile, the psychology of color helps create a balance between the energy of modern rap and the depth of the religious themes in the song Rindu Muhammadku.

Representative has a video clip of picture 02, which is a video clip of the song "Rindu Muhammadku." The breakdancing

style of someone who is breakdancing in the background is an icon of hip-hop culture. The movement is a representation of street dance art that is closely related to rap music and hip-hop culture. Hip-hop clothing used, such as oversized t-shirts, jeans, and sneakers, has become an icon of a style of dress that represents the younger generation and hip-hop culture. Brightly colored graffiti with distinctive letters is an icon of street art that is closely related to freedom of expression in hip-hop culture. The index to this video footage shows acrobatic and energetic movements that directly hint at the excitement, creativity, and vitality of young people called breakdance. The wire mesh in front of the frame indexes elements of the urban environment, as if these activities were carried out in an open space or field, which confirms the atmosphere of street culture. The symbols of breakdance and hip-hop are a medium of expression of freedom, creativity, and rebellion against rigid norms. In this video, the symbol is used to bridge the message of love and longing for the Prophet Muhammad SAW in a more familiar and attractive way for the younger generation. Colorful graffiti on video backgrounds as a symbol of modern art, graffiti implies the beauty that can be born from urban spaces that are often considered harsh. This can be attributed to the message that spirituality can be manifested in various creative forms.

The cinematography aspect of this video clip has a visual composition, such as a breakdancer character who is the main focus in the frame with a diagonal position that creates visual dynamics. This adds a sense of movement and energy to the scene. Another figure stands in the background in con-

trastingly colored clothing, providing a visual balance that confirms the breakdancer's presence. The camera angles used include low-angle (Cresentia Herwina, 2024). or oblique is used to capture breakdance movements, making them look more dramatic and attractive. This angle adds to the sense of action and energy of the dance. The camera movement uses a tracking shot or tilt shot to follow the breakdancer's movements, emphasizing the kinetic elements that are characteristic of hip-hop culture. The sharp focus on the breakdancer in the front gives an emphasis to the action, while the wire mesh on the front layer adds visual depth.

The color selection in this video is dominated by blue on the clothes and background so that it creates a calm, stable, and harmonious impression. Blue also symbolizes spirituality and peace, relevant to the theme of the song that conveys longing for the Prophet Muhammad SAW. This reinforces the dynamic element in the video and draws the viewer's attention to focus more on the action being performed. Black colors on clothes and background elements give a bold, strong, and urban feel. Black is often associated with hip-hop's elements that are synonymous with courage and freedom of expression. Brightly colored graffiti, such as orange, yellow, and red, gives a cheerful and positive impression. It balances the spiritual nuances that the lyrics bring with a touch of modern culture and hip hop.

Conclusion In this video, Semiotics depicts hip-hop culture as a bridge used to convey spiritual messages to young audiences. The dynamic cinematography with a focus on breakdancing movements emphasizes

positive energy and creativity. Color psychology supports the overall theme, with blue as a representation of peace and spirituality, as well as bright color contrasts to show modern spirit and expression. This video manages to combine elements of pop culture with religious messages, making it relevant and appealing to the younger generation.

CONCLUSION

The researcher concluded from the results of the study that discussed the representation of post-Islamism in the hip-hop music song Ebith Beat A, a collaboration, that the results of this study show that the Islamic ideology contained in the lyrics of the hip-hop collaboration song Ebith Beat A is a modernist Islamic ideology that encourages the reinterpretation of Islamic teachings to be in line with the times, including the advancement of science and technology, and prioritizes rationality of thought and contextual approaches to religious texts. This can be seen from the delivery of Islamic values, which are usually conveyed through religious pulpits but are now conveyed through hip-hop music performed by EbithBeat A as a hip-hop musician.

Hip-hop music is a cultural movement that began in the 1970s among the African-American community in New York City (Suciati, 2022). Hip Hop was first created by African-Americans as a form of music to express the resistance, protest, regret, and oppression experienced by Black people in America; now it exists and negotiates with Islamic ideology so that it can present a new way of representing Islamic values. Post-Islamism is a term that refers to the post-Islamist phase, in which religion is no longer seen as a single political system but rather as an inspiration for more flexible cultural, social, and spiritual expression. In the context of EbithBeat A's musical collaboration, this approach is reflected in how he uses hip-hop, a genre that is often associated with urban culture, as a medium of da'wah and Islamic identity.

Based on previous research that outlines Bayat's thinking on Post-Islamism, Muhammad Hidayatullah Irfan, in his dissertation examining popular novels in post-reform Indonesia, proposes that Post-Islamism can be combined with several efforts to be presented as a process of power negotiation. He called it the art of presence that can be summarized in four elements, namely identity redefinition, identity exploration, identity regeneration, and identity reconditioning.

Ebith Beat A redefines identity by blending hip-hop culture with Islamic values. Hip hop, which has been considered secular and part of Western culture, is now given a new meaning as a medium of da'wah and the dissemination of moral messages. In their collaboration song, Ebith Beat A not only criticizes social issues but also offers solutions based on Islamic values. Islamic identity, which has been synonymous with formal symbols such as certain clothes or customs, is now being redefined to be more fluid through lyrics, beats, and visuals that remain relevant to the younger generation and hip hop culture.

The exploration of identity is carried out through a blend of religious values, local culture, and elements of global hip hop. The lyrics of Ebith Beat A tell a lot about personal experiences, moral struggles, and the challenges of Muslim life in the modern world. It uses language that is easy to understand and

relevant to young audiences so that Islamic values are translated in the context of everyday life. The exploration also includes experimentation in the hip hop music genre by incorporating traditional Indonesian elements such as gamelan to highlight local cultural roots.

Ebith Beat A plays a role in the regeneration of Islamic identity for the younger generation. His music offers a new way for young Muslims. It is very popular, especially before fasting, even among non-Muslims, to understand and express their religion without having to leave modern pop culture. This regeneration can be seen in Ebith's efforts to motivate the younger generation to remain proud of their Islamic identity while also being part of the global community. He uses social media and digital platforms to reach a wider audience so that the Islamic message he conveys can be accepted in various circles.

Through his collaborative work, Ebith Beat A helped create a reframing of Islamic identity in the modern context. He said that being a Muslim does not have to mean staying away from elements of popular culture such as hip-hop but being able to combine them to produce positive and inspirational works. This identity reconditioning also serves to counter rigid or exclusive stereotypes of Islam. With this approach, Ebith provides space for Islam to remain relevant in the ever-changing lives of urban communities.

Overall, the representation of post-Islamism in the hip-hop collaboration song EbithBeat A reflects how Islamic values can be creatively realized through popular culture media. This approach not only retains the essence of Islam but also allows the religion to adapt to modern social and cultural dynamics. From the results of this study, it is clear that the representation of post-Islamism in the hip-hop music collaboration song between Ebith Beat A and Haddad Alwi in the rap part of the song entitled "Rindu Muhammadku-Haddad" is a negotiation carried out by Ebith Beat A in conveying the values of Islamic teachings through the hip-hop music he created.

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