

Systematic Literature Review of Television Da'wah through Talent Show Program

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ABSTRACT

Da'wah television programs have been widely recognized as an important medium for spreading Islamic teachings in contemporary society. However, da'wah programs, especially those presented in talent show formats, face a variety of challenges, including concerns about the commercialization and commodification of Islam, as well as doubts about the religious competence of television preachers compared to *traditional kyai ulama* or Islamic boarding schools. To explore the scientific perspective of da'wah conducted through television talent shows, this study uses a systematic literature review using the Publish or Perish (PoP) framework and Preferred Reporting Items for Systematic Reviews and Meta-Analysis (PRISMA 2020). From an initial dataset of 200 articles indexed on Google Scholar and published between 2014 and 2023, 20 relevant studies were selected for in-depth analysis. The selected articles were further analyzed using VOSviewer to identify thematic clusters in television da'wah research. These findings show that television-based da'wah studies are mostly conducted by researchers from Southeast Asia, especially Indonesia and Malaysia. This trend reflects the close relationship between religion, media, and culture in the region, which significantly influences the characteristics and content of television programs. In addition, existing research on television da'wah mainly focuses on themes such as da'wah messages, commercialization and commodification, production analysis, and audience perception. However, research that specifically examines da'wah in television talent search programs is still limited. This gap underscores the importance and scientific potential of further research on da'wah through talent-based programming on television.

Keywords: *Da'wah, television, broadcast programs, talent show, systematic literature review.*

INTRODUCTION

Although digital technology and social media dominate, television continues to function as a mass media that is widely consumed in many societies (Jannah, 2021). In the context of Islamic communication, television has long been considered an effective platform for da'wah, enabling the dissemination of Islamic teachings to a wide and diverse audience. Da'wah through television is generally understood as an effort to strengthen the beliefs and commitments of the Islamic religion, encourage ethical behavior based on Islamic principles, and in some interpretations, convey the message of Islam to non-Muslim audiences (Siddik, 2021). The role of television has become increasingly significant along with the practice of da'wah that adapts to changes in the media environment shaped by globalization and technological developments.

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E-ISSN: 2289-1528

<https://doi.org/10.17576/JKMJC-2026-4203-05>

Received: 17 February 2025 | Accepted: 5 February 2026 | Published: 30 September 2026

The expansion of da'wah programs on television reflects a broader transformation in the relationship between religion and the mass media. In many Muslim-majority countries, da'wah has shifted from conventional face-to-face sermons to a mediated and hybrid format that integrates religious messages with entertainment genres (Barkin, 2014). Previous studies have documented how religious broadcasting has taken various forms across national contexts, such as religious reality shows in Malaysia for example, *Imam Muda* (Bart & Chris, 2016), special Islamic television channels in Egypt and Mali (Moll, 2010; Schulz, 2006) and popular religious talk shows in Turkey (Yavuz & Esposito, 2003). Therefore, da'wah broadcasting on television has become a global trend, so it is not surprising that television programs such as soap operas, music, talk shows, and talent search also carry Islamic themes (Rakhmani, 2017). Comparable developments can also be observed outside of Muslim-majority societies. In the Western context, particularly in the United States and the United Kingdom, religious evangelism and broadcasting have long demonstrated how faith-based messages are adapted to the logic of commercial television and viewer-oriented formats (Hjarvard, 2008; Hoover, 2016). However, instead of showing a uniform global pattern, these cases illustrate how television-based da'wah has emerged in specific socio-political and cultural settings, shaped by local media industries and religious institutions.

One of the important developments in television-based da'wah is the emergence of religious talent search programs. Some scholars suggest that such programs contribute to the rapid public visibility of young preachers, a phenomenon interpreted as part of a broader Islamic revival in the public sphere (Smith-Hefner, 2007). Hasan argues that this visibility is also related to the commodification of Islam, where religious expression circulates through market-driven media formats. Instead of building direct causal relationships, this study emphasizes how talent scouting programs create conditions in which religious figures can gain popularity, legitimacy, and media recognition faster than through traditional religious institutions (Hasan, 2013). Many other critics argue that commodification in religious contexts represents the exploitation of religious symbols for commercial gain, which they consider inappropriate (Fealy, 2008). However, some opposing perspectives view this as a success of Islamization in fighting and overcoming the secular influence that dominates the global media (Heryanto, 2008). This phenomenon also resonates with the public perception that participation in televised talent competitions offers opportunities for learning, social mobility, and careers in the entertainment industry (Heryanto, 2014). Many preachers became popular through talent scouting shows on television and had never been known before. In addition, there is an opinion in the community that contemporary preachers can only be said to be successful if they appear on television screens (Mulkan, 2014).

At the same time, the proliferation of da'wah programs on television has given rise to a scientific debate about the authority and authenticity of religion. Eickelman notes that the expansion of the media undermines religious authority, allowing many actors and institutions to compete in defining Islamic knowledge (Eickelman, 2003). Previously, this authoritative role was only held by individuals with extensive Islamic knowledge, such as *kyai*, students, Islamic scholars, professors, and other religious experts (Nisa, 2018). Some scholars have expressed concern that television preachers may not have the depth of religious training traditionally associated with *pesantren*, *kyai*, or scholars (Atabik, 2013; Najwah, 2017). Moreover, preachers in television da'wah programs also play the role of scholars because they often give religious opinions based on their interpretation of Islamic sources (the Qur'an and Hadith) to answer questions asked by their viewers (Kaptein 2004). In addition, da'wah

programs on television often spark controversy because they ignore the more important religious obligations and principles (El Ishaq, 2013).

However, instead of representing a decline in the quality of established da'wah, this argument reflects the ongoing debate about the competence, interpretation, and mediation of religious knowledge in the popular media (Burhani, 2020). With the many television da'wah programs, Islamic boarding schools and universities have become a reference for the Islamic community and new preachers who often appear on television screens. Those who do not have free time can learn Islam in the presence of this new preacher. They can watch the readings on television or attend in person in the studio (Dewi & Fata, 2021). These religious practices are part of a global religious revival trend, underscoring the complex and diverse relationship between the media industry and religious authorities (Hoover, 2016).

Efforts to develop da'wah through art on television are an effort to compete with media broadcasts that spread a secular lifestyle (Winegar, 2008). Therefore, da'wah in the media is not just a process of indoctrination but beyond that, it is about integrating Islam into the lives of people in different cultures, races, languages, and even religions (Wise, 2003). Da'wah on television is different from da'wah in religious study groups in general because television is indirect, one-way, open, spread to the public, and at a glance. These characteristics greatly influence the way the message is delivered. In addition to being interesting, the message of da'wah conveyed by television must be easy to understand and digest by the audience without causing boredom (Dulwahab, 2016). In addition, television must also be able to provide information needed by the public, thereby increasing the intensity of communication, accelerating the circulation of ideas, and expanding public perception (Bakti, n.d.).

In addition to disseminating religious themes, television actively alters religious practices, discourse, and authority, according to studies on religion and media (Hjarvard, 2008; Hoover, 2016). In countries like Saudi Arabia, Egypt, and Turkey, television da'wah has been connected to broader cultural changes and attempts to strike a balance between modernity, secularism, and Islamic values in public life (Ahmed Abu Haiba, 2011; Akyüz & Karakoc, 2013; Field & Hamam, 2009). These examples show that rather than being mutually exclusive, religion and television may coexist in complex and sometimes tense ways (Bakti, 2011).

The framework of religious talent scouting programs still receives little attention, despite the growing body of literature on televised da'wah. Existing research frequently ignores how competition-based formats influence religious narratives, performance styles, and audience engagement—particularly among younger audiences in the age of digital migration—in favour of concentrating on sermon content, preacher authority, or media commercialization in general. Television talent shows hold a special place at the nexus of entertainment, education, and religious authority as viewers increasingly absorb religious information across several media. In order to close this gap, this study looks at television-based da'wah talent search programs as a unique type of media. This study intends to advance knowledge of how modern da'wah is created, negotiated, and consumed in a media-rich era by situating these programs within a larger conversation about media globalization, youth religiosity, and Islamic mediatization.

LITERATURE REVIEW OR RESEARCH BACKGROUND

a. Da'wah, Media, and Religious Mediatization

The prophetic tradition "Convey from me even one verse" emphasizes that da'wah is a basic religious duty for Muslims (Al-Bukhari, 2009). This hadith emphasizes how da'wah is applicable wherever and at any time, depending on personal capacity. Strategic use of communication tools that are in line with social and cultural norms is becoming more and more important in today's society for da'wah to be effective. Da'wah seeks to promote moral reform and holistic well-being in both temporal and spiritual aspects in addition to calling people towards kindness and truth based on the principles of the Qur'an and Hadith (Anshar, et al. 2024).

One of the most influential technological platforms for da'wah is television. As an audio-visual mass media, television allows the simultaneous transmission of images and sound to a wide and heterogeneous audience, positioning it as a form of public media with strong persuasive power (Arifin & Soenendar, 2011). Its attachment to everyday life, its wide reach, and its capacity to shape public opinion make television a strategic instrument of religious communication (Kurniawan & Anwar, 2020).

This study uses the theory of religious mediatization as its primary theoretical framework in order to comprehend the issue. According to mediatization theory, religion is not only disseminated through media channels but is also increasingly moulded, formatted, and changed by media logic (Hjarvard, 2008). According to this viewpoint, television actively restructures religious authority, discourse, and practice by adjusting it to the standards of entertainment, competition, and audience participation in addition to spreading the da'wah message.

b. Reality Television, Talent Show and Religious Show

In television programming, talent searches and reality competition shows have become prominent formats. Latief categorizes talent scouting programs as reality competition shows, emphasizing their reliance on emotional engagement, elimination mechanisms, and competitive narratives that engage judges and audiences (Latief, 2020). Meanwhile, Morissan further defines a talent show as a performance-based program that showcases individual or group abilities ranging from music and comedy to religious lectures presented as "real" situations albeit with heavy mediation and dramatization (Morissan, 2018).

When utilized for da'wah, the talent show paradigm transforms religious discourse into competitive performances. Contestants are judged according to their grasp of Islamic texts, public appeal, and rhetorical skills. Cultural studies characterize this phenomenon as the incorporation of religious manifestations into popular culture, which recontextualizes Islamic symbols, narratives, and practices in the entertainment-driven media sector (Hall, 2006; Hasan, 2013). These programs demonstrate how, as part of a broader process of religious commodification, da'wah is intertwined with the logic of markets, rankings, sponsorships, and celebrity production.

Couldry (2008) notes that the reality competition framework normalizes individual competitiveness and upward mobility while concealing systemic inequities. In the framework of da'wah talent contests, viewers are encouraged to celebrate the success story of da'wah seekers, even while the rejection of participation hides the precarious nature of media-based religious vocations. This bolsters the argument that media-driven da'wah, as opposed to group religious instruction, represents neoliberal principles of competition and self-branding (Couldry, 2008).

c. Celebrity Preacher, Youth Culture, and Public Debate

Particularly among the younger age, the rise of celebrity preachers has been facilitated by the da'wah talent events. These individuals are frequently judged on their charisma, humour, musical prowess, and visual performance in addition to their religious understanding. Because they blur the boundaries between religious instruction and entertainment, scholars observe that improvised sermons accompanied by music or comedy can spark public controversy (Said & Sulaiman, 2021). Preachers are therefore sometimes viewed more as media celebrities than as religious authority, which causes audiences to evaluate them more on the basis of their popularity than their academic standing (Jamil, 2014).

However, audiences are not merely passive recipients of these signals, according to acceptance theory. Depending on their social background, religious beliefs, and level of media literacy, viewers actively interpret, debate, and occasionally contest the meaning of televised da'wah (Hoover, 2016). Islamic talent shows can function as entertainment, moral instruction, and identity development all at once, according to studies conducted in Indonesia and Malaysia. This is especially true for Muslim youngsters adjusting to modern lives (Azzman & Manaf, 2018).

Although previous research has examined television sermons, celebrity sermons, and religious commodification, systematic investigations that focus specifically on the format of da'wah talent shows have remained limited. An existing bibliometric and systematic review shows a growing body of literature on television da'wah but also highlights gaps related to content originality, audience acceptance, and thematic grouping primarily in competitive and performance-based formats (Nur Afifi et al., 2023). Therefore, this study overcomes this gap by using Systematic Literature Review (SLR) to map the trends of da'wah research through television talent show programs from 2014 to 2023. The systematic literature review (SLR) approach was chosen to study and analyse da'wah in talent show programs on television. This method identifies, reviews, evaluates, and interprets previous research on relevant and interesting topics. Doing so helps uncover new areas of study that can be explored in future research (Wienen et al., 2017). Guided by the theoretical lens of religious mediatization, cultural studies, and reception theory, this article seeks to answer the following research questions: (1) What are the annual trends in television da'wah research?, (2) How do authorship and collaborative networks shape this field?, (3) What thematic groups emerge in television da'wah studies?, and (4) To what extent does television da'wah research shift to a talent show format?.

METHODOLOGY

The Preferred Reporting Items for Systematic Reviews and Meta-Analysis (PRISMA) 2020 reporting guidelines serve as the basis for the Systematic Literature Review (SLR) design used in this work (Page et al. 2021). PRISMA is a standard framework that helps researchers openly report the identification, screening, eligibility, and inclusion of scientific literature rather than a publication outlet. When analysing academic works over a specific time span, PRISMA ensures methodological rigor, reproducibility, and clarity. Five major steps make up the SLR process in this study: (1) finding pertinent literature; (2) screening; (3) evaluating feasibility; (4) participation in the final study; and (5) bibliometric analysis.

The main database used for literature searches is Google Scholar. Google Scholar was chosen for a variety of reasons. First, compared to Scopus or the Web of Science, it provides more thorough coverage, especially in interdisciplinary fields like media studies, Islamic

studies, and communication studies, where many relevant papers are absent from commercial databases. Second, Google Scholar indexes a wide range of regional and open access publications, which is crucial for capturing studies on television and da'wah that are regularly published in non-Western academic sources. However, employing a single database could lead to selection bias. Given these acknowledged limitations, further research is encouraged to triangulate data using Scopus or the Web of Science for comparative robustness.

The identification stage aims to refine and build a reproducible search term. Keywords are developed based on previous research, database keyword suggestions, and expert consultation (Shaffril et al., 2021). The search is performed using the following exact search strings, including Boolean operators and quotation marks: ("television da'wah" OR "Islamic television da'wah" OR "television da'wah") AND ("talent show" OR "reality show" OR "religious talent show"). The search is limited to publications between 2014 and 2023. An initial search returned 200 documents. Google Scholar ranks search results based on relevance, number of citations, and keyword matches. The top 100 results were examined to identify frequently repeated terms and confirm the relevance of the keywords, following the exploratory approach suggested by Khanra and Joseph (Khanra & Joseph, 2019). However, 200 documents are kept for screening to avoid early exclusions.

During the screening stage, the titles and abstracts of the 200 identified documents were reviewed. Exclusion criteria were applied systematically such as language: non-English publications (n = 85), Document type: books, book chapters, theses, conference papers, and reports (n = 62), and topic relevance: studies not related to television-based da'wah format or talent/reality show (n = 33). As a result, 180 articles were excluded, and 20 journal articles remained for further assessment. Researchers refer more to articles written in English because it is easier to understand the content of the article (Kraus et al., 2020).

At the eligibility stage, the full text of the remaining 20 articles is checked to ensure alignment with the research objectives. Inclusion criteria are empirical or conceptual studies that focus on television da'wah, religious broadcasting, or Islamic talent/reality shows, peer-reviewed journal articles, and explicit discussions of media formats, religious communication, audiences, or preacher representations. All 20 articles met the inclusion criteria and were retained for final analysis. Formal quality assessments using standard tools e.g., CASP or MMAT are not performed. This decision was made because the primary goal of this study was trend mapping and thematic grouping, rather than evaluating empirical effect measures or methodological rigor. The absence of this quality assessment is recognized as a limitation.

Data was extracted using a structured extraction matrix that included the following elements: author, year of publication, country/context of study, research design, important subjects and keywords, and emphasis on reality-based da'wah or talent shows. For bibliometric analysis, the extracted bibliographic data is subsequently imported into VOSviewer. VOSviewer is used to generate theme clusters, keyword co-occurrence maps (minimum threshold: three keyword occurrences), and co-authoring networks (minimum threshold: two documents per author) based on network visualization and grouping algorithms built within the application. This methodology makes it possible to identify research trends, recurring themes, and the function of talent show-based da'wah in the study of television da'wah.

RESULTS AND DISCUSSION

a. Discovery of articles on television preaching

This study examines the findings of 20 selected articles that are relevant to the scope of the research. The distribution of articles by year is shown in table 1.

Table 1. Articles about da'wah on television

Year of the article	Number of articles
2014	2
2015	1
2016	2
2017	3
2018	5
2019	1
2020	1
2021	3
2022	1
2023	1
Number of articles	20

As shown in table 1, television-based da'wah research between 2014 and 2023 showed a fluctuating but patterned trajectory, not linear growth. In 2014 there were two articles (10%), which decreased to one article (5%) in 2015. This number rose again to two articles (10%) in 2016 and increased further to three articles (15%) in 2017. The highest number was recorded in 2018, with five articles (25%). However, in 2019 and 2020, the number of articles decreased to one article each (5%) per year before increasing again to three articles (15%) in 2021. Finally, in 2022 and 2023, the number of articles decreased to one article (5%) per year. The year 2018 reflects a moment when scholars increasingly recognize television da'wah as an intersection with reality TV formats, audience engagement, and digital convergence.

There are two ways to evaluate the decrease in publications from 2019 to 2020. First, social media and digital platforms started to receive more scientific attention as the primary channels for religious communication (Salim, 2018b). Second, the COVID-19 epidemic temporarily marginalized studies that focused on television by shifting study emphases to online religiosity and crisis communication. As experts re-evaluate the function of television in the ecology of multi-platform religious media, especially in regard to Islamic reality programs and informal religious teaching, the increased interest in 2021 points to a recalibration (Bahri & Zueni, 2021; Naemah Hanim & Mashitah, 2021; Jahan & Shabir, 2021). Overall, these variations imply that rather than functioning as a stable or isolated field, television da'wah research is responsive to larger technological, social, and religious changes.

b. Temporal Dynamics of Television Da'wah Research (RQ1)

A number of studies show that television plays an important role in transforming da'wah into a media product that follows market logic as seen in figure 1. Early research confirms that the television industry is responding to pressure from conservative religious groups by reframing Islamic content to be more moderate and inclusive, so that it can be accepted by a wider audience. This adaptation was done through borrowing narrative conventions and production styles from global media traditions, which ultimately gave birth to a new genre in religious broadcasting. This process not only contributed to the commercial success of Islam in the



Research on the analysis of television program production also found that it is

da'wah message highlights the diverse television programs produced and broadcast by TV in various genres, all designed to promote Islam as a way of life. These programs primarily present the teachings and beliefs of Islam, emphasizing Islam as a beautiful and peaceful religion (Wahab & Abdullah, 2017).

This study emphasizes the internal dynamics of the creation of da'wah programs in addition to substance and statistics. Research on religious media professionals shows that exploitative working circumstances are frequently justified by religious beliefs. Media companies push employees to accept scarce resources and intense work pressure by portraying their jobs as a "worship" or religious mission with symbolic rewards in the form of rewards in the afterlife. Workers' creative freedom is restricted and their emotional health is negatively impacted by the culture of ideological caution that emerges in the production area. Therefore, religion influences not only the substance of broadcasts but also the way labor relations are structured and how employees view their roles in the television industry (Abd Karim, 2015).

Differences in the national context also affect the editorial strategy and regulation of da'wah broadcasting. Comparative studies show that although television in Indonesia and Malaysia both try to attract viewers through various religious programs, there are significant differences in the selection of *dai*, program duration, and broadcast time placement. Stricter regulations in Malaysia result in more formal speaker selection standards and consistent prime time broadcast schedules, while in Indonesia higher flexibility opens up space for format experimentation, but also reinforces the dominance of commercial considerations (Ahmad, n.d.). These findings confirm that da'wah television operates between regulatory demands, market interests, and religious missions, which often results in compromises in the representation of Islam in the media.

The development of digital media has expanded the television da'wah ecosystem and changed the pattern of audience engagement. Research shows that the level of individual religiosity affects the intensity of consumption of da'wah programs, both on television and social media. Interactions on platforms like Twitter and Facebook not only strengthen audience loyalty, but also create new spaces for participation that go beyond conventional television broadcasting. This hybridization between television and social media emphasizes the shift of da'wah towards a more interactive and personal religious experience. Audiences are no longer just recipients of messages, but also active participants interpreting, assessing, and redistributing religious content (Azzman & Manaf, 2018; Hjarvard, 2008; Hoover, 2016; Salim, 2018a). In addition, the articulation of Islam through media platforms such as television and social media has also contributed to religious trends, where people have found new ways to understand themselves and engage in discussions about religion, ways that were unimaginable just a few decades ago (Mir, 2018).

Recent studies have highlighted format innovation as the primary tactic to keep da'wah television relevant. Talk shows, religious consultations, and Islamic reality shows are regarded as successful informal Islamic educational tools that blend critical thinking with entertainment. By lengthening broadcasts, enhancing technical quality, and promoting content diversity, the shift to digital television intensifies this tendency even further. Recent studies also emphasize how crucial it is to revitalize Dai and TV hosts who can connect with the younger generation through social media integration and popular communication approaches. As a result, television da'wah appears to be heading toward a more flexible, hybrid, and audience-focused model in the future, all the while staying connected to

consumer preferences and the media industry's structure (Patahol Wasli, 2020; Tabroni et al., 2025; Zaini & Ahmad, 2022).

c. Concentration in Geography and Authorship in Television Da'wah Studies (RQ2)

Through indirect but related pathways, authors can work together on one or more articles through a co-authorship network. By promoting scholarly and intellectual interchange, the network enables researchers to add to existing knowledge and increase their impact within the larger scientific community (Dang-Pham & Kautz, 2018). One important bibliometric indication for recognizing and comprehending the different co-authoring patterns across disciplines is co-authoring network analysis. It aids in mapping the influence and connectedness of scholars within a field by offering insights into author relationships, research collaborations, and academic network structures (Newman, 2001).

The co-authorship network analysis in Figure 2 reveals a large concentration of research findings from Southeast Asia, especially Indonesia and Malaysia. This dominance is a result of many contextual circumstances. Both countries have a flourishing Islamic broadcasting ecology, state-sponsored or semi-commercial religious television channels, and a large academic community that researches Islam and the media. Furthermore, television continues to have cultural significance in modern country, especially when it comes to religious programs targeted at families and communities.

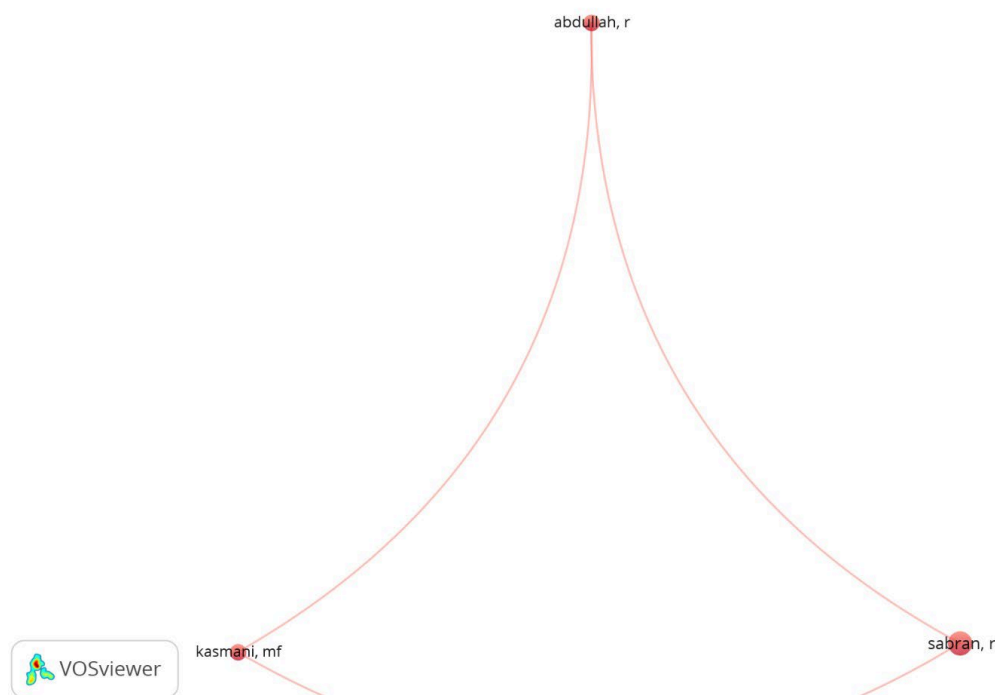


Figure 2: Mapping of co-authoring networks

Relatively limited collaboration across regions suggests that television da'wah research remains regionally bound, with few transnational or comparative research networks. Writers such as Rozita Abdullah, Rosidayu Sabran, and Mohd Fai Kasmani serve as centres of local knowledge, shaping discourse in a national or sub-regional context (Abdullah et al., 2018; Hassan et al., 2020; Kanaker et al., 2020). This pattern reinforces Eickelman's

culture and neoliberal media logic on religious communication. The talent show emphasizes competition, visibility, emotional storytelling, and personal branding which are elements that reshape da'wah into performative and individual practices (Couldry, 2008).

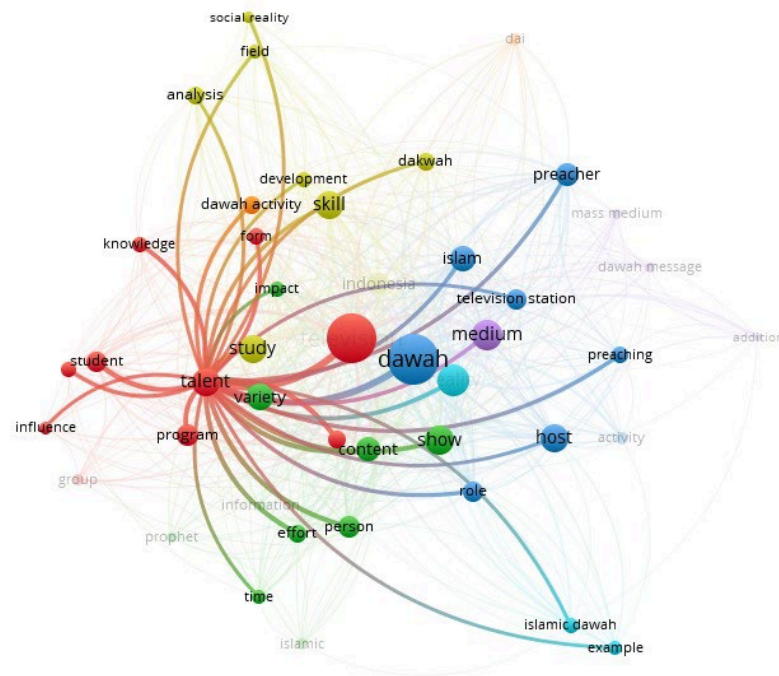


Figure 4: Television's tendency to preach in the direction of talent shows

Instead of positioning talent shows as mere entertainment, existing research suggests that they serve as informal religious pedagogy, especially for young audiences seeking understandable and accessible Islamic knowledge (Azzman & Manaf, 2018). However, this trend also raises concerns about the commodification of Islam and the redefinition of the success of religion through popularity and media exposure (Hasan, 2013).

Taken together, these findings show that television da'wah is best understood through the lens of religious mediatization, where the media's logic further shapes how Islamic messages are produced, circulated, and received (Hjarvard, 2008). The dominance of Southeast Asian science is in line with previous observations that Indonesia and Malaysia serve as the main laboratories for mediated Islam (Rakhmani, 2017). This study expands on previous work by showing that the format of talent shows is not a marginal phenomenon, but central to contemporary television da'wah discourse. Unlike previous research that focused on sermons or talk shows, this review highlights how competition-based formats redefine religious authority, audience participation, and notions of piety. This supports Hoover's claim that religion in a media-saturated society is increasingly experienced and negotiated (Hoover, 2016).

CONCLUSION

Several important conclusions may be drawn from this systematic literature review that charts the developments in television-based da'wah research from 2014 to 2023. First, in reaction to more general changes in technology and society, scientific interest in television da'wah varied. Second, there is little international cooperation and a geographic

concentration of research production in Southeast Asia. Third, thematic groups focus on audience acceptance of doctrinal issues, religious authority, and media form. As a result of the growing influence of popular culture and the commercialization of media, television preaching eventually developed a greater interest in talent show formats. Methodologically, this study's transparency and reproducibility are strengthened by the use of PRISMA and bibliometric analysis via VOSviewer. Nonetheless, it is necessary to recognize some restrictions. Despite its extensive reach, the study only used Google Scholar, which can add selection bias. This review may not include pertinent regional articles because it is restricted to English-language journal publications. Furthermore, while trend mapping was prioritized over evaluative synthesis, no formal quality assessment of the included research was carried out.

Based on these findings, several practical recommendations can be made, namely that media producers should balance entertainment value with theological depth to avoid superficial representation of Islam, religious institutions and policymakers should develop ethical guidelines for televised da'wah, especially for talent-based formats, educators and practitioners Da'wah can use television talent shows as a complementary tool for religious education, especially for teenage viewers. Meanwhile, future studies should conduct comparative analyses between television and digital platforms (YouTube, TikTok, streaming services), explore ethnographic audience acceptance, especially among Gen Z Muslims, examine transnational Islamic talent shows to understand the global circulation of mediated piety, and apply an approach Political economy is critical to analysing the commercialization and conditions of labour in religious broadcasting.

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