

Multimodal Strategies of Moderate Islamic Digital Da'wah on the Rukun Indonesia YouTube Channel

Ali Ridho

Institut Agama Islam Negeri Manado, Manado, Indonesia

ali.ridho@iain-manado.ac.id

Anita Sartika

Universitas Islam Negeri Sunan Gunung Djati, Bandung, Indonesia

anita.sartika@uinsgd.ac.id

Muhammad Tahir Alibe

Institut Agama Islam Negeri Manado, Manado, Indonesia

muhammad.tahir@iain-manado.ac.id

Zainun Nur Hisyam Tahrus

SOAS University of London, England

723546@soas.ac.uk

Sahari

Institut Agama Islam Negeri Manado, Manado, Indonesia

sahari@iain-manado.ac.id

Abstract

This study examines how the Rukun Indonesia YouTube channel constructs representations of moderate Islam through multimodal digital da'wah. Although research on online Islamic communication has expanded, few studies analyze how moderate Islamic values are articulated through integrated visual, verbal, and auditory modes, particularly within interfaith contexts. This study addresses this gap by investigating how multimodal strategies shape public perceptions of inclusive Islam. This study employed a descriptive qualitative design using 25 purposively selected podcast videos uploaded between 2022 and 2025. Data consisted of spoken narratives, visual imagery, symbolic elements, background music, and audience comments. Multimodal Discourse Analysis was used to interpret meaning-making across modes, supported by thematic coding of narrative structures and audience responses. The findings indicate that: First, humanitarian narratives and empathetic visual framing function as the primary vehicles for communicating moderate Islamic values. Second, symbols of cultural and religious diversity embedded in visual and musical elements reinforce messages of tolerance and coexistence. Third, audience responses indicate strong emotional engagement and broad acceptance from both Muslim and non-Muslim viewers, suggesting that multimodal da'wah can effectively foster interfaith understanding. These results demonstrate that digital da'wah can operate as a participatory and dialogic space that counters polarizing religious discourse. The study concludes that multimodal strategies offer significant potential for strengthening inclusive Islamic communication and recommends further research on cross-platform comparative models of moderate digital da'wah.

Keywords: *Moderate Islam, Digital Da'wah, Multimodal Discourse Analysis (MDA), Youtube Communication, Audience Reception.*

Abstrak

Penelitian ini mengkaji bagaimana kanal YouTube Rukun Indonesia membangun representasi Islam moderat melalui dakwah digital multimodal. Meskipun kajian mengenai komunikasi Islam daring terus berkembang, masih sedikit penelitian yang menganalisis bagaimana nilai-nilai Islam moderat diartikulasikan melalui integrasi mode visual, verbal, dan auditori, khususnya dalam konteks lintas iman. Studi ini mengisi kekosongan tersebut dengan meneliti bagaimana strategi multimodal membentuk persepsi publik terhadap Islam yang inklusif. Penelitian ini menggunakan desain kualitatif deskriptif dengan menganalisis 25 video podcast yang dipilih secara purposif dan diunggah antara 2022 hingga 2025. Data mencakup narasi lisan, citra visual, elemen simbolik, musik latar, serta komentar audiens. Analisis Wacana Multimodal digunakan untuk menafsirkan proses pembentukan makna lintas mode, didukung oleh pengodean tematik terhadap struktur naratif dan respons penonton. Hasil penelitian menunjukkan tiga pola utama. Pertama, narasi kemanusiaan dan framing visual yang empatik menjadi sarana utama dalam menyampaikan nilai-nilai Islam moderat. Kedua, simbol keberagaman budaya dan agama yang tertanam dalam elemen visual dan musikal memperkuat pesan toleransi dan koeksistensi. Ketiga, respons audiens menunjukkan keterlibatan emosional yang kuat dan penerimaan luas dari penonton Muslim maupun non-Muslim, yang mengindikasikan bahwa dakwah multimodal efektif dalam mendorong pemahaman lintas iman. Temuan ini menunjukkan bahwa dakwah digital dapat berfungsi sebagai ruang dialogis dan partisipatif yang mampu menandingi wacana keagamaan yang memecah belah. Penelitian ini menyimpulkan bahwa strategi multimodal memiliki potensi signifikan dalam memperkuat komunikasi Islam yang inklusif dan merekomendasikan penelitian lanjutan mengenai model perbandingan dakwah digital moderat lintas platform.

Kata kunci: Islam Moderat, Dakwah Digital, Analisis Wacana Multimodal (MDA), Komunikasi Youtube, Resepsi Audience.

INTRODUCTION

The advancement of digital technology has fundamentally transformed the landscape of religious communication, not only in how da'wah messages are conveyed but also in how religious authority is perceived and negotiated by the public (Jahroni, 2018; Mohiuddin, 2023). Da'wah is no longer confined to the pulpit or conventional religious gatherings (Fathurrosyid, 2020), it has evolved into visual, auditory, and symbolic narratives disseminated across highly open, interactive, and decentralized digital platforms (Rohmatulloh et al., 2022). According to Tsuria and Campbell, this phenomenon is part of the broader process of "digital religion," in which religious practices are not merely mediated through digital platforms but are also shaped by the logic and culture of the media itself (Tsuria & Campbell, 2021). This shift carries significant implications: da'wah in the digital era must be responsive to the growing contestation of religious meanings, authority, and symbols (Arifianto, 2019; Raya, 2025). Therefore, it is crucial to critically examine how religious content in digital spaces represents Islam in a contextual and moderate manner within pluralistic societies (Zaid et al., 2022; Chotimah et al., 2025).

Amid the proliferation of digital da'wah content, various and competing forms of narratives have emerged, including those that are textual-scriptural, populist-exclusive (Mukhroman & Halim, 2025), culturally embedded, and even transnational in character (Dikici, 2022). Some of this content demonstrates tendencies toward polarization (Grigoropoulou, 2020), religious conservatism, and even hate speech articulated in the name of religion (Castle & Stepp, 2021), all of which pose significant risks to social cohesion in pluralistic societies such as Indonesia (Faizin et al., 2024). In this context, Hasan et al., argue that digital da'wah should be examined not only in terms of its religious messages but also in relation to the ideologies it promotes and the power relations embedded in its mediated forms. (Hasan, 2018). Da'wah should be understood not merely as the delivery of Islamic teachings, but as a representational practice that shapes perception, identity, and even interfaith social relations (Al Turki et al., 2025). Therefore, digital da'wah media possess strategic influence in shaping the public representation of Islam (Ridho et al., 2023).

Amid the dominance of Islamic narratives in digital spaces that tend to be exclusive and defensive in tone (Moses et al., 2022), the presence of the *Rukun Indonesia* YouTube channel stands out as a significant alternative that promotes a more welcoming, open, and inclusive representation of Islam. As of July 2025, the channel has garnered approximately 278,000 subscribers and published over 630 videos, reflecting substantial growth since its launch in 2023. It features a wide range of testimonials, personal stories, and interfaith narratives that mirror the complex social realities of Indonesia's plural society, with total views reaching tens of millions. In the author's view, *Rukun Indonesia* exemplifies a form of "empathy-based interreligious communication" that seeks mutual understanding rather than religious domination. Through its narrative and visual approach, the channel not only delivers religious messages but also portrays the everyday lives of people from different faiths who live in harmony and support one another. As such, the platform functions as a symbolic dialogic space that presents a more fluid, contextual, and humanistic face of Islam grounded in universal values.

The narrative constructed by the *Rukun Indonesia* YouTube channel can also be interpreted as part of a cultural da'wah movement that seeks to articulate Islam through a social language that is accessible to the broader public, including non-Muslims. This approach aligns with the concept of *Islam wasathiyah* developed by Abdurrahman Wahid, which promotes a moderate, contextual, and socially beneficial paradigm of religiosity (Raha Bistara & Fuady, 2022). Rather than emphasizing doctrinal superiority, the channel highlights religious experience as a space for encounter, relationship-building, and interfaith collaboration. In this regard, digital da'wah becomes important not only for its focus on doctrinal purity, but also for its contribution to fostering social cohesion and human solidarity (Alfandi & Warsiyah, 2024). Consequently, this form of da'wah is not limited to

targeting Muslims as the sole audience, but also extends its reach to interfaith communities as partners in cultivating a peaceful society.

Furthermore, the communication strategies employed by the *Rukun Indonesia* YouTube channel reflect a clear understanding of the participatory, emotional, and visual characteristics of digital media. By utilizing short documentary formats, personal narratives, and direct testimonials, the channel effectively engages the affective dimension of its audience while simultaneously embedding ethical and social religious values. This approach is consistent with the argument of Emad Khazraee and Alison N. Novak, who emphasize that the strength of digital media lies in its ability to connect personal identity with collective narratives, particularly when content is presented in an authentic and reflective manner (Khazraee & Novak, 2018). herefore, *Rukun Indonesia* exemplifies how digital da'wah can be developed through affective communication strategies that embrace and inspire rather than instill fear. Such an approach is crucial in the current post-truth era, which is increasingly marked by symbolic manipulation and religious disinformation (Kuswana et al., 2025; Fathurrohman et al., 2024).

An analysis of how Islam is represented on YouTube channels such as *Rukun Indonesia* is also relevant for understanding the ways in which Islamic narratives are constructed through digital mediation. This mediation operates not only as a form of religious expression but also as a deliberate social and cultural strategy. Within the framework of media representation theory, as explained by Gill and Baker, the media do not simply mirror reality; instead, they actively construct it through processes of selection, symbolic construction, and repetition (Gill & Baker, 2021). In this context, the portrayal of Islam on the *Rukun Indonesia* YouTube channel moves beyond textual interpretations and is manifested in social practices, everyday experiences, and inter-identity interactions. This form of articulation plays an important role in broadening public understanding of Islam as a multifaceted and dynamic tradition, rather than a monolithic one (Rumi, 2019). As such, the channel functions not only as a communication platform but also as a da'wah medium embedded with both ideological and cultural meaning.

This research is essential to explore how the *Rukun Indonesia* YouTube channel represents moderate Islam through narrative and visual communication strategies within the context of a plural society. The representations presented on the channel cannot be separated from the broader socio-political context of Indonesia, which continues to face significant challenges related to religious diversity, including the rise of faith-based intolerance (Toha et al., 2021). The author argues that Indonesian Islam holds considerable potential to serve as a global model of moderate religiosity, particularly if it is supported by peaceful, contextual, and human-centered da'wah practices. By analyzing the visual and oral narratives featured on the channel, we can better understand new approaches to framing da'wah that are aligned with contemporary realities and the needs of a

multicultural society. This study is also expected to contribute to the academic discourse on digital da'wah and contemporary Islamic communication.

The rapid development of digital platforms, particularly YouTube, has significantly transformed the landscape of Islamic da'wah in Indonesia, prompting scholars to reexamine how religion is represented, mediated, and contested within online spaces. In a study published in *Cogent Social Sciences*, Kholili, Izudin, and Hakim found that digital da'wah not only democratizes access to Islamic messages but also reconstructs religious authority through new dynamics between traditional scholars and media-based popular preachers. This shift introduces regulatory challenges while simultaneously reshaping da'wah into a performative practice deeply influenced by the logic of digital media. Their findings underscore the importance of an Islamic communication model that critically engages with digital culture while remaining grounded in ethical values, diversity, and peace (Kholili et al., 2024). Within this context, the *Rukun Indonesia* YouTube channel emerges as a significant alternative that utilizes digital space to promote moderate Islamic narratives rooted in interfaith tolerance.

In line with this, a study titled *Digital Islam: New Space for Authority and Religious Commodification* reveals the phenomenon of religious identity commodification in digital da'wah, in which preachers rely on strategies such as personal branding, visual aesthetics, and audience segmentation as part of their efforts to reach followers. The study highlights that da'wah content on YouTube does not merely convey Islamic teachings, but also functions as media products governed by the logic of popularity and platform algorithms. While this raises concerns about the authenticity of da'wah, it also opens up possibilities for presenting a fresher, more contextual, and resonant image of Islam, particularly for younger audiences living in plural societies (Raya, 2025). Within this framework, the *Rukun Indonesia* YouTube channel can be understood as a form of resistance against the polarization of religious content, as well as an effort to restore the values of moderate Islam that emphasize openness, diversity, and humanity.

A study conducted by T.M. Naila, published in *Jurnal Fuaduna*, highlights the effectiveness of YouTube da'wah content in enhancing religious awareness among Indonesian youth. Naila found that short, emotional, and narrative-based da'wah videos are more effective in stimulating spiritual reflection and conveying ethical values than conventional sermons. Moreover, younger generations are more attracted to grounded da'wah content that portrays Islam as a compassionate, contextual, and socially relevant religion (Naila & Rohimi, 2024). These findings strongly align with the communication approach of the *Rukun Indonesia* YouTube channel, which emphasizes interfaith narratives, empathetic storytelling, and lived experiences to convey messages of peaceful Islam. As such, the channel serves as one of the most concrete representations of moderate da'wah that resonates with the spirit of the digital age.

Meanwhile, a study by Nur'aeni and Ramdan on the ideological contestation between Salafi and Nahdlatul Ulama (NU) on YouTube reveals that the platform has become a site of struggle for influence between two major currents of Islamic thought in Indonesia. Videos produced by each group display distinct styles of delivery, use of symbols, and religious rhetoric. Salafi content tends to be scriptural and exclusive, while NU promotes a more contextual and inclusive approach. This polarization points to the absence of a middle ground, one that accommodates a model of da'wah capable of integrating both theological values and social engagement without being trapped in ideological extremities (Nur'aeni & Ramdan, 2023). Within this space, the *Rukun Indonesia* YouTube channel can be positioned as an important form of digital da'wah that promotes peaceful communication, cross-identity dialogue, and a strong commitment to pluralism. The channel illustrates that Islam can be articulated through inclusive narratives while still maintaining its religious integrity.

Based on the background outlined above, this article aims to analyze the representation of moderate Islam on the *Rukun Indonesia* YouTube channel using a critical discourse analysis approach. The study focuses on the communication strategies employed to convey inclusive Islamic values, the visual narratives constructed, and the symbolic meanings embedded in the channel's content. It also examines how the channel functions as a space for digital religious dialogue that transcends formalistic identity boundaries and, instead, fosters social cohabitation grounded in humanistic values. Accordingly, this article seeks to demonstrate that digital da'wah is not necessarily binary or dogmatic, but can be developed into an educational and transformative medium in the context of national and religious life. This research is expected to broaden scholarly horizons in the field of Islamic communication studies and contribute to the advancement of a peaceful civilization.

METHOD

This study adopts a descriptive qualitative design to examine how moderate Islam is represented through the multimodal da'wah practices of the *Rukun Indonesia* YouTube channel. This design is the most appropriate for addressing the research question because it allows for an in-depth interpretation of meaning construction across verbal, visual, and auditory modes that cannot be captured through quantitative approaches. The focus on multimodal meaning-making aligns with the nature of digital da'wah, which integrates narrative, symbolic, and affective elements that require contextual interpretation. By employing this design, the study is able to explore how the channel articulates *wasathiyah* values, promotes interfaith dialogue and counters exclusive religious narratives through its communicative strategies.

The data consist of 25 podcast videos uploaded between January 2022 and July 2025, which serve as the population of interest due to their consistent emphasis on tolerance, inclusivity, and interfaith engagement. These videos were selected purposively based on conceptual criteria that include the presence of wasathiyah values, rejection of extremism, and constructive Muslim and non-Muslim interaction. Technical criteria such as video duration, dialogic format, multimodal richness, and measurable digital engagement were also applied to ensure analytical relevance. Videos that did not contain multimodal features, lacked dialogic interaction, or did not address themes of pluralism were excluded. Additional supporting data were drawn from titles, captions, thumbnails, viewer comments, and observable gestures or facial expressions, all of which contribute to the multimodal construction of meaning within the channel's content (see, table 1). Five key videos were further examined through non-participant observation to capture narrative depth and the diversity of symbolic elements presented.

Table 1.

Digital Engagement of Moderate Da'wah on the Rukun Indonesia YouTube Channel (2022–2025)

| No | Video Title | Views | Likes | Comments |
|-----|---|-----------|--------|----------|
| 1. | A Balinese Woman Secretly Converts to Islam | 1,200,000 | 35,000 | 2,100 |
| 2. | A Devout Catholic Finds Peace in Islam | 890,000 | 29,000 | 1,800 |
| 3. | A Buddhist Studying in a Christian School | 720,000 | 21,000 | 1,300 |
| 4. | The Story of a Drug Addict Who Found Islam in Prison | 650,000 | 19,000 | 980 |
| 5. | Chinese-Indonesian Convert: Why Do Muslims Ask About God? | 590,000 | 16,000 | 820 |
| 6. | Harmony and Peace! A Meeting Between Muhammadiyah and Nahdlatul Ulama | 430,000 | 11,000 | 670 |
| 7. | Chinese Convert from Seven Generations of Buddhist Heritage | 380,000 | 9,500 | 580 |
| 8. | From Habib Jafar: Islam Is Logical | 310,000 | 8,900 | 510 |
| 9. | Podcast: Helping Orphanage Children | 280,000 | 7,400 | 430 |
| 10. | Muslim Life Fair Yogyakarta 2022 | 210,000 | 5,800 | 320 |
| 11. | Gus Miftah and Religious Tolerance Among Believers | 190,000 | 5,100 | 290 |
| 12. | Harmony in Bali: A Happy Muslim Minority | 170,000 | 4,700 | 260 |
| 13. | Interfaith Dialogue: United Amid Differences | 160,000 | 4,300 | 240 |
| 14. | Rukun Indonesia x Pastor Albert: On Love and Peace | 150,000 | 4,100 | 230 |
| 15. | Conversation with a Catholic Lecturer: What Is Grace? | 135,000 | 3,900 | 200 |
| 16. | A Japanese Convert Shares About Peaceful Islam | 125,000 | 3,600 | 190 |
| 17. | A Papuan Child Becomes a Qur'an Memorizer Amid Diversity | 118,000 | 3,400 | 180 |
| 18. | Living in Harmony in Minahasa: A Story from Manado | 112,000 | 3,100 | 170 |

| No | Video Title | Views | Likes | Comments |
|------|---|---------|-------|----------|
| 19. | Muslims and Christians Working Together During a Disaster in NTT | 104,000 | 2,900 | 160 |
| 20.. | Digital Da'wah: Challenges and Hopes of Millennial Preachers | 98,000 | 2,700 | 150 |
| 21. | A Santri and a Pastor's Story: Learning to Appreciate Each Other | 93,000 | 2,600 | 140 |
| 22. | Tolerance Festival 2023: Islam and the Culture of the Archipelago | 88,000 | 2,400 | 130 |
| 23. | A Dialogue Between a Kyai and Church Youth on Peaceful Indonesia | 80,000 | 2,100 | 120 |
| 24. | Inspiration from a Korean Convert: Finding God Through Love | 74,000 | 1,900 | 110 |
| 25. | Ustazah Laila: Islam as a Mercy for All Creation in the Digital Era | 69,000 | 1,700 | 100 |

The data analysis was conducted through three primary stages: identifying multimodal elements, examining representations, and interpreting the ideological meanings embedded in the da'wah messages. The researcher mapped various components such as spoken text, moving visuals, background music, and symbolic visuals including places of worship, interfaith handshakes, and traditional clothing, all of which reflect Indonesia's cultural and religious pluralism. This process was carried out iteratively to ensure that meaning was not derived solely from personal interpretation, but confirmed through the consistency of the narratives and the broader social context of the content. To ensure validity and accuracy of interpretation, the study employed theoretical and data triangulation, including a critical reading of audience responses in the comment sections as a form of digital participation in religious discourse. According to Jewitt et al., multimodal meaning-making must always be understood within its social context, since every sign, whether visual or verbal, reflects the ideologies and power relations present in society (Jewitt et al., 2019).

RESULTS AND DISCUSSION

Moderate Da'wah through Humanitarian Narratives and Visual Empathy

In the featured videos of the *Rukun Indonesia* YouTube channel, it is evident that the da'wah strategy employed does not rely on a normative-instructional approach such as formal preaching, but rather on humanitarian narratives that appeal to the emotional sensibilities of the audience. The stories presented often focus on interfaith life experiences, such as friendships between Muslims and Christians in post-conflict regions, or the journeys of converts who discover peace through interreligious interactions. These narratives follow a distinctive structure, typically including character introductions, socio-cultural backgrounds, conflicts encountered, and resolutions that emphasize harmony and acceptance. According

to Adeni et al., the narrative approach in digital da'wah holds transformative potential, as it fosters empathy through stories that are relatable and humanistic (Adeni et al., 2022). In other words, the representation of moderate Islam is constructed not through rigid textual teachings, but through shared experiences of humanity that resonate with viewers of diverse religious backgrounds (Ibrahim, 2024).

Table 2.

Video Content Data from the *Rukun Indonesia* YouTube Channel Related to Humanitarian Narratives and Visual Empathy

| No | Video Title | Duration | Year Uploaded | Main Narrative and Video Imagery | Visual Symbols and Multimodal Elements |
|----|---|---------------|---------------|--|--|
| 1 | <i>Hidayah Sang Mualaf: Dari Konghucu, Budha, Sampai Kristen. Spiritual Koh Afoe Pilih Islam #PART1-PART2</i> | ±81.52 minute | 2023 | The Spiritual Journey of Koh Afoe from Confucianism/Buddhism to Islam.  | Personal interviews, emotional expressions, diverse religious symbols. |
| 2 | <i>HIDAYAH SANG MUALAF: Kompilasi Rukun Podcast bersama drg. Carissa Grani #PART1-PART4</i> | ±77.51 minute | 2021 | The personal journey of Drg. Carissa Grani in embracing Islam and her spiritual reflections.  | Narrative gestures, podcast discussions, professional and spiritual symbols. |
| 3 | <i>Cewe Bali Ini Syahadat Diam-Diam, Tapi Respon Keluarganya Mengejutkan!</i> | ±38:15 minute | 2023 | The conversion experience of a Balinese woman taking the shahada in secrecy and its social impact on her family.  | Facial expressions, Balinese setting, family reactions, soft background music. |

Source: Youtube Rukun Indonesia

The visual elements accompanying the verbal narratives are intentionally constructed to create resonance between imagery and storytelling. In many videos, peaceful facial expressions are prominently framed, along with calm natural landscapes or meetings that take place in neutral spaces such as local eateries or community homes (see, table 2). These visual components do not merely illustrate the narrative but function as independent meaning-makers that convey the message that peace can grow within the ordinariness of everyday life. Kress and Bezemer emphasize that in multimodal discourse, the interaction between verbal, visual, and auditory modes generates layers of meaning that are far more complex than any single mode of text (Kress & Bezemer, 2023). Within this framework of moderate da'wah, the *Rukun Indonesia* YouTube channel constructs a semiotic system that embodies the values of Islam as a mercy to all creation, without the need to rely on dominant or exclusive Islamic symbols.

The video titled "*Merajut Damai di Tanah yang Luka*" serves as a representative example of how narrative and visuals work in tandem to portray Islam as a religion of reconciliation. The story features two young men from different religious backgrounds who carry the trauma of past religious identity conflicts but gradually rebuild healthy social relationships. Rather than presenting religious doctrines directly, the narrative illustrates the spiritual impact of peace and mutual understanding. As Nick Couldry argues, the power of narrative in media lies in its ability to connect individuals to broader moral structures without relying on authoritative language (Couldry, 2020; N. Couldry & Hepp, 2022). In this way, humanistic da'wah narratives such as this provide space for Islam to emerge as a source of inclusive social values (Juliansyahzen, 2023).

The use of background music and the narrator's vocal tone in the video is carefully designed to create a deeply empathetic atmosphere. Soft music, a slow tempo, and a warm intonation encourage the audience to reflect on the message rather than merely absorb information. This emphasis on inner experience and contemplative ambiance illustrates that moderate digital da'wah is not instructive in nature but rather meditative and reflective. In this context, Lev Manovich observes that the emotional atmosphere in digital media functions as "ambient meaning," a form of meaning that is not explicitly present in the text but is affectively felt by the audience (Manovich, 2019). This is why empathetic and humanitarian approaches serve as the key to the successful representation of moderate Islam in the content of the *Rukun Indonesia* YouTube channel.

Another striking element is the narrative framing of Islam as part of the social solution, rather than as a source of conflict. Islam is portrayed in the stories not as an opposing ideology but as an identity that nurtures social spaces and strengthens interfaith solidarity (Ichwan et al., 2024). This is exemplified in stories such as collaborations between mosque youth and church youth in joint environmental programs. From May Darwich's perspective, global Islam situated

in pluralistic societies tends to reconstruct its identity in adaptive and relational ways rather than through rigid dogmatism (Darwich, 2022). The *Rukun Indonesia* YouTube channel appears to adopt this approach by presenting Islam as a social partner rather than a sole authority.

Behind the success of these humanitarian narratives lies a representational strategy that is highly attuned to the heterogeneous nature of digital audiences. There is a noticeable absence of fiqh jargon or Arabic terms that might be difficult for general or non-Muslim viewers to understand. Instead, the language employed is narrative, personal, and rich in emotional meaning that resonates on a universal level. This aligns with the author's view that moderate digital da'wah requires the use of universal communication language, so that the message of Islam is not only relevant to Muslims but also accessible to the broader public (Kiamu & Musa, 2021). Therefore, the communication strategy of the *Rukun Indonesia* YouTube channel can be seen as a form of soft da'wah that prioritizes shared social experiences over normative doctrine.

The gestures and nonverbal expressions of individuals featured in the videos also constitute a vital component of the da'wah discourse being constructed. For instance, when a Muslim character warmly welcomes a non-Muslim guest with a sincere smile and a firm handshake, the scene communicates a message of tolerance more powerfully than ten lines of religious sermon. As explained by Gunther Kress and colleagues, in multimodality, gestures and body positioning serve as sign systems that convey relational and emotional meanings that cannot be replaced by verbal language (Kress & Leeuwen, 2010; Bezemer & Kress, 2020). In this context, the representation of moderate Islam becomes especially tangible, as it is demonstrated through visible social practices that can be observed and emulated by the audience. Da'wah thus becomes something lived and experienced, rather than merely heard (Arofah et al., 2025).

Thus, the overall composition of visuals, narratives, and symbols in the content of the *Rukun Indonesia* YouTube channel can be interpreted as a form of "moderate da'wah aesthetics" aimed at cultivating a collective experience of peaceful Islamic values. This aesthetic is not presented merely as entertainment, but as an instrument for shaping social awareness through an approach that engages both the affective and rational dimensions of the audience (Kim & Yang, 2017). In this context, the author argues that digital media has become a space for curating religious identity in a manner that is more flexible, fluid, and participatory than conventional da'wah. The *Rukun Indonesia* YouTube channel appears to utilize this space to demonstrate that Islam can be presented gently, dialogically, and contextually within a pluralistic society. Therefore, humanitarian narratives and visual empathy are not only da'wah strategies but also meaningful representations of Islamic values that resonate with contemporary societal needs (Hashmi et al., 2021; Hammad, 2020).

Symbolism of Diversity in Visual and Musical Structures

The representation of diversity in the *Rukun Indonesia* YouTube channel is not delivered through verbal and explicit articulation but is instead constructed through visual layers rich in symbolic elements and atmospheres that are receptive to pluralism. Across numerous videos, one encounters scenes such as mosques and churches situated side by side, children from different faith backgrounds playing together, and the use of local cultural settings as interfaith meeting grounds. These symbols serve not only as physical backdrops but also as cultural messages that signify the channel's commitment to narratives of coexistence and respect for difference. This approach also exemplifies how visual representation in digital media can create an "ideological ambiance" that softens ideological messages without relying on rigid religious iconography (Özdemir, 2023). As such, the symbolism of diversity in this content is not presented as a slogan but as an aesthetic experience that provokes awareness of Islam's inclusive values (Huda & Nur, 2021).

The use of color and visual composition in the videos also reveals a consistent pattern in constructing the image of social harmony. Warm tones such as orange, earthy brown, and natural green are frequently employed as backgrounds that evoke a sense of comfort, peace, and openness. Visual contexts such as quiet villages, modest homes, and intercommunity interactions serve as symbolic mediums that reject portrayals of conflict or the dominance of any single religious group. In line with the ideas of Bezemer and Kress, color and spatial arrangements in digital visuals function as a kind of language that shapes the audience's affective responses and predispositions toward the intended message (Bezemer & Kress, 2020). In the context of digital da'wah, this is particularly significant, as audiences often respond to visual cues intuitively before engaging with the verbal content.

Background music in these videos also plays a crucial role in shaping the emotional atmosphere that reinforces messages of tolerance and togetherness. Rather than employing Islamic music heavily infused with Arab or Middle Eastern tones (Mahadika & Misbahuddin, 2023), the channel deliberately opts for local instrumental music with slow tempos and peaceful moods. Gentle gamelan melodies, acoustic guitar strumming, and ambient sounds such as wind or flowing water form part of an emotional narrative that deepens the sense of closeness and inclusion (Agha, 2025). As explained by Monzo in his study of music semiotics, sound in media is not merely background but actively shapes the cognitive and affective structure through which messages are processed (Monzo, 2025). Therefore, the use of calm and localized music creates a grounded and inclusive da'wah space that avoids the use of exclusive religious identity symbols (Karimullah, 2024; Masruroh & Najib, 2024).

The visual structure of the videos frequently portrays horizontal relationships between individuals of different religious backgrounds, both in formal settings such as discussions and in informal ones such as community service or shared meals. There is no depiction of Muslim characters occupying dominant or superior roles; instead, the camera adopts a neutral point of view that emphasizes equality in interaction. This aligns with the principle of intervisuality in multimodal studies, as articulated by Annelies Kusters et al., which suggests that visual framing in media reflects the social relationships that content producers intend to construct (Kusters et al., 2017). In this context, the *Rukun Indonesia* YouTube channel appears to consciously design visuals that represent Islam as part of social coexistence, rather than as a moral authority. The equal relationships portrayed through these visuals serve as a tangible symbol of Islamic values that uphold social justice and human dignity (see, table 3).

Table 3.

Video Content Data from the Rukun Indonesia YouTube Channel Related to the Symbolism of Diversity in Visual and Musical Elements

| No | Video Titled | Duration | Year Uploaded | Focus on the Symbolism of Diversity and Visual Imagery | Visual Symbols and Multimodal Elements |
|----|--|---------------|---------------|--|---|
| 1 | <i>Diusir Suami & Keluarga, Mualaf ini Gak Goyah! II Hidayah Sang Mualaf</i> | ±32.06 minute | 2024 | Interfaith Family Conflict and Resilience as a Convert to Islam. | Family reactions, home interior visuals, tense then peaceful atmosphere, and soft background music. |
| 2 | <i>HIDAYAH SANG MUALAF: Kezia Pilih Islam, Bukan Beragama Ikut-Ikutan!</i> | ±37.56 minute | 2024 | Kezia's Conversion from Christianity to Islam. | Calm facial expressions, religious symbols, sacred setting, ambient music. |
| 3 | <i>Jadi Mualaf Malah Dapat Ujian Bertubi-tubi</i> | ±21.57 minute | 2024 | Spiritual transformation: trials and perseverance after embracing Islam. | Atmosphere of illness, reflective gestures, domestic space, contemplative background music. |

Source: Youtube Rukun Indonesia

In addition to the visual representation of interpersonal relationships, the selection of physical settings in the videos demonstrates that diversity is not merely discussed but is actively embodied in real, lived spaces. Many videos are set in villages, markets, homes, and schools, culturally reflecting ethnic and religious pluralism. This reinforces the idea that Islam is not positioned within exclusive spaces such as mosques or Islamic boarding schools but is present in inclusive and participatory everyday social life. Stijn Postema and Mark Deuze, in their study on digital culture, argue that narratives of diversity are most effective when framed within “everyday digital storytelling” representations grounded in daily life rather than in symbolic constructions (Postema & Deuze, 2020). The *Rukun Indonesia* YouTube channel appears to adopt this approach by presenting Islam in heterogeneous public spaces and allowing the message of moderation to emerge through authentic social presence.

The power of visual symbolism is also evident in the channel's emphasis on local culture as a point of convergence among religious communities. In many videos, traditional clothing, local ceremonies, and regional languages are employed as unifying mediums of da'wah rather than as markers of separation (Puspitasari & Ultriasratri, 2023). This illustrates that Islamic identity does not have to be at odds with local cultural identities; instead, they can coexist harmoniously within a framework of tolerance and mutual respect (Riyadi et al., 2024). This perspective is supported by May Darwich, who underscores the importance of contextual approaches in expressing global Islam, particularly within digital spaces that facilitate identity blending (Darwich, 2022). Therefore, the da'wah strategy employed by the *Rukun Indonesia* YouTube channel through cultural symbolism should not be viewed merely as a communication tactic, but as a form of contextual theological practice relevant to Indonesia's plural society.

The visual portrayal of children and women also plays a crucial role in shaping the peaceful and flexible image of moderate Islam presented in the content. Children are frequently depicted as symbols of a future unburdened by prejudice, while women are portrayed as social caregivers and interfaith bridge-builders (Jami & Susanti, 2023). Gestures such as interfaith play, smiling faces, and depictions of family unity serve as visual representations of compassion and nonviolence in da'wah narratives (Mulia, 2013). In her study on digital religion, Evolvi concludes that representations grounded in affective values and personal interactions are more readily embraced and emulated by digital audiences than normative religious rhetoric (Evolvi, 2022). Thus, the visualization of these vulnerable groups offers a more humanistic and transformative face of Islam in digital public space (Akbar, 2019; Schubel, 2023).

By framing diversity as a lived and everyday value through visual structure and musical elements, the *Rukun Indonesia* YouTube channel demonstrates that digital da'wah can emphasize affective nuance rather than doctrinal content alone. These symbols of diversity create an aesthetic experience that encourages audiences to feel, rather than merely comprehend, the values of peaceful and inclusive Islam (Badrin et al., 2023). This suggests that the channel's representation of Islam is not centered on normative religious expression (Regus, 2022), but on how Islam is embodied as a social practice embedded within Indonesia's plural realities (Akmaliah et al., 2024). Within Kress and Leeuwen's theoretical framework, such practice reflects a process of "meaning-as-design," wherein meaning is consciously produced through the integration of visual, symbolic, and social elements to shape audience interpretation (Kress & Leeuwen, 2010). Consequently, the symbolism of diversity in visual and musical structures not only strengthens the message of moderate Islam but also broadens the social imagination of what Islam can be in Indonesia's multicultural context (Halim, 2019).

Audience Response as a Validation of Inclusive Da'wah



One of the most crucial dimensions in the success of digital da'wah is how audience responses reflect the reception of the messages conveyed (Herman et al., 2024). The YouTube channel *Rukun Indonesia* presents an interesting phenomenon in which many of the comments come from interfaith audiences, including Christians, Catholics, Hindus, and even individuals who identify as agnostic or unaffiliated with any religion (Marshall, 2018; Duile, 2020). Many express feelings of being moved, admiration, and even state that they have learned the meaning of Islam through the peaceful approach presented in the videos. This suggests that the moderate Islamic representations promoted through the channel do not merely target Muslim audiences, but also create resonance across religious boundaries. As Heidi A. Campbell argues, the effectiveness of digital da'wah can be assessed through the openness of interfaith dialogue manifested in participatory spaces such as the comments section (Campbell, 2020).

Table 4.

Video Content of the *Rukun Indonesia* YouTube Channel Related to Audience Responses to Inclusive Da'wah

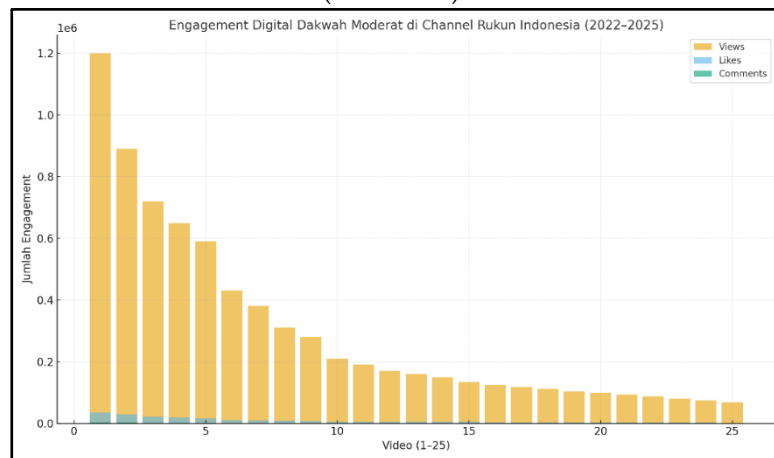
| No | Video Titled | Duration | Year Uploaded | Dominant Audience Responses and Video Imagery | Examples of Audience Comments |
|----|--|---------------|---------------|--|--|
| 1 | <i>Cintya Tidak Ingin Beragama Abu-Abu Saat Orang Terdekat Meninggal</i> | ±28.59 minute | 2024 | Interfaith reflection, with numerous commendations for the honesty of the narrative. | "Truly inspiring, it made me reconsider my perspective". |



| | | | | | |
|---|---|----------------|------|---|---|
| 2 | <i>Katholik Taat ini Temukan Kedamaian di Islam</i> | ± 45.55 minute | 2025 | Non-Muslim viewers expressed being emotionally moved and more open-minded. | “One user commented, ‘I am Catholic, but this video brings peace to my heart’”. |
|  | | | | | |
| 3 | <i>Dari Habib Jafar, Islam itu Logis. Saya Pindah Agama</i> | ± 32.05 minute | 2025 | Intellectual dialogue and appreciation for the rational approach to da'wah. | “An opinion that made me understand Islam in a new way”. |
|  | | | | | |

Many comments from non-Muslim viewers highlight humanism and empathy as universal values strongly conveyed in the narratives presented. Comments such as “I am not a Muslim, but I feel peace watching this video” or “Thank you for portraying Islam so beautifully and openly” appear repeatedly across several featured videos (see, table 4). These types of responses serve as a form of “social validation,” indicating that the representation of Islam in this channel is received without suspicion or prejudice (Ab Kadir et al., 2023). This approach aligns with the argument of Dama Nazila et al., who suggest that moderate Islamic communication tends to reduce interfaith resistance by emphasizing shared values over dogmatic superiority (Dama Nazila et al., 2025). This is crucial because, in digital spaces, the success of da'wah lies not only in message dissemination but also in cross-identity acceptance and resonance (Sealy, 2021).

Figure 1.
Digital Engagement of Moderate Da'wah on the Rukun Indonesia YouTube Channel
(2022–2025)



The figure 1 illustrates the level of digital engagement (views, likes, and comments) from 25 videos featuring moderate Islamic *da'wah* on the *Rukun Indonesia* YouTube channel during the 2022–2025 period. The graph demonstrates a relatively consistent pattern, showing that videos with themes of conversion to Islam, interfaith dialogue, and tolerance achieved the highest levels of engagement. This indicates that content emphasizing inclusivity and human interest values tends to attract stronger appeal among YouTube audiences.

Beyond general appreciation, audiences also offer constructive critical reflections on the content, such as suggestions to feature more women, address environmental issues, or include figures from other religious minorities. These responses indicate that audiences are not passive recipients but active participants in shaping the discourse of *da'wah* through their own perspectives. In this context, the comment section serves as a space for open and democratic negotiation of Islamic discourse (Kortmann, 2018); Määtä et al., 2021). According to Dai and Gherlone, digital participation enables the emergence of affective publics, which are online communities that express emotional engagement through participatory communication (Dai, 2025; Gherlone, 2025). Within the framework of moderate *da'wah*, this affirms that *Rukun Indonesia's* content is not merely watched but also critically engaged with by audiences from diverse backgrounds.

Most of the videos also display a highly positive like-to-dislike ratio and are widely reshared by social media users across religious affiliations. In fact, several Christian and Hindu accounts have helped disseminate *Rukun Indonesia's* YouTube content with positive comments, reflecting a spirit of interfaith coexistence and mutual respect. This can be interpreted as an indicator of the success of moderate Islamic narratives in penetrating the “echo chambers” of digital media, which are often segregated in nature (Aydin et al., 2022; Arifah et al., 2025). Dalam studi Abdul Fahad dan Siti Ezaleila M. In a study by Abdul Fahad and Siti Ezaleila M. on digital media politics, it is suggested that religious content crafted with

universal values and an empathetic approach is more likely to transcend ideological boundaries and expand its reach (Fahad & Mustafa, 2025). Therefore, the distribution pattern and positive reception of Rukun Indonesia's content may be understood as an expansion of the da'wah space into areas that conventional methods might not typically access.

Emotional responses are also dominant in the audience's comments, with words such as "moved," "peaceful," "goosebumps," and "touching" frequently used. This indicates that da'wah content that appeals to affective dimensions, rather than merely rational ones, is more likely to create lasting religious experiences. In this context, digital da'wah is not merely a means of conveying religious teachings but also a medium for forming emotional connections that shape long-term perceptions (Prøitz et al., 2019; Knaus, 2023). As noted by Heidi A. Campbell, digital religion that engages affective aspects holds the potential to foster new forms of spirituality that are not necessarily binding but leave a lasting impression (Campbell, 2020). Therefore, the success of the *Rukun Indonesia* YouTube channel lies not only in its informational content but also in its ability to create deep emotional experiences for its audience.

A considerable number of comments from Muslim viewers also express feelings of enlightenment and a form of "redefinition of Islamic identity" after watching the content. Some stated that they felt more motivated to engage in dialogue with non-Muslims or gained a deeper understanding of Islam as a mercy for all creation. This affirms that the narrative of moderate Islam constructed by the Rukun Indonesia YouTube channel also has an internal impact on Muslims themselves, particularly younger generations living in a plural and fluid digital society. According to Peter Mandaville, as cited by Maliki et al., one of the major challenges for global Islam today is how to build an "open identity" that is non-exclusive and capable of coexisting with other communities (Maliki et al., 2022). Therefore, the responses from Muslim viewers indicate the channel's potential in cultivating a more adaptive and contextually relevant understanding of Islam in line with contemporary dynamics (Moon & Lewis, 2025).

The role of algorithmic technology also contributes significantly to the dissemination of this content to a broader audience (Febriyanti & Ida, 2023). Due to its high engagement rates such as likes, comments, and shares, videos from the *Rukun Indonesia* YouTube channel frequently appear in the recommendations of users who previously had no interest in Islamic preaching content. This enables moderate dakwah messages to become more accessible to the general public, not through active searching but through emotional narratives and visually compelling presentations that attract passive viewers (Irawan & Arenggoasih, 2025). In line with this, Adeni and Mudhofi emphasize that digital platforms are not ideologically neutral. Instead, they shape discourse exposure based on the affective performance and participatory quality of content (Adeni & Mudhofi, 2022).

Therefore, the communication strategy employed by the *Rukun Indonesia* channel, which is moderate, empathetic, and grounded in real-life stories, indirectly expands the reach of Islamic preaching through the algorithmic workings of digital media.

Audience responses on this channel can be interpreted as indicators of trust in an inclusive, open, and peace-oriented representation of Islam. The comment section serves as evidence of how Islam is perceived as a social force that fosters cohesion rather than conflict, and how Islamic preaching can be rearticulated in ways that align with contemporary contexts. In this regard, Tsuria et al. emphasize the significance of digital spaces as arenas for negotiating religious identity, which continuously evolves through dialogue and shared experiences (Tsuria & Campbell, 2021; Evolvi & Giorda, 2021). Therefore, the success of the *Rukun Indonesia* YouTube channel lies not only in its content production but also in its ability to cultivate a digital preaching ecosystem that is embraced by interfaith communities as a space for mutual learning. In this light, audience responses serve as the most tangible validation that inclusive and moderate Islamic preaching remains relevant and essential in today's digital society.

DISCUSSION

The findings of this study demonstrate that humanitarian narratives and empathetic visual framing serve as the core strategy through which the *Rukun Indonesia* YouTube channel constructs representations of moderate Islam. This pattern aligns with Adeni et al. (2022), who argue that narrative-based da'wah fosters emotional identification and reduces ideological distance between audiences of different backgrounds. The emphasis on lived experiences, interfaith encounters, and personal struggles reinforces Ibrahim's (2024) observation that contemporary Islamic communication increasingly relies on affective storytelling rather than doctrinal exposition. At the same time, these findings extend the argument of Kholili et al. (2024), who highlight the performative nature of digital da'wah, by showing that performativity in this context is oriented toward empathy and reconciliation rather than popularity or religious commodification. Thus, the channel's narrative approach not only supports but also enriches existing scholarship on affective and humanistic Islamic communication.

The second major finding concerns the strategic use of multimodal symbols of diversity, including visual markers of cultural plurality, interfaith gestures, and emotionally resonant musical cues. These multimodal elements reinforce the representation of Islam as inclusive and contextually grounded, which resonates with the theoretical position of Kress and Bezemer (2023) that meaning in digital media emerges from the interaction of multiple semiotic modes. The presence of local cultural symbols and interfaith imagery also complements the findings of Raya (2025), who notes that digital da'wah often negotiates between religious identity and media logic. However, unlike the commodification tendencies

identified by Raya, the multimodal strategies in this study emphasize ethical and dialogic values rather than branding. This suggests that Rukun Indonesia offers a counter-narrative to the polarization described by Grigoropoulou (2020) and Castle and Stepp (2021), demonstrating how multimodal design can be mobilized to promote social cohesion rather than ideological division.

The third finding highlights the strong positive reception from both Muslim and non-Muslim audiences, indicating that moderate Islamic messages framed through multimodal storytelling resonate across identity boundaries. This supports Naila and Rohimi's (2024) conclusion that emotional and narrative-driven da'wah is more effective in engaging younger and more diverse audiences. The cross-religious engagement observed in the comment sections also aligns with the argument of Al Turki et al. (2025) that da'wah functions as a representational practice shaping interfaith relations. At the same time, the audience responses challenge the dichotomy identified by Nur'aeni and Ramdan (2023), who describe YouTube as a battleground between polarized Islamic ideologies. The reception patterns in this study suggest that digital platforms can also serve as dialogic spaces where moderate Islamic values are not only articulated but actively affirmed by heterogeneous publics.

To summarize, these findings indicate that the Rukun Indonesia channel contributes a distinctive model of digital da'wah that integrates narrative empathy, multimodal symbolism, and participatory audience engagement. This model complements the broader discourse on digital religion by demonstrating how inclusive Islamic communication can be constructed through everyday stories and visual-emotional design rather than doctrinal persuasion. The study therefore expands existing theoretical discussions by showing that multimodal da'wah can function as a cultural bridge that strengthens interfaith understanding and counters the rise of exclusive or polarizing religious narratives in digital spaces. Future research may explore how similar multimodal strategies operate across other platforms or within different cultural contexts to further refine the conceptualization of moderate digital da'wah.

CONCLUSION

The study concludes that the Rukun Indonesia YouTube channel constructs a coherent representation of moderate Islam through the integration of humanitarian narratives, multimodal symbols of diversity, and emotionally resonant storytelling. These strategies collectively demonstrate how digital da'wah can articulate wasathiyah values in ways that are accessible, dialogic, and appealing to both Muslim and non-Muslim audiences. The findings directly answer the research question by showing that moderate Islamic messages are most effectively

communicated when narrative empathy, visual symbolism, and audience participation operate in synergy within a multimodal digital environment.

Despite its contributions, this study is limited by its reliance on purposively selected videos and the interpretive nature of qualitative multimodal analysis, which may not capture the full spectrum of content variation across the channel or other platforms. The focus on YouTube also restricts the generalizability of the findings to broader digital ecosystems. Future research could expand the dataset to include cross-platform comparisons, longitudinal audience analytics, or mixed-method approaches that combine multimodal analysis with interviews or digital ethnography to deepen understanding of how moderate Islamic narratives circulate and are negotiated in online spaces.

The findings of this study carry important implications for both practical applications and future scholarly inquiry. For practitioners of digital da'wah, the results highlight the effectiveness of integrating narrative empathy, multimodal symbolism, and dialogic engagement to communicate moderate Islamic values in ways that resonate with diverse audiences. This suggests that religious communicators, media producers, and interfaith organizations can adopt similar multimodal strategies to strengthen public literacy on tolerance and pluralism. For academic research, the study underscores the need to further investigate how multimodal meaning-making shapes religious perception in digital environments. Future studies may explore comparative models across different regions, analyze algorithmic influences on the visibility of moderate content, or examine audience interpretation through interviews or digital ethnography to deepen understanding of how inclusive Islamic narratives circulate and are negotiated within broader socio-technical systems.

ACKNOWLEDGEMENT

The researchers sincerely thanks the supervisors, lecturers and colleagues in the Islamic Communication and Broadcasting Study Program for their guidance, constructive feedback, and scholarly support, as well as the Rukun Indonesia team, whose efforts in promoting Islamic moderation and tolerance inspired this study.

REFERENCES

- Ab Kadir, K., Sahari Ashaari, N., Ramli, R. Z., & Salim, J. (2023). Islamic information credibility scale development : Factors and indicators validation using fuzzy Delphi technique. *Information Development*, 41(2), 353–367. <https://doi.org/10.1177/02666669231163255>
- Adeni, A., Koroglu, O., & Hasanah, S. (2022). Combining old and new media for Islamic da'wa activity: The Case of Indonesian Nursi movement. *Jurnal Ilmu Dakwah*, 42(1), 131–143. <https://doi.org/10.21580/jid.v42.1.11726>
- Adeni, A., & Mudhofi, M. (2022). How to Communicate Islam via New Media?

- Some Lessons From The Quraish Shihab Podcast. *INJECT (Interdisciplinary Journal of ...)*, 7(2), 127–139. <https://doi.org/10.18326/inject.v7i2.127-140>
- Agha, A. N. (2025). The Power of Sholawat: Music, Devotion, and Islamic Authority in Indonesia. *Tebuireng: Journal of Islamic Studies and Society*, 6(1 SE-Articles), 55–76. <https://doi.org/10.33752/tjiss.v6i1.9459>
- Akbar, A. (2019). Towards a humanistic approach to the Quran: new direction in contemporary Islamic thought. *Culture and Religion*, 20(1), 82–103. <https://doi.org/10.1080/14755610.2018.1532919>
- Akmaliah, W., Priyambudi, S., & Sukendar, and. (2024). Making Moderate Islam in Indonesia. *Studies in Conflict & Terrorism*, 47(11), 1495–1509. <https://doi.org/10.1080/1057610X.2022.2034224>
- Al Turki, U., Kholish, M. A., Jamal, J., & Tohari, I. (2025). Rethinking Da'wah Strategy as a Basis for Mitigating Conflict Involving Muslim Minorities: Insights from Bali and Peniwen Malang, Indonesia. *Teosofi: Jurnal Tasawuf Dan Pemikiran Islam*, 15(1 SE-Articles), 36–58. <https://doi.org/10.15642/teosofi.2025.15.1.36-58>
- Alfandi, M., & Warsiyah, W. (2024). Walisongo Rodat traditional art as a campaign media to strengthen religious moderation. *Islamic Communication Journal*, 9(2), 147–166. <https://doi.org/10.21580/icj.2024.9.2.23787>
- Alyousef, H. S. (2016). A multimodal discourse analysis of the textual and logical relations in marketing texts written by international undergraduate students. *Functional Linguistics*, 3(1), 3. <https://doi.org/10.1186/s40554-016-0025-1>
- Arifah, I. D. C., Maureen, I. Y., Rofik, A., Puspila, N. K. W., Erifiawan, H., & Mariyamidayati. (2025). Social Media Platforms in Managing Polarization, Echo Chambers, and Misinformation Risk in Interreligious Dialogue among Young Generation. *Journal of Social Innovation and Knowledge*, 1(2), 193–225. <https://doi.org/https://doi.org/10.1163/29502683-bja00011>
- Arifianto, A. R. (2019). Islamic Campus Preaching Organizations in Indonesia: Promoters of Moderation or Radicalism? *Asian Security*, 15(3), 323–342. <https://doi.org/10.1080/14799855.2018.1461086>
- Arofah, K., Dewayanti, A., Eliyanah, E., & Rakhmani, I. (2025). Mediatized eco-religious movements in Indonesia: negotiating religiosity and environmentalism in digital Islam. *Inter-Asia Cultural Studies*, 26(3), 530–551. <https://doi.org/10.1080/14649373.2025.2489888>
- Aydin, Zeynep, Fuess, Albrecht, Förster, Marcel, & Sunier, Thijl. (2022). When Birds of a Feather Instagram Together: Debating the Image of Islam in Echo Chambers and Through Trench Warfare on Social Media. *Social Media + Society*, 8(3), 20563051221115212. <https://doi.org/10.1177/20563051221115211>
- Badrun, Sujadi, Warsah, I., Muttaqin, I., & Morganna, R. (2023). Pancasila, Islam, and Harmonising Socio-Cultural Conflict in Indonesia. *Al-Jami'ah*, 61(1), 137–156. <https://doi.org/10.14421/AJIS.2023.611.137-156>

- Bezemer, J., & Kress, G. (2020). Semiotic work in the science classroom. *Cultural Studies of Science Education*, 15(1), 71–74. <https://doi.org/10.1007/s11422-019-09957-4>
- Campbell, H. A. (2020). Introduction: Studying digital ecclesiology: How churches are being informed by digital media and cultures. *Ecclesial Practices*, 7(1), 1–10. <https://doi.org/10.1163/22144417-bja10001>
- Castle, J. J., & Stepp, K. K. (2021). Partisanship, Religion, and Issue Polarization in the United States: A Reassessment. *Political Behavior*, 43(3), 1311–1335. <https://doi.org/10.1007/s11109-020-09668-5>
- Chotimah, C., Qudsy, S. Z., & Yusuf, M. (2025). Superficial implementation of religious moderation in Islamic educational management. *Cogent Education*, 12(1), 2442235. <https://doi.org/10.1080/2331186X.2024.2442235>
- Couldry, Nick. (2020). Recovering critique in an age of datafication. *New Media & Society*, 22(7), 1135–1151. <https://doi.org/10.1177/1461444820912536>
- Couldry, N., & Hepp, A. (2022). Media and the Social Construction of Reality. In D. A. Rohlinger & S. Sobieraj (Eds.), *The Oxford Handbook of Digital Media Sociology* (p. 0). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780197510636.013.2>
- Dai, L. (2025). Affective (counter)publics as a critical concept: rethinking affective publics from the history of Chinese Americans in the Exclusion Era. *Communication Theory*, 35(1), 51–62. <https://doi.org/10.1093/ct/qtae024>
- Dama Nazila, S., Sugiaro, F., & Orwela, C. (2025). The Expolarization of Narcissistic Behavior In Modern Muslim Women on Tiktok Social Media: Between Identity and Existence. *SANGKÉP: Jurnal Kajian Sosial Keagamaan*, 8(1 SE-Articles), 22–47. <https://doi.org/10.20414/sangkep.v8i1.12785>
- Darwich, M. (2022). Wahhabism and the World: Understanding Saudi Arabia's Global Influence on Islam. *Perspectives on Politics*, 20(4), 1515–1517. <https://doi.org/DOI: 10.1017/S1537592722002997>
- Dikici, E. (2022). Integration, transnationalism and transnational Islam. *Identities*, 29(6), 863–882. <https://doi.org/10.1080/1070289X.2021.1883258>
- Duile, T. (2020). Being Atheist in the Religious Harmony State of Indonesia. *The Asia Pacific Journal of Anthropology*, 21(5), 450–465. <https://doi.org/10.1080/14442213.2020.1829022>
- Evolvi, G. (2022). Religion and the internet: digital religion, (hyper)mediated spaces, and materiality. *Zeitschrift Für Religion, Gesellschaft Und Politik*, 6(1), 9–25. <https://doi.org/10.1007/s41682-021-00087-9>
- Evolvi, G., & Giorda, M. C. (2021). Introduction: Islam, Space, and the Internet. *Journal of Religion, Media and Digital Culture*, 10(1), 1–12. <https://doi.org/https://doi.org/10.1163/21659214-bja10047>
- Fahad, A., & Mustafa, S. E. (2025). Locked in echoes: unveiling the dynamics of social media echo chambers and Hindu radicalization targeting Muslim youth in Delhi. *Humanities and Social Sciences Communications*, 12(1), 324.

- <https://doi.org/10.1057/s41599-025-04638-w>
- Faizin, B., Fitri, S. A., AS, E., Maylawati, D. S., Rizqullah, N., & Ramdhani, M. A. (2024). Polarization of Religious Issues in Indonesia's Social Media Society and Its Impact on Social Conflict. *Journal of Applied Data Sciences*, 6(1). <https://doi.org/DOI:https://doi.org/10.47738/jads.v6i1.447>
- Fathurrohman, R., Anna, D. N., Sibawaihi, S., & Fahmi, M. Z. (2024). Framing Religious Hoaxes: Logical, Religious, and Legal Perspectives in Indonesia. *Religious: Jurnal Studi Agama-Agama Dan Lintas Budaya*, 8(2), 141–156. <https://doi.org/10.15575/rjsalb.v8i2.15545>
- Fathurrosyid, F. (2020). Nalar Moderasi Tafsir Pop Gus Baha'. *SUHUF*, 13(1 SE-Articles). <https://doi.org/10.22548/shf.v13i1.528>
- Febriyanti, S. N., & Ida, R. (2023). Digital Capitalism Behind the "Broadcast Yourself" Tagline: (Study of Digital Discourse on the Popularity in Indonesia's YouTube Content Industry). *Jurnal Komunikasi*, 15(1 SE-Articles), 164–184. <https://doi.org/10.24912/jk.v15i1.20919>
- Gherlone, L. (2025). *Affective Atmospheres: Collective Emotions Inside and Outside the Digital Sphere BT - Power of Emotions: On the Affective Constitution of Political Struggle: A Multidisciplinary Approach* (A. Ventsel & P. Selg (eds.); pp. 111–131). Springer Nature Switzerland. https://doi.org/10.1007/978-3-031-89741-2_8
- Gill, J., & Baker, C. (2021). The Power of Mass Media and Feminism in the Evolution of Nursing's Image: A Critical Review of the Literature and Implications for Nursing Practice. *Journal of Medical Humanities*, 42(3), 371–386. <https://doi.org/10.1007/s10912-019-09578-6>
- Grigoropoulou, Nikolitsa. (2020). Discussing God: The Effect of (Ir)Religious Identities on Topic-Sentiment Polarization in Online Debates. *Review of Religious Research*, 62(4), 533–561. <https://doi.org/10.1007/s13644-020-00425-y>
- Halim, A. (2019). Using: Study of Multiculturalism and Identity Politics on Local Islam. *Millati: Journal of Islamic Studies and Humanities*, 4(1), 69. <https://doi.org/10.18326/mlt.v4i1.69-86>
- Hammad, O. (2020). North American Muslim Satire on YouTube: Combatting or Reinforcing Stereotypes? *Journal of Media and Religion*, 19(4), 127–144. <https://doi.org/10.1080/15348423.2020.1843344>
- Hasan, M. A. K. (2018). Interfaith Tolerance and Its Relevance to The Indonesian Diversity: A Study on Ibn 'Āshūr's al-Taḥrīr wa al-Tanwīr. *Ulumuna: Journal of Islamic Studies*, 22(2), 333–362. <https://doi.org/https://doi.org/10.20414/ujs.v22i2.301>
- Hashmi, U. M., Rashid, R. A., & Ahmad, M. K. (2021). The representation of Islam within social media: a systematic review. *Information, Communication & Society*, 24(13), 1962–1981. <https://doi.org/10.1080/1369118X.2020.1847165>
- Herman, H., Ridho, A., Malik, R. K., Zubaidi, A. N., Nisa, F., & Panaemalae, R. (2024). Da'wah Movement through Nahdlatul Ulama Coin as a Channel of

- Infaq and Sadaqah in Indonesia. *Jurnal Dakwah Risalah*, 35(1), 50. <https://doi.org/10.24014/jdr.v35i1.28238>
- Huda, M., & Nur, I. (2021). Islam, Culture, and Social Media: A Study on the Culture of the Social Media Usage in the Covid-19 Pandemic Era. *The Journal of Society and Media*, 5(2 SE-Articles), 347–361. <https://doi.org/10.26740/jsm.v5n2.p347-361>
- Ibrahim, M. (2024). Islam in the digital infrastructure: the rise of Islamic cyber practices in Northern Nigeria. *Religion, State and Society*, 52(2–3), 114–132. <https://doi.org/10.1080/09637494.2024.2353956>
- Ichwan, M. N., Amin, F., Khusairi, A., & Andrian, B. (2024). Digitalization and the shifting religious literature of Indonesian Muslims in the Era of Society 5.0. *Islamic Communication Journal*, 9(2 SE-Articles), 245–266. <https://doi.org/10.21580/icj.2024.9.2.22515>
- Irawan, D., & Arenggoasih, W. (2025). Filter Bubble : Consumption Gen Z of Da 'wah Content on YouTube. *Lentera: Jurnal Ilmu Dakwah Dan Komunikasi*, 9(01), 1–17. <https://doi.org/https://doi.org/10.21093/lentera.v9i01.9309>
- Jahroni, J. (2018). Ritual, Bid'ah, and the Negotiation of the Public Sphere in Contemporary Indonesia. *Studia Islamika*, 25(1 SE-Articles), 1–35. <https://doi.org/10.15408/sdi.v25i1.5308>
- Jami, D. Z., & Susanti, I. (2023). Implementation of transformative da'wah its implications on character education in marginal children. *Jurnal Ilmu Dakwah*, 43(1 SE-Articles), 231–248. <https://doi.org/10.21580/jid.v43.1.14635>
- Jewitt, C., Bezemer, J., & O'Halloran, K. (2019). *Introducing multimodality* (Vol. 37). Routledge.
- Juliansyahzen, M. I. (2023). Ideologization of Hijrah in Social Media: Digital Activism, Religious Commodification, and Conservative Domination. *Millah: Journal of Religious Studies*, 22(1 SE-Articles), 155–180. <https://doi.org/10.20885/millah.vol22.iss1.art6>
- Karimullah, S. S. (2024). The Use of music in islamic da'wah and its impact on audience emotional response. *Jurnal Ilmu Dakwah*, 44(2 SE-Articles), 217–236. <https://doi.org/10.21580/jid.v44.2.20293>
- Khazraee, Emad, & Novak, Alison N. (2018). Digitally Mediated Protest: Social Media Affordances for Collective Identity Construction. *Social Media + Society*, 4(1), 2056305118765740. <https://doi.org/10.1177/2056305118765740>
- Kholili, M., Izudin, A., & Hakim, M. L. (2024). Islamic proselytizing in digital religion in Indonesia: the challenges of broadcasting regulation. *Cogent Social Sciences*, 10(1). <https://doi.org/10.1080/23311886.2024.2357460>
- Kiamu, B. N., & Musa, B. A. (2021). Theorizing the Communication of Digital Religion as Popular Culture in Africa: The Case for Alternative Epistemological Models. *Howard Journal of Communications*, 32(2), 139–155. <https://doi.org/10.1080/10646175.2021.1871871>
- Kim, C., & Yang, S.-U. (2017). Like, comment, and share on Facebook: How each

- behavior differs from the other. *Public Relations Review*, 43(2), 441–449.
<https://doi.org/https://doi.org/10.1016/j.pubrev.2017.02.006>
- Knaus, T. (2023). Emotions in Media Education: How media based emotions enrich classroom teaching and learning. *Social Sciences & Humanities Open*, 8(1), 100504. <https://doi.org/https://doi.org/10.1016/j.ssaho.2023.100504>
- Kortmann, M. (2018). Debating the 'integration of Islam': the discourse between governmental actors and Islamic representatives in Germany and the Netherlands. *Comparative Migration Studies*, 6(1), 24. <https://doi.org/10.1186/s40878-018-0086-2>
- Kress, G., & Bezemer, J. (2023). Multimodal discourse analysis. In 2nd Edition (Ed.), *The Routledge Handbook of Discourse Analysis* (p. 17). Routledge.
- Kress, G., & Leeuwen, T. van. (2010). The Semiotic Landscape. In *Language in Use* (1st Editio, p. 6). Routledge.
- Kusters, A., Spotti, M., Swanwick, R., & Tapio, E. (2017). Beyond languages, beyond modalities: transforming the study of semiotic repertoires. *International Journal of Multilingualism*, 14(3), 219–232. <https://doi.org/10.1080/14790718.2017.1321651>
- Kuswana, D., Sumpena, D., & Hendra Hardiyan Syah, Y. (2025). The Religion and Social Movements in Indonesia: Analysis of Contemporary Problems, Their Impacts, and Their Implications A Review of the Theory of Relative Depravity. *Indonesian Journal of Islam and Muslim Societies*, 14(2 SE-Articles), 351–380. <https://doi.org/10.18326/ijims.v14i2.351-380>
- Määttä, S. K., Suomalainen, K., & Tuomarla, U. (2021). Everyday discourse as a space of citizenship: the linguistic construction of in-groups and out-groups in online discussion boards. *Citizenship Studies*, 25(6), 773–790. <https://doi.org/10.1080/13621025.2021.1968715>
- Machin, David. (2016). The need for a social and affordance-driven multimodal critical discourse studies. *Discourse & Society*, 27(3), 322–334. <https://doi.org/10.1177/0957926516630903>
- Mahadika, A., & Misbahuddin, A. (2023). Islamic Music Art of Gamelan Kiai Kanjeng in the Plurality of Indonesia. *Dialog*, 46(2 SE-Articles), 185–202. <https://doi.org/10.47655/dialog.v46i2.847>
- Maliki, N., Auliya, H., Murai, B., Hakim, L., & Karyono. (2022). The Nationalism of Educators: A Case Study of the National Insights of MAN Teachers in Cirebon Regency. *Jurnal Penelitian*, 19(2 SE-Artikel), 139–152. <https://doi.org/10.28918/jupe.v19i2.6293>
- Manovich, L. (2019). Instagram as a life form. *Data Publics*, Routledge, *Fourthcoming*, 1–36.
- Marshall, P. (2018). The Ambiguities of Religious Freedom in Indonesia. *The Review of Faith & International Affairs*, 16(1), 85–96. <https://doi.org/10.1080/15570274.2018.1433588>

- Masruroh, F. A., & Najib, A. (2024). Actualization of Music as A Media of Da'wah in The Era of Society 5.0. *Proceeding of International Conference of Religion, Health, Education, Science and Technology*, 1(1 SE-Articles), 611–618. <https://doi.org/10.35316/icorhstech.v1i1.6690>
- Mohiuddin, A. (2023). Religious Authority, Sunnah and Sufi Networks in Indonesia. *Public Anthropologist*, 5(1), 121–128. <https://doi.org/https://doi.org/10.1163/25891715-bja10044>
- Monzo, D. (2025). *Affective-Semiotic Self-Regulation BT - Distributed Free Improvisation: A Cultural Affective-Semiotic Perspective on Creativity* (D. Monzo (ed.); pp. 67–85). Springer Nature Switzerland. https://doi.org/10.1007/978-3-031-87865-7_4
- Moon, Y. E., & Lewis, S. C. (2025). Social Media as Commodifier or Homogenizer? Journalists' Social Media Use in Individualistic and Collectivist Cultures and Its Implications for Epistemologies of News Production. *Digital Journalism*, 13(3), 584–603. <https://doi.org/10.1080/21670811.2024.2303988>
- Moses, C. J. J., Müller, T., & Taleb, A. (2022). Rethinking Islam and Space in Europe. In *Rethinking Islam and Space in Europe*. <https://doi.org/10.4324/9781003295921>
- Mukhroman, I., & Halim, I. A. (2025). Islamic Apologetics and Social Construction: Framing Bang Zuma's YouTube Content via James Thrower. *International Journal of Nusantara Islam*, 13(1), 51–64. <https://doi.org/10.15575/ijni.v13i1.45593>
- Mulia, M. (2013). Hukum Islam Dan Dinamika Feminisme dalam Organisasi Nahdlatul Ulama'. *Al-Ahkam*, 23(1 SE-Articles), 37–56. <https://doi.org/10.21580/ahkam.2013.23.1.72>
- Naila, T. M., & Rohimi, P. (2024). Digital Da'wah: The Role of Youtube in Enhancing Religious Literacy among Nahdlatul Ulama Youth. *Jurnal Fuaduna : Jurnal Kajian Keagamaan Dan Kemasyarakatan*, 8(2), 137–149. <https://doi.org/10.30983/fuaduna.v8i2.9028>
- Nur'aeni, U., & Ramdan, A. H. (2023). Ideological Contestation on Youtube Between Salafi and Nahdhatul 'Ulama in Indonesia. *Journal of Contemporary Islam and Muslim Societies*, 7(1). <https://doi.org/10.30821/jcims.v7i1.15244>
- Özdemir, M. (2023). Reproduction of Collective Memory: A Bourdieust Re-reading of the Documentary Film: Ankara Ambiance. *Journal of Ankara Studies*, 11(1), 121–137. <https://doi.org/10.5505/jas.2023.48569>
- Postema, S., & Deuze, M. (2020). Artistic Journalism: Confluence in Forms, Values and Practices. *Journalism Studies*, 21(10), 1305–1322. <https://doi.org/10.1080/1461670X.2020.1745666>
- Prøitz, L., Carlquist, E., & Roen, K. (2019). Affected and connected: feminist and psychological perspectives on emotion in social media. *Feminist Media Studies*, 19(8), 1114–1128. <https://doi.org/10.1080/14680777.2018.1546210>
- Puspitasari, I., & Ultriasratri, A. (2023). Integration Of Da'wah And Local Culture: An Analysis Of The Ritual Of Wiwit Mbako In Temanggung. *Jurnal Dakwah*, 24(2 SE-Articles), 120–132. <https://doi.org/10.14421/jd.2023.24202>

- Raha Bistara, & Fuady, F. (2022). The Islam Wasathiyah of KH. Abdurrahman Wahid in the Islamic Political Arena. *Journal of Islamic Civilization*, 4(2 SE-Articles), 125–135. <https://doi.org/10.33086/jic.v4i2.3611>
- Raya, M. K. F. (2025). Digital Islam: new space for authority and religious commodification among Islamic preachers in contemporary Indonesia. *Contemporary Islam*, 19(1), 161–194. <https://doi.org/10.1007/s11562-024-00570-z>
- Regus, M. (2022). Islam and the Making of a Non-Violent and Peaceful Public Sphere in Indonesia. *Afkaruna: Indonesian Interdisciplinary Journal of Islamic Studies*, 18(2). <https://doi.org/10.18196/afkaruna.v18i2.14580>
- Ridho, A., Rahmat, S., Masri, M. S. H., & Warsah, I. (2023). Synergizing stakeholders' communication for religious harmony in Indonesia. *Islamic Communication Journal*, 8(1), 41–64. <https://doi.org/10.21580/icj.2023.8.1.13626>
- Riyadi, A., Sulistio, S., & Karim, A. (2024). Social Harmony through Local Wisdom: Da'wah in the Kalang Obong Tradition. *Jurnal Dakwah Risalah*, 35(1), 68. <https://doi.org/10.24014/jdr.v35i1.29909>
- Rohmatulloh, D. M., As'ad, M., & Malayati, R. M. (2022). Gus Baha, Santri Gayeng, and the Rise of Traditionalist Preachers on Social Media. *Journal of Indonesian Islam*, 16(2), 303–325. <https://doi.org/10.15642/JIIS.2022.16.2.303-325>
- Rumi, J. (2019). Islam, a Mosaic Not a Monolith: The Challenge of a single Muslim Authority. *Journal of the Socio-Political Thought of Islam*, 1(1), 4–29. https://www.jspt.ir/article_162213.html
- Schubel, V. J. (2023). *Introduction: Teaching Humanity—Islam as a Humanistic Tradition BT - Teaching Humanity: An Alternative Introduction to Islam* (V. J. Schubel (ed.); pp. 1–37). Springer International Publishing. https://doi.org/10.1007/978-3-031-22362-4_1
- Sealy, T. (2021). British converts to Islam: continuity, change, and religiosity in religious identity. *Journal of Contemporary Religion*, 36(3), 421–439. <https://doi.org/10.1080/13537903.2021.1965746>
- Toha, R. J., Gueorguiev, D. D., & Sinpeng, A. (2021). The normalization of intolerance: The 2019 presidential election in Indonesia. *Electoral Studies*, 74, 102391. <https://doi.org/https://doi.org/10.1016/j.electstud.2021.102391>
- Tsuria, R., & Campbell, H. A. (2021). *Digital religion: Understanding religious practice in digital media*. Routledge. <https://doi.org/10.4324/9780429295683>
- Zaid, B., Fedtke, J., Shin, D. D., El Kadoussi, A., & Ibahrine, M. (2022). Digital Islam and Muslim Millennials: How Social Media Influencers Reimagine Religious Authority and Islamic Practices. In *Religions* (Vol. 13, Issue 4). <https://doi.org/10.3390/rel13040335>