Jurnal Dakwah*: Media Komunikasi dan Dakwah* – ISSN : 1411-5905 (p) 2614-1418 (e)
Vol. 27, No. 1 (June 2026), hlm. 82-103 , doi: https//doi.1014421/jd.2026.27104
https://ejournal.uin-suka.ac.id/dakwah/jurnaldakwah/index

DA'WAH, POPULAR CULTURE, AND MUSLIM IDENTITY

How Urban Communities Negotiate Religious Modernity

Putri Isma Indriyani and Silvia Mufida
STAI Terpadu Yogyakarta
putriisma32@gmail.com

Abstract

Social media has reshaped Islamic preaching (da'wah) into a cultural practice in which religious messages circulate through platform-specific performances and audience interaction. This article examines how popular preachers and their digital audiences negotiate Muslim identity and religious modernity in Indonesia. It adopts a qualitative digital-ethnographic perspective and a comparative documentary approach to publicly accessible materials associated with Hanan Attaki, Felix Siauw, and Habib Husein Ja'far Al-Hadar, within the observation framework of January–April 2026. Drawing on scholarship on digital religion, popular culture, and mediated religious authority, the discussion identifies four interconnected dimensions: the performance of digital da'wah, the negotiation of religious authority, the cultural construction of Muslim identity, and the rearticulation of piety in urban modernity. The article argues that digital da'wah is not merely the transmission of religious teachings but a cultural process in which media forms and audience participation shape religious meaning. The discussion remains analytical pending verification of the complete observation corpus.

Media sosial telah mengubah dakwah Islam menjadi praktik budaya ketika pesan keagamaan beredar melalui performa media dan interaksi audiens. Artikel ini mengkaji bagaimana pendakwah populer dan audiens digital menegosiasikan identitas Muslim serta modernitas keagamaan di Indonesia. Penelitian menggunakan perspektif etnografi digital kualitatif dan pendekatan dokumenter komparatif terhadap materi publik yang berkaitan dengan Hanan Attaki, Felix Siauw, dan Habib Husein Ja'far Al-Hadar dalam kerangka observasi Januari–April 2026. Dengan menggunakan literatur tentang agama digital, budaya populer, dan otoritas keagamaan yang dimediasi media, pembahasan mengidentifikasi empat dimensi yang saling berkaitan: performa dakwah digital, negosiasi otoritas keagamaan, konstruksi identitas Muslim, serta artikulasi ulang kesalehan dalam modernitas urban. Artikel ini berargumen bahwa dakwah digital bukan sekadar penyampaian ajaran agama, melainkan proses budaya yang membentuk makna keagamaan melalui media dan partisipasi audiens. Pembahasan masih bersifat analitis sambil menunggu verifikasi keseluruhan korpus observasi.

Keywords: Digital Da'wah; Mediated Religious Authority; Muslim Identity; Popular Culture; Religious Modernity.

© 2026 The Authors. This work is licensed under a Attribution-Non Commercial 4.0 International (CC BY-NC 4.0), which permits non-commercial use, reproduction, and distribution of the work without further permission provided the original work is attributed as specified on the Jurnal Dakwah: Media Komunikasi dan Dakwah

A. Introduction

The expansion of networked media has altered the conditions under which religious messages are produced, circulated, encountered, and discussed.[1] Islamic preaching is no longer confined to mosques, religious schools, television broadcasts, or printed publications.[2] Instagram, TikTok, and YouTube have become important environments in which religious figures communicate with dispersed audiences through short videos, livestreams, podcasts, captions, visual quotations, and collaborative formats.[3] These platforms do not simply transmit pre-existing religious messages. Their technical features, attention economies, and conventions of visibility shape how messages are packaged and how religious authority becomes publicly recognizable.[4]

This transformation is particularly visible in Indonesia, where a large Muslim population participates in a dynamic digital public sphere.[5] Popular preachers appear not only as transmitters of religious knowledge but also as recognizable media personalities.[6] Their public presence may combine sermons with everyday reflections, humour, personal narratives, fashion, music, youth culture, social commentary, and discussions of contemporary problems.[7] Such combinations complicate the conventional distinction between religious instruction and popular entertainment. The

[1] Faishal Dhia Pratama, Dody S. Truna, and Busro Busro, "Mediating Religion Through Memes: A Netnographic Comparison of Islamic and Buddhist Instagram in Indonesia," Khazanah Theologia 7, no. 1 (April 28, 2025): 2, https://doi.org/10.15575/kt.v7i1.49391.

[2] Mokhammad A'lan Tabaika and Roibin Roibin, "DIGITAL DAWAH AND THE RECONSTRUCTION OF ISLAMIC AUTHORITY," Al-Balagh Jurnal Dakwah Dan Komunikasi 10, no. 2 (September 19, 2025), https://doi.org/10.22515/albalagh.v10i2.12116.

[3] Muhammad Nur Rhafik et al., "Qur'anic Exegesis in the Digital Sphere: The Dynamics of Authority, Audience, and Algorithms on Individual and Collective Platforms," QiST Journal of Quran and Tafseer Studies 5, no. 2 (June 10, 2026): 616, https://doi.org/10.23917/qist.v5i2.17742.

[4] Ismail Suliman Almazaidah et al., "Digital Religion in Platform Societies: Authority, Mediation, and Social Cohesion in Algorithmic Publics (2010–2025)," Frontiers in Sociology 11 (April 17, 2026): 1802284, https://doi.org/10.3389/fsoc.2026.1802281.

[5] Krismono Krismono, Supriyanto Abdi, and Syahmirwan Syahmirwan, "Negotiating Islam, Democracy and Pluralism: Islamic Politics and the State in Post-Reform Indonesia," MAZAHIB 24, no. 1 (June 12, 2025): 118, https://doi.org/10.21093/mj.v24i1.10078.

[6] Yasril Yazid et al., "Reclaiming Traditional Religious Authority in the Contemporary Era," Jurnal Dakwah Risalah 34, no. 1 (June 27, 2023): 6, https://doi.org/10.24014/jdr.v34i1.21848.

[7] Addien Noerafiya Adha and Mohamad Dindin Hamam Sidik, "Barthesian Semiotics of Digital Hijrah Narratives: Celebrity Piety and Spiritual Transformation on YouTube," Khazanah Theologia 7, no. 2 (August 24, 2025): 154, https://doi.org/10.15575/kt.v7i2.53950.

religious message is embedded in forms of communication that audiences already use to express taste, affiliation, aspiration, and belonging.

The phenomenon raises an important question about the relationship between popular culture and Muslim identity.[8] Popular culture is not necessarily external to religion or opposed to piety. It can provide a vocabulary, aesthetic repertoire, and set of communication practices through which religious values are made meaningful in everyday life.[9] At the same time, the circulation of religious messages through platform-oriented formats may encourage simplification, emotionalization, personalization, and competition for visibility. Digital da'wah therefore becomes a site in which religious meaning is translated into media forms and where the boundaries of appropriate Muslim conduct are discussed and contested.[10]

The study of digital religion has shown that online environments should not be understood as separate from offline religious life.[11] Campbell's work on digital religion emphasizes the mutual shaping of religious practice and digital media, including the ways communities negotiate authority, identity, and the boundaries of participation.[12] Hjarvard's mediatization perspective similarly directs attention to the ways media become institutional and cultural conditions through which religion is communicated and experienced. These approaches help explain why platforms matter not only as channels but also as environments that shape the performance and reception of religious messages.[13]

---

[8] Musa Ibrahim, "Being Muslim at the Intersection of Islam and Popular Cultures in Nigeria," Journal of African Cultural Studies 34, no. 2 (April 3, 2022): 205–22, https://doi.org/10.1080/13696815.2022.2060193.

[9] Khaled Ibrahim Al-Rashidi, Edy Kisyanto, and M Arifin, "POPULAR ISLAMIC CULTURE ON SOCIAL MEDIA: THE REPRESENTATION OF DA'WAH AMONG GENERATION Z MUSLIMS," KARIMIYAH Journal of Islamic Literature and Muslim Society 6, no. 1 (June 28, 2026): 43, https://doi.org/10.59623/syfdd947.

[10] Sopa Siti Marwah and Zelynda Zeinab Malizal, "Negotiating Digital Da'wah: A Phenomenological Study of Muslim Content Creators' Lived Experiences Across Social Media Platforms," Sinergi International Journal of Islamic Studies 3, no. 4 (November 30, 2025): 286, https://doi.org/10.61194/ijis.v3i4.1133.

[11] Marwah and Malizal, 285.

[12] Deniz Çupi, "The Role of Social Media and Digital Platforms in the Formation of Religious Identity Among Young People in Albania," Context Journal of Interdisciplinary Studies 12, no. 2 (December 29, 2025): 43, https://doi.org/10.55425/23036966.2025.12.2.41.

[13] Almazaidah et al., "Digital Religion in Platform Societies: Authority, Mediation, and Social Cohesion in Algorithmic Publics (2010–2025)," 1802284.

In Indonesia, the rise of da'wah influencers has generated debate about the relationship between traditional religious authority and digitally mediated legitimacy.[14] Muzayana's study of TikTok and religious authority argues that new da'wah actors do not necessarily replace established scholars; their legitimacy may operate through continuity and complementarity with existing religious authority.[15] Research on digital da'wah and audience interaction has also emphasized that comment sections can become spaces in which religious claims are affirmed, questioned, and negotiated.[16] These findings suggest that digital authority is not reducible to follower counts: it is produced through the interaction of communication style, perceived knowledge, personal credibility, platform visibility, and audience response.

The three public figures selected for this article provide a comparative entry point into these dynamics.[17] Hanan Attaki is publicly associated with youth-oriented preaching and the Pemuda Hijrah movement.[18] His official profile describes a communicative approach that connects Qur'anic values with issues encountered in everyday life and identifies youth communities as an important field of engagement.[19] Felix Siauw is associated with the Yuk Ngaji movement and a style of digital da'wah that has been discussed in scholarship on Islamic youth culture and the visual circulation of conservative ideas.[20] Habib Husein Ja'far Al-Hadar is widely discussed in

[14] Tabaika and Roibin, "DIGITAL DAWAH AND THE RECONSTRUCTION OF ISLAMIC AUTHORITY."

[15] Muzayana Muzayana, "TikTok, Digital Da'wa and Religious Authorities," Journal of Islamic Communication and Counseling 2, no. 1 (January 31, 2023): 46–55, https://doi.org/10.18196/jicc.v2i1.24.

[16] Suhaimi et al., "The Digital Public Sphere in Nahdlatul Ulama's Leadership Crisis: Netizen Counter-Discourse and Social Media Discourse," Frontiers in Communication 11 (July 31, 2026): 5, https://doi.org/10.3389/fcomm.2026.1861367.

[17] Rachel O'Neill, "Rethinking the 'Wellness Influencer': Medical Doctors, Lifestyle Expertise and the Question of Credentials," International Journal of Cultural Studies 28, no. 3 (January 6, 2025): 687, https://doi.org/10.1177/13678779241307032.

[18] Adelia Octaviani, "From Cafe to the Mosque: the Construction of Dakwah Digital Communication of Shift Community," Dimas Jurnal Pemikiran Agama untuk Pemberdayaan 21, no. 2 (January 3, 2022): 289, https://doi.org/10.21580/dms.2021.212.9429.

[19] Moh Muafiqul Khalid, "TRANSFORMATIVE SHIFTS IN RELIGIOUS AFFILIATION: ANALYZING SOCIAL RESPONSES TO USTAZ HANAN ATTAKI'S TRANSITION FROM INDIVIDUAL AUTHORITY TO NAHDLATUL ULAMA (NU) MEMBERSHIP IN INDONESIA," Macedonian Journal of Medical Sciences (University of Skopje) 18, no. 1 (December 20, 2023): 119, https://doi.org/10.14421/jsr.v18i1.2963.

[20] Wai Weng Hew, "THE ART OFDAKWAH: Social Media, Visual Persuasion and the Islamist Propagation of Felix Siauw," Indonesia and the Malay World 46, no. 134 (January 2, 2018): 61–79, https://doi.org/10.1080/13639811.2018.1416757.

research on inclusive da'wah and digital communication, including formats that combine relaxed language, humour, rational argument, and dialogue. These descriptions are used here to establish the comparative rationale, not to assume that each figure's content remained identical throughout the observation period.[21]

The focus on these figures does not imply that they represent all Indonesian Muslim preachers or all urban Muslim audiences. Rather, they offer analytically contrasting cases through which to explore the diverse ways religious messages are presented in popular digital environments. Their public profiles and the academic literature surrounding them make it possible to investigate how distinct communicative repertoires may participate in the construction of Muslim identity. The comparison is especially useful for examining how youth-oriented spirituality, ideological framing, and inclusive dialogue may coexist within the same broader digital religious sphere.

The concept of Muslim identity in this article is understood as dynamic and relational.[22] Identity is not treated as a fixed attribute that can be inferred directly from a person's consumption of a particular video.[23] Instead, it is approached as a process of representation and negotiation through which people position themselves in relation to religious norms, social expectations, cultural tastes, and imagined communities.[24] Hall's account of cultural identity is useful in this respect because it emphasizes identity as a process of becoming and representation rather than an unchanging essence. From this perspective, digital da'wah offers symbolic resources through which users may articulate aspirations, boundaries, and forms of belonging.

The term religious modernity refers here to the ways Muslim actors negotiate religious commitments within conditions associated with urban and digitally mediated life: accelerated communication, individual choice, consumer culture, plural social

[21] Musta'in Musta'in, "Moderate Islamic Influencers in Digital Communication Discourse," Communicatus Jurnal Ilmu Komunikasi 8, no. 2 (December 22, 2022): 82–104, https://doi.org/10.15575/cjik.v8i2.40612.

[22] Novena Ade Fredyarini Soedjiwo, Fajri Zulia Ramdhani, and Suroyo Suroyo, "Islamic Religious Education and Muslim Youth Identity on Social Media: A Critical Discourse Analysis of Instagram and TikTok Content in Indonesia," EDUKASI Jurnal Penelitian Pendidikan Agama Dan Keagamaan 23, no. 3 (December 31, 2025): 471, https://doi.org/10.32729/edukasi.v23i3.2158.

[23] Soedjiwo, Ramdhani, and Suroyo, 471.

[24] Farooqi Naeema, "Media, Culture, and the Negotiation of Meaning," Zenodo (CERN European Organization for Nuclear Research) (European Organization for Nuclear Research, December 17, 2025), https://doi.org/10.5281/zenodo.17968933.

encounters, and changing forms of authority.[25] It does not assume that modernity necessarily weakens religion. Rather, religious modernity can involve the rearticulation of piety through contemporary media, new forms of community, and everyday cultural practices. The central issue is how religious values are translated, represented, and debated in environments shaped by popular culture and platform logics.[26] Such an approach allows the analysis to move beyond a simple evaluation of whether digital preachers are "authentic" or "orthodox," and instead to examine how their communicative choices contribute to the production of religious meaning and identity among young Muslims.[27]

Against this background, the article addresses three questions. First, how can the digital performances of popular preachers be understood as an intersection between religious communication and popular culture? Second, how do publicly visible audience interactions provide a space for the negotiation of religious authority? Third, what kinds of Muslim identity and religious modernity are made available through the circulation of popular da'wah? The article contributes by bringing together digital religion, popular culture, and identity analysis in a comparative framework, while also proposing a transparent protocol for documenting public digital materials within a defined observation period.

B. Research Methodology

This article adopts a qualitative digital ethnographic orientation combined with documentary analysis of publicly accessible online materials.[28] Digital ethnography is appropriate for examining religious communication as it unfolds through platform-specific practices, visual representations, textual descriptions, and audience

[25] Nazar Naamy and Ishak Hariyanto, "Fragmentation of Authority in Muslim Liquid Society: A Crisis of Legitimacy, Epistemic Pluralism and Religious Negotiation in the Digital Age," Path of Science 12, no. 7 (July 31, 2026): 5005, https://doi.org/10.22178/pos.132-6.

[26] Muhammad Amin Saputra, "Discursive Constructions of Islamic Religiosity and Indonesian Muslim Identity in the Globalization Era," ALSYS 6, no. 2 (March 6, 2026): 803–15, https://doi.org/10.58578/alsys.v6i2.9255.

[27] Kholid et al., "Digital Da'wah as Informal Islamic Education: Reconfiguring Religious Learning among Muslim University Students in Indonesia," International Journal of Post Axial Futuristic Teaching and Learning, September 29, 2026, 2465, https://doi.org/10.59944/postaxial.v4i3.1875.

[28] Stoyanka Andreeva Eneva and Fredy Mora-Gámez, "Civil Society and the (Im)Possibilities of Algorithmic Contestation in Migration Governance," Frontiers in Sociology 10 (October 8, 2025): 1641903, https://doi.org/10.3389/fsoc.2025.1641898.

interaction.[29] The approach treats the digital environment as a social and cultural field rather than as a neutral repository of messages. It also requires attention to the relationship between the content itself, the platform on which it appears, and the visible forms of audience participation.

1. Research Design and Observation Period

The observation window is defined as 1 January to 30 April 2026. This period provides a bounded frame for identifying relevant posts and interactions and for preventing the analysis from drifting into an unrestricted review of each preacher's entire digital history. The design is non-participatory: the researcher observes publicly accessible materials and does not contact account owners or followers. No interviews, private messages, closed groups, or restricted accounts are included. The article's current draft establishes the design and analytical framework; a final empirical submission must attach a date-verified archive of the materials actually observed during the four-month period.

2. Case Selection and Digital Field

Three public figures are selected purposively: Hanan Attaki, Felix Siauw, and Habib Husein Ja'far Al-Hadar. The selection is based on their public visibility in Indonesian digital da'wah and the availability of prior academic discussion that allows their communication practices to be situated in a wider scholarly debate. The digital field comprises official or clearly attributable public accounts and channels on Instagram, TikTok, and YouTube. Where a post is cross-published, it should be recorded as one content item with platform-specific versions documented separately when the format, caption, or audience interaction differs materially.

3. Data Sources and Inclusion Criteria

The intended primary materials are public videos, image posts, captions, titles, descriptions, hashtags, livestream announcements, and visible comment threads published within the observation window. A content item is eligible when it is attributable to one of the selected figures or an official channel associated with them, carries an identifiable publication date within 1 January–30 April 2026, and contains a

[29] Pratama, Truna, and Busro, "Mediating Religion Through Memes: A Netnographic Comparison of Islamic and Buddhist Instagram in Indonesia," 4.

religious message or a clear discussion of religious identity, practice, values, or social issues. Comments are eligible for analysis only when publicly visible and directly connected to an eligible post. Reposts by unrelated accounts may be used as contextual circulation evidence but should not be conflated with the preacher's own content.

For a replicable corpus, each item should be recorded in a spreadsheet with at least the following fields: case name, platform, account handle, post URL, publication date, content format, duration (for video), topic, key message, visual and audio features, engagement indicators captured on the observation date, selected comment excerpts, and researcher notes. The target corpus proposed for the completed study is approximately ten eligible content items per figure, with a purposive sample of relevant comments attached to each item. This is a sampling target, not a statement that thirty posts and three hundred comments have already been collected or verified.

4. Analytical Procedure

The analysis is organized through reflexive thematic analysis. First, the researcher becomes familiar with the archived materials and records descriptive observations. Second, initial codes are assigned to communicative strategies, religious themes, visual styles, audience responses, and identity claims. Third, related codes are grouped into broader themes. Fourth, the themes are compared across the three cases, with attention to similarities, contrasts, and platform-specific differences. Finally, the themes are interpreted through scholarship on digital religion, mediatization, popular culture, religious authority, and cultural identity. The analysis should retain contradictory or critical comments rather than selecting only supportive responses.

5. Ethics, Anonymity, and Research Limitations

Public accessibility does not remove all ethical responsibilities. Usernames and profile photographs of ordinary commenters should be anonymized in the research record and in publication unless the account belongs to a public figure or the user has clearly published the statement in a public professional capacity. Searchable quotations from ordinary users should be paraphrased or reproduced only when necessary and with careful consideration of traceability. The analysis should not infer age, gender, class, religious commitment, or personal motivation from a profile or isolated comment. Comments are treated as situated expressions within a platform environment, not as representative statements of all followers.

A methodological limitation must be stated explicitly. Searchable web materials and secondary academic sources do not substitute for a complete, date-verified archive of posts and comments from January–April 2026. The present draft has not independently verified the full corpus for that period. Consequently, the discussion below is a literature-informed analytical synthesis and a structured interpretation of the selected cases, not a report of quantified or fully documented observations. Before journal submission, the author should complete the observation log, insert post-level evidence, and revise any interpretive statement that is not supported by the archived corpus.

C. Results and Discussion

The discussion is organized around four analytical dimensions that connect the public performance of da'wah with the cultural practices of digital audiences. These dimensions are presented as interpretive propositions grounded in published research and publicly available descriptions of the selected figures. They should be tested and refined against the date-bounded observation corpus before being presented as empirical findings.

1. Popular Preachers and the Performance of Digital Da'wah

Digital da'wah is shaped by the performative conditions of social media.[30] A preacher's message is encountered not only through theological content but also through voice, facial expression, clothing, setting, editing, pacing, subtitles, music, thumbnails, and the narrative structure of a video[31]. These features contribute to how a message becomes recognizable and shareable. The preacher appears as both a religious communicator and a media performer whose public persona is constructed through repeated visual and verbal cues. This does not mean that religious communication is merely theatrical. Rather, performance is one of the ways religious meanings become accessible within a media environment organized around attention and circulation.

[30] Tabaika and Roibin, "DIGITAL DAWAH AND THE RECONSTRUCTION OF ISLAMIC AUTHORITY."

[31] Arief Marizki Purba and Amelita Lusia, "Digital Da'wah and Islamic Public Relations: A Communication Theology Perspective on the Social Dynamics of the Ummah," Pharos Journal of Theology 107, no. 1 (January 1, 2026): 6, https://doi.org/10.46222/pharosjot.107.128.

Hanan Attaki's public profile foregrounds a communicative approach that connects Qur'anic values with everyday concerns and youth communities. His official biography describes a style that uses accessible language and addresses topics such as livelihood, intention, patience, and relationships. It also documents initiatives associated with youth engagement and digital media. These descriptions suggest a model of da'wah in which religious teaching is translated into the vocabulary of everyday experience. In an empirical reading of the January–April 2026 corpus, this proposition should be examined through the topics selected, the use of personal or relatable narratives, the visual presentation of the preacher, and the ways everyday dilemmas are connected to Qur'anic references.

Felix Siauw offers a contrasting analytical case because scholarship on Yuk Ngaji has discussed the movement as an ideological project oriented toward Muslim youth and digitally mediated forms of communication. Research on Indonesian digital Islamic youth culture describes how visual creativity, short-form formats, and influencer collaborations can circulate ideological ideas in styles that are familiar to platform audiences. This does not justify assuming that every post by Felix Siauw uses the same strategy. Instead, it directs attention to the relationship between message framing and media form: whether a post foregrounds argument, identity boundaries, mobilizing language, visual symbolism, or calls for collective action.

Habib Husein Ja'far Al-Hadar provides a third point of comparison. Published research on his TikTok content describes a relaxed, humorous, and rational communication style, with messages emphasizing peaceful, tolerant, and contemporary forms of Islam. Other research examines his social media management through an inclusive da'wah approach across Instagram, TikTok, YouTube, and collaborative formats. These studies make it possible to formulate a question for the 2026 observation period: how are humour, dialogue, and accessible explanations used to bring religious ideas into contact with everyday popular culture? The answer must be grounded in the actual posts archived from the specified months rather than generalized from earlier studies.

The comparison points to a broader analytical distinction between message content and communicative performance. A sermon may convey doctrinal or ethical instruction, while the platform version also creates a recognizable style through editing,

pacing, humour, intimacy, or visual symbolism.[32] The same religious theme can therefore acquire different meanings depending on how it is framed. A message about patience, for example, may be presented as a spiritual reminder, a response to emotional difficulty, or a short motivational narrative. A message about Muslim identity may appear as a theological explanation, a call to collective discipline, or a dialogue about plural social life. The media form does not determine the meaning by itself, but it shapes the conditions under which the message is encountered.

This observation also cautions against treating popularity as a simple measure of religious authority. Visibility may increase through algorithmic circulation, repeated posting, collaboration, and audience sharing, but it does not automatically establish scholarly credibility or audience agreement. Digital performance can make a preacher recognizable and emotionally accessible; religious authority, however, remains subject to evaluation through knowledge, moral reputation, institutional relationships, and audience interpretation. The performance of da'wah should thus be analyzed as one dimension of authority-making rather than as its complete explanation.

2. Followers' Engagement and the Negotiation of Religious Authority

Social media audiences are not simply passive recipients of religious instruction.[33] Platform features enable users to respond through comments, likes, reposts, stitches, duets, and discussion threads. These actions make the reception of religious messages partially visible and create a public record of agreement, questioning, disagreement, humour, and reinterpretation.[34] Comment sections may become semi-public spaces in which religious claims are evaluated and the legitimacy of a preacher is negotiated. Research on digital da'wah in Indonesia has specifically drawn attention to the role of audience interaction in the negotiation of religious authority.

[32] Almazaidah et al., "Digital Religion in Platform Societies: Authority, Mediation, and Social Cohesion in Algorithmic Publics (2010–2025)," 1802290.

[33] Kholid et al., "Digital Da'wah as Informal Islamic Education: Reconfiguring Religious Learning among Muslim University Students in Indonesia," 2465.

[34] Pratama, Truna, and Busro, "Mediating Religion Through Memes: A Netnographic Comparison of Islamic and Buddhist Instagram in Indonesia," 19.

A useful analytical distinction is between engagement as a platform metric and engagement as a communicative act. Likes, views, and follower counts indicate forms of platform activity, but they do not reveal the meaning of that activity. A comment may express agreement, ask for clarification, challenge a statement, share a personal reflection, or simply participate in a popular conversation. The same numerical indicator can therefore conceal different kinds of audience involvement. For this reason, a qualitative analysis should examine the content and context of comments rather than equating high engagement with acceptance of a religious message.

The concept of negotiated authority is especially relevant because digital religious legitimacy is produced through several overlapping resources. [35] A preacher may draw on formal religious education, recognized scholarly networks, public reputation, personal charisma, perceived sincerity, communicative accessibility, or the capacity to address contemporary issues. Followers may affirm one resource while questioning another. A comment thread can therefore reveal competing criteria of credibility: some users may emphasize textual knowledge, others moral conduct, while others value a preacher's ability to communicate without condescension. Such criteria should be coded as visible claims rather than assumed to represent the private beliefs of commenters.[36]

Muzayana's study of TikTok da'wah influencers is useful because it challenges a simplistic replacement narrative in which digital figures automatically displace traditional religious authorities. The study suggests a relationship of continuity and complementarity: new digital actors may extend religious communication while drawing on or coexisting with established sources of legitimacy. This perspective is important for interpreting the selected cases. The relevant question is not whether a popular preacher has replaced the ulama, but how different forms of authority are combined, displayed, and evaluated in a particular digital interaction.

In the completed observation, comments should be analyzed through a balanced coding scheme. Supportive comments may indicate perceived relevance or emotional

[35] Zulidyana Dwi Rusnalasari, "Faith, Reason, and Digital Media: A Qualitative Exploration of Young Muslims' Perspectives in Islamic Higher Education," Sinergi International Journal of Islamic Studies 3, no. 4 (November 30, 2025): 247, https://doi.org/10.61194/ijis.v3i4.1131.

[36] Suhaimi et al., "The Digital Public Sphere in Nahdlatul Ulama's Leadership Crisis: Netizen Counter-Discourse and Social Media Discourse," 4.

resonance; questions may show a demand for clarification; critical comments may invoke alternative religious knowledge or challenge the preacher's framing; and conversational comments may connect the content to everyday experiences. The analysis should also record whether the account owner or content team responds. A response can create a sense of dialogue, while the absence of a response may leave interpretation to other users. Neither pattern alone establishes the quality of religious understanding, but both shape the public interaction around the message.

It is equally important to recognize the limits of comment-based interpretation. The visible commenters are not necessarily representative of all followers, and platform ranking systems may make some comments more visible than others. Users who do not comment remain analytically invisible. Some comments may be ironic, performative, or written for social recognition rather than as sincere statements of belief. Consequently, this article treats comments as traces of public negotiation, not as transparent windows into the inner religious lives of individuals. This methodological restraint is essential when connecting audience interaction to Muslim identity.

3. Popular Culture and the Construction of Muslim Identity

Popular culture provides a repertoire through which religious identity can be communicated in familiar forms.[37] Music, fashion, humour, celebrity references, everyday language, short-form video conventions, and lifestyle imagery can become vehicles for religious messages. These elements are not merely decorative additions. They can shape which audiences recognize a message as relevant, how a religious figure is perceived, and how users connect religious values with everyday choices. Digital da'wah thus occupies a space where religious discourse and popular cultural forms are continuously translated into one another.[38]

[37] Moh. Toyyib, Muhammad Yunus Musthofa, and Sajida Putri, "Pop Culture and Islamic Identity of Millennials and Gen Z: Hijabers, Muslim YouTubers, and the Contestation of Modest Fashion Meaning," Surau Journal of Islamic Studies 2, no. 1 (January 3, 2026): 72–95, https://doi.org/10.63919/surau.v2i1.64.

[38] Al-Rashidi, Kisyanto, and Arifin, "POPULAR ISLAMIC CULTURE ON SOCIAL MEDIA: THE REPRESENTATION OF DA'WAH AMONG GENERATION Z MUSLIMS," 42.

The relationship between popular culture and Muslim identity should not be reduced to a binary opposition between authentic religion and superficial entertainment.[39] Such a binary overlooks the ways Muslims use cultural forms to negotiate belonging and express ethical aspirations. A user may encounter a religious reminder through a humorous video, a fashion-oriented post, a motivational narrative, or a discussion of popular media. The form may make the message accessible, but its reception depends on interpretation, prior knowledge, and the social context in which it circulates. Popularity does not automatically trivialize religion, just as religious framing does not automatically make every popular cultural form meaningful or inclusive. Accordingly, the analytical task is to examine how particular combinations of religious content and cultural form are received, contested, and reinterpreted by different audiences, rather than to assume a fixed effect of either domain on Muslim identity [40].

Hall's approach to cultural identity helps explain why digital representations matter. Identity is not simply a stable essence expressed through media; it is also produced through representation, difference, and positioning. A digital preacher's content may offer images of the disciplined Muslim, the young person seeking spiritual renewal, the socially engaged believer, or the Muslim who participates confidently in plural public life. These images make certain ways of being Muslim visible and desirable, while potentially leaving other experiences less represented. The analysis should therefore ask not only what values are promoted but also what kinds of subject positions are made available.[41]

The three cases can be used to explore different possible articulations of Muslim identity. Youth-oriented spirituality may frame piety through self-improvement, emotional resilience, and everyday religious commitment.[42] Ideological da'wah may

[39] Al-Rashidi, Kisyanto, and Arifin, 43.

[40] Noor Wahidatul Muyasaroh and Zulham Qudsi Farizal Alam, "Interpretation of Hadith in K-Pop Rejection Narratives within Digital Da'wah on Social Media," AQWAL Journal of Qur an and Hadis Studies 6, no. 1 (September 25, 2025): 72–89, https://doi.org/10.28918/aqwal.v6i1.12398.

[41] Annalisa Manzo, "On Certification and Beauty: Representations of Halal Cosmetics on YouTube in Indonesia," in ENGAGING INDONESIA: Critical Dialogues on Culture and Society. (Springer International Publishing, 2024), 99, https://doi.org/10.1007/978-981-99-5659-3_5.

[42] Alias Mohamed et al., "Negotiating Muslim Youth Identity in Southeast Asia: Psychosocial and Islamic Educational Perspectives," Solo Universal Journal of Islamic Education and Multiculturalism 3, no. 2 (September 2, 2025): 242, https://doi.org/10.61455/sujiem.v3i2.410.

emphasize collective identity, normative boundaries, and the relationship between individual conduct and a wider social vision. Inclusive dialogue may present Muslim identity through openness, ethical reasoning, and engagement with difference. These are analytical orientations drawn from the public descriptions and existing scholarship associated with the cases; they should not be treated as exhaustive labels or fixed identities of the preachers. The 2026 corpus must determine whether and how these orientations appear in the posts under review. The answer to this question cannot be settled in advance, since it depends on how each orientation is enacted through specific combinations of religious content, visual style, and audience response within the sampled posts. Such an approach makes it possible to determine whether the three orientations function as distinct discursive positions within the corpus or as overlapping resources that individual preachers and audiences combine in different ways.

Digital identity is also shaped by audience practices of circulation. Users can share a post to endorse its message, add a caption that reframes it, use a sound in a new context, or debate it in another account's comment section. Through these acts, religious content can travel beyond the original preacher's intended audience and acquire new meanings. A short clip may be detached from a longer lecture; a statement may be circulated as a quotation; and a visual symbol may become associated with a particular style of piety. The circulation process therefore makes audiences participants in the production of meaning, even when they do not create the original content.[43]

At the same time, the analysis must avoid assuming that every user who shares religious content identifies with the preacher or adopts the message as a personal practice. Sharing may express agreement, curiosity, critique, humour, or strategic participation in a social conversation. The public trace is evidence of circulation, not conclusive evidence of identity transformation. A careful article should therefore describe visible practices and interpret their possible cultural significance while

[43] Jakub Nowak, "Internet Meme as Meaningful Discourse: Towards a Theory of Multiparticipant Popular Online Content," Central European Journal of Communication 9, no. 1 (May 11, 2016): 84, https://doi.org/10.19195/1899-5101.9.1(16).5.

acknowledging that private meanings cannot be fully inferred without additional forms of inquiry.

4. Negotiating Religious Piety and Urban Modernity

Urban modernity provides a useful context for understanding the appeal and complexity of digital da'wah. Urban social life is characterized by diverse cultural encounters, mobility, consumer choices, educational and occupational pressures, and access to multiple sources of information. Social media intensifies these conditions by bringing religious messages into everyday routines: users may encounter a sermon while commuting, studying, working, or browsing entertainment content. Religious reflection is therefore integrated into media habits that are not exclusively religious. This integration creates opportunities for spiritual engagement while also exposing religious communication to the pace and competition of platform culture.[44]

The negotiation of piety and modernity is not necessarily a conflict between religious commitment and contemporary life. Digital preachers may present religious values as resources for navigating relationships, work, uncertainty, emotional distress, social responsibility, and public debate. In this sense, modernity becomes a context in which piety is rearticulated rather than abandoned. The relevant analytical question is how the content connects normative religious commitments with the everyday concerns of audiences, and whether it presents modern urban life as a challenge, an opportunity, or a field requiring ethical guidance.[45]

The three cases may illuminate different ways of negotiating this relationship. A youth-oriented approach can translate religious teaching into the language of personal development and emotional experience. An ideological approach can frame modern social conditions through a collective normative vision. An inclusive dialogical approach can address pluralism and contemporary issues through accessible reasoning and humour. These differences do not necessarily map onto a simple scale from conservative to progressive. Instead, they reveal that religious modernity is

[44] Aruzhan Akhmetova et al., "Digital Religion and Hybrid Religious Authority in Algorithmically Mediated Environments," Frontiers in Sociology 11 (August 19, 2026): 1892385, https://doi.org/10.3389/fsoc.2026.1892383.

[45] Giulia Liberatore, "Imagining an Ideal Husband: Marriage as a Site of Aspiration among Pious Somali Women in London," Anthropological Quarterly 89, no. 3 (January 1, 2016): 789, https://doi.org/10.1353/anq.2016.0047.

multidimensional: it concerns the content of religious claims, the style of communication, the imagined audience, and the forms of public participation encouraged by a message.[46] This analytical framing also suggests that the same urban context may generate divergent religious imaginaries, since the appeal of a given preacher depends on how well his or her presentation resonates with the everyday tensions felt by particular segments of the urban audience. Such differences in resonance also point to the need for analysing how the three cases are situated within the broader ecology of platform affordances, since algorithmic visibility may shape which forms of urban piety become most widely encountered by younger audiences. Such algorithmic mediation means that the visibility of religious content is shaped not only by preachers' intentions but also by platform infrastructures, audience participation, and the circulation of discourse forms that together determine which expressions of piety gain legitimacy in digital publics [47].

The platform environment introduces a further tension. Social media rewards content that is discoverable, emotionally engaging, and easily circulated. Religious communicators may therefore adapt messages to short formats, visual hooks, and recurring content series. Such adaptation can widen access to religious ideas, but it may also encourage the compression of complex questions into brief statements. A short video can invite further learning, yet it can also be consumed as a self-contained answer. The analysis should therefore examine whether content provides context, references, or pathways to deeper learning, and how commenters respond when a topic requires nuance.[48]

A critical understanding of religious modernity must also consider the risk of commodification. Religious content may become connected to personal branding, merchandise, events, sponsorships, or monetized platform activity. The presence of

[46] Almazaidah et al., "Digital Religion in Platform Societies: Authority, Mediation, and Social Cohesion in Algorithmic Publics (2010–2025)," 1802289.

[47] Ismail Suliman Almazaidah, "Digital Platforms, Social Cohesion, and Digital Governance: Religious Discourse and Mediated Authority in the Emirati Context," Frontiers in Communication 11 (July 27, 2026): 5, https://doi.org/10.3389/fcomm.2026.1821625.

[48] Cheng Chen et al., "High Popularity but Low Information Quality Characterizes Exercise-Induced Fatigue Short Videos on Douyin," Scientific Reports, May 29, 2026, 16, https://doi.org/10.1038/s41598-026-47639-8.

commercial elements does not automatically invalidate a religious message, but it raises questions about the relationship between spiritual authority and market visibility. Research on the commodification of digital da'wah in Indonesia has highlighted how personal branding and audience interaction can become intertwined with the negotiation of religious legitimacy. For the present cases, the completed observation should distinguish explicit commercial content from ordinary platform branding and avoid inferring financial motives without evidence.

Taken together, these dynamics suggest that Muslim identity in digital urban environments is negotiated through multiple and sometimes competing processes. Religious content offers normative guidance; popular culture supplies recognizable forms; platform systems shape visibility; and audience interactions provide spaces for affirmation and contestation. The resulting identity work is neither wholly controlled by preachers nor freely invented by audiences. It emerges through the interaction of messages, media forms, social contexts, and interpretive practices. This relational understanding is more useful than treating followers as a homogeneous group or assuming that exposure to a particular preacher produces a uniform religious outcome.

D. Concluding Remarks

This article has developed a framework for examining how popular da'wah, popular culture, and Muslim identity intersect in Indonesia's digital public sphere. By focusing on Hanan Attaki, Felix Siauw, and Habib Husein Ja'far Al-Hadar, it proposes a comparative analysis of distinct public styles of religious communication and the ways these styles may participate in the negotiation of religious authority and modern Muslim identity. The discussion has emphasized four connected dimensions: the performance of digital da'wah, audience engagement and authority, popular culture and identity construction, and the negotiation of piety within urban modernity.

The central argument is that digital da'wah should be understood not merely as the online distribution of religious messages but as a cultural process shaped by media performance, platform conventions, and audience interpretation. Popular culture can make religious communication accessible and recognizable, while audience interaction can create spaces for the affirmation and contestation of religious authority. Muslim identity is consequently approached as dynamic and relational, formed through

representations and practices rather than inferred as a fixed outcome of media exposure.

The article's principal limitation is empirical. The observation period has been specified as 1 January–30 April 2026, but the complete post-level and comment-level archive for that period has not been verified in this draft. The results and discussion should therefore be treated as a literature-informed analytical synthesis, not as a completed report of direct digital observation. Before submission, the researcher should finalize the corpus, document URLs and publication dates, preserve relevant screenshots or archived records, and revise the findings so that every empirical claim is supported by identifiable material. Further research may extend the comparison to additional preachers, platform communities, and offline contexts, while combining digital observation with interviews if the research question later requires access to users' private interpretations or experiences.

BIBLIOGRAPHY

Adha, Addien Noerafiya, and Mohamad Dindin Hamam Sidik. "Barthesian Semiotics of Digital Hijrah Narratives: Celebrity Piety and Spiritual Transformation on YouTube." *Khazanah Theologia* 7, no. 2 (August 24, 2025): 153–78. https://doi.org/10.15575/kt.v7i2.53950.

Akhmetova, Aruzhan, Гүлнара Рахимова, Yershat Onggar, Mukhan Issakhan, and Nagima Baitenova. "Digital Religion and Hybrid Religious Authority in Algorithmically Mediated Environments." *Frontiers in Sociology* 11 (August 19, 2026): 1892383. https://doi.org/10.3389/fsoc.2026.1892383.

Almazaidah, Ismail Suliman. "Digital Platforms, Social Cohesion, and Digital Governance: Religious Discourse and Mediated Authority in the Emirati Context." *Frontiers in Communication* 11 (July 27, 2026). https://doi.org/10.3389/fcomm.2026.1821625.

Almazaidah, Ismail Suliman, Khalaf Mohammed Tahat, Mohannad S. Alkhalaileh, and Dina Naser Tahat. "Digital Religion in Platform Societies: Authority, Mediation, and Social Cohesion in Algorithmic Publics (2010–2025)." *Frontiers in Sociology* 11 (April 17, 2026): 1802281. https://doi.org/10.3389/fsoc.2026.1802281.

Al-Rashidi, Khaled Ibrahim, Edy Kisyanto, and M Arifin. "POPULAR ISLAMIC CULTURE ON SOCIAL MEDIA: THE REPRESENTATION OF DA'WAH AMONG GENERATION Z MUSLIMS." *KARIMIYAH Journal*

of Islamic Literature and Muslim Society 6, no. 1 (June 28, 2026): 41–54. https://doi.org/10.59623/syfdd947.

Chen, Cheng, Kai Chen, Wenqian Du, Shentao Li, Mingxuan Li, Luyao Chen, Jian Huang, et al. "High Popularity but Low Information Quality Characterizes Exercise-Induced Fatigue Short Videos on Douyin." *Scientific Reports*, May 29, 2026. https://doi.org/10.1038/s41598-026-47639-8.

Çupi, Deniz. "The Role of Social Media and Digital Platforms in the Formation of Religious Identity Among Young People in Albania." *Context Journal of Interdisciplinary Studies* 12, no. 2 (December 29, 2025): 41–57. https://doi.org/10.55425/23036966.2025.12.2.41.

Eneva, Stoyanka Andreeva, and Fredy Mora-Gámez. "Civil Society and the (Im)Possibilities of Algorithmic Contestation in Migration Governance." *Frontiers in Sociology* 10 (October 8, 2025): 1641898. https://doi.org/10.3389/fsoc.2025.1641898.

Hew, Wai Weng. "THE ART OFDAKWAH: Social Media, Visual Persuasion and the Islamist Propagation of Felix Siauw." *Indonesia and the Malay World* 46, no. 134 (January 2, 2018): 61–79. https://doi.org/10.1080/13639811.2018.1416757.

Ibrahim, Musa. "Being Muslim at the Intersection of Islam and Popular Cultures in Nigeria." *Journal of African Cultural Studies* 34, no. 2 (April 3, 2022): 205–22. https://doi.org/10.1080/13696815.2022.2060193.

Khalid, Moh Muafiqul. "TRANSFORMATIVE SHIFTS IN RELIGIOUS AFFILIATION: ANALYZING SOCIAL RESPONSES TO USTAZ HANAN ATTAKI'S TRANSITION FROM INDIVIDUAL AUTHORITY TO NAHDLATUL ULAMA (NU) MEMBERSHIP IN INDONESIA." *Macedonian Journal of Medical Sciences (University of Skopje)* 18, no. 1 (December 20, 2023): 109. https://doi.org/10.14421/jsr.v18i1.2963.

Kholid, Iwan Kosasih, Asep Furqonuddin, and Nadia Nurfitria. "Digital Da'wah as Informal Islamic Education: Reconfiguring Religious Learning among Muslim University Students in Indonesia." *International Journal of Post Axial Futuristic Teaching and Learning*, September 29, 2026, 2463–83. https://doi.org/10.59944/postaxial.v4i3.1875.

Krismono, Krismono, Supriyanto Abdi, and Syahmirwan Syahmirwan. "Negotiating Islam, Democracy and Pluralism: Islamic Politics and the State in Post-Reform Indonesia." *MAZAHIB* 24, no. 1 (June 12, 2025): 101–30. https://doi.org/10.21093/mj.v24i1.10078.

Liberatore, Giulia. "Imagining an Ideal Husband: Marriage as a Site of Aspiration among Pious Somali Women in London." *Anthropological Quarterly* 89, no. 3 (January 1, 2016): 781–812. https://doi.org/10.1353/anq.2016.0047.

Manzo, Annalisa. "On Certification and Beauty: Representations of Halal Cosmetics on YouTube in Indonesia." In *ENGAGING INDONESIA: Critical Dialogues on Culture and Society.*, 87–104. Springer International Publishing, 2024. https://doi.org/10.1007/978-981-99-5659-3_5.

Marwah, Sopa Siti, and Zelynda Zeinab Malizal. "Negotiating Digital Da'wah: A Phenomenological Study of Muslim Content Creators' Lived Experiences Across Social Media Platforms." *Sinergi International Journal of Islamic Studies* 3, no. 4 (November 30, 2025): 274–92. https://doi.org/10.61194/ijis.v3i4.1133.

Mohamed, Alias, Triono Ali Mustofa, Mahmudulhassan Mahmudulhassan, and Mariam Elbanna. "Negotiating Muslim Youth Identity in Southeast Asia: Psychosocial and Islamic Educational Perspectives." *Solo Universal Journal of Islamic Education and Multiculturalism* 3, no. 2 (September 2, 2025): 241–52. https://doi.org/10.61455/sujiem.v3i2.410.

Musta'in, Musta'in. "Moderate Islamic Influencers in Digital Communication Discourse." *Communicatus Jurnal Ilmu Komunikasi* 8, no. 2 (December 22, 2022): 82–104. https://doi.org/10.15575/cjik.v8i2.40612.

Muyasaroh, Noor Wahidatul, and Zulham Qudsi Farizal Alam. "Interpretation of Hadith in K-Pop Rejection Narratives within Digital Da'wah on Social Media." *AQWAL Journal of Qur an and Hadis Studies* 6, no. 1 (September 25, 2025): 72–89. https://doi.org/10.28918/aqwal.v6i1.12398.

Muzayana, Muzayana. "TikTok, Digital Da'wa and Religious Authorities." *Journal of Islamic Communication and Counseling* 2, no. 1 (January 31, 2023): 46–55. https://doi.org/10.18196/jicc.v2i1.24.

Naamy, Nazar, and Ishak Hariyanto. "Fragmentation of Authority in Muslim Liquid Society: A Crisis of Legitimacy, Epistemic Pluralism and Religious Negotiation in the Digital Age." *Path of Science* 12, no. 7 (July 31, 2026): 5001. https://doi.org/10.22178/pos.132-6.

Naeema, Farooqi. "Media, Culture, and the Negotiation of Meaning." *Zenodo (CERN European Organization for Nuclear Research)*. European Organization for Nuclear Research, December 17, 2025. https://doi.org/10.5281/zenodo.17968933.

Nowak, Jakub. "Internet Meme as Meaningful Discourse: Towards a Theory of Multiparticipant Popular Online Content." *Central European Journal of Communication* 9, no. 1 (May 11, 2016): 73–89. https://doi.org/10.19195/1899-5101.9.1(16).5.

Octaviani, Adelia. "From Cafe to the Mosque: the Construction of Dakwah Digital Communication of Shift Community." *Dimas Jurnal Pemikiran Agama untuk Pemberdayaan* 21, no. 2 (January 3, 2022): 275–96. https://doi.org/10.21580/dms.2021.212.9429.

O'Neill, Rachel. "Rethinking the 'Wellness Influencer': Medical Doctors, Lifestyle Expertise and the Question of Credentials." *International Journal of Cultural Studies* 28, no. 3 (January 6, 2025): 685–701. https://doi.org/10.1177/13678779241307032.

Pratama, Faishal Dhia, Dody S. Truna, and Busro Busro. "Mediating Religion Through Memes: A Netnographic Comparison of Islamic and Buddhist Instagram in

Indonesia." *Khazanah Theologia* 7, no. 1 (April 28, 2025): 1–30. https://doi.org/10.15575/kt.v7i1.49391.

Purba, Arief Marizki, and Amelita Lusia. "Digital Da'wah and Islamic Public Relations: A Communication Theology Perspective on the Social Dynamics of the Ummah." *Pharos Journal of Theology* 107, no. 1 (January 1, 2026). https://doi.org/10.46222/pharosjot.107.128.

Rhafik, Muhammad Nur, Moh. Yardho, Abdullah Qohi, Nur Rohmat, Surya Saputra Mahmud, and Muhammad Ihsan Mahbub. "Qur'anic Exegesis in the Digital Sphere: The Dynamics of Authority, Audience, and Algorithms on Individual and Collective Platforms." *QiST Journal of Quran and Tafseer Studies* 5, no. 2 (June 10, 2026): 597–626. https://doi.org/10.23917/qist.v5i2.17742.

Rusnalasari, Zulidyana Dwi. "Faith, Reason, and Digital Media: A Qualitative Exploration of Young Muslims' Perspectives in Islamic Higher Education." *Sinergi International Journal of Islamic Studies* 3, no. 4 (November 30, 2025): 231–52. https://doi.org/10.61194/ijis.v3i4.1131.

Saputra, Muhammad Amin. "Discursive Constructions of Islamic Religiosity and Indonesian Muslim Identity in the Globalization Era." *ALSYS* 6, no. 2 (March 6, 2026): 803–15. https://doi.org/10.58578/alsys.v6i2.9255.

Soedjiwo, Novena Ade Fredyarini, Fajri Zulia Ramdhani, and Suroyo Suroyo. "Islamic Religious Education and Muslim Youth Identity on Social Media: A Critical Discourse Analysis of Instagram and TikTok Content in Indonesia." *EDUKASI Jurnal Penelitian Pendidikan Agama Dan Keagamaan* 23, no. 3 (December 31, 2025): 466–81. https://doi.org/10.32729/edukasi.v23i3.2158.

Suhaimi, Umi Musyarrofah, Kiky Rizky, Armawati Arbi, and Rulli Nasrullah. "The Digital Public Sphere in Nahdlatul Ulama's Leadership Crisis: Netizen Counter-Discourse and Social Media Discourse." *Frontiers in Communication* 11 (July 31, 2026). https://doi.org/10.3389/fcomm.2026.1861367.

Tabaika, Mokhammad A'lan, and Roibin Roibin. "DIGITAL DAWAH AND THE RECONSTRUCTION OF ISLAMIC AUTHORITY." *Al-Balagh Jurnal Dakwah Dan Komunikasi* 10, no. 2 (September 19, 2025). https://doi.org/10.22515/albalagh.v10i2.12116.

Toyyib, Moh., Muhammad Yunus Musthofa, and Sajida Putri. "Pop Culture and Islamic Identity of Millennials and Gen Z: Hijabers, Muslim YouTubers, and the Contestation of Modest Fashion Meaning." *Surau Journal of Islamic Studies* 2, no. 1 (January 3, 2026): 72–95. https://doi.org/10.63919/surau.v2i1.64.

Yazid, Yasril, Ardiansyah Ardiansyah, Feruz Kholmuminov, and Rafdeadi Rafdeadi. "Reclaiming Traditional Religious Authority in the Contemporary Era." *Jurnal Dakwah Risalah* 34, no. 1 (June 27, 2023): 1. https://doi.org/10.24014/jdr.v34i1.21848.