



The Narration of Religious Moderation for Mitigating Radicalization Among the Millennial Generations on Pesantren Lirboyo Instagram

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ABSTRACT

The big idea of religious moderation is a solution to the problem of spreading radical and intolerant views in the millennial generation. Instagram Pondok Lirboyo and Serambi Lirboyo are Islamic boarding schools with many followers with religious moderation content. This study aims to determine the narrative characteristics of religious moderation and the visual communication structure of the millennial generation in the Serambi Lirboyo and Pondok Lirboyo accounts. This study uses qualitative methods through a virtual ethnographic approach. The main object of this study is religious moderation content on Instagram by Pondok Lirboyo and Serambi Lirboyo. Data collection techniques were carried out through participatory observation, interviews, and literature studies. The results are (1) the narrative characteristics of religious moderation emphasize the moral messages of compassion and mutual respect, preaching in a polite manner, and harmony between religion and nationalism. Meanwhile, the narrative form of religious moderation is packaged through past stories, wise sentences from masyayikhs and Islamic leaders, explanations with evidence, and language typical of the millennial generation. (2) The visual communication structure includes lines, shapes, forms, typography, values, and colors. At the same time,



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the principles of visual communication consist of symmetrical balance, elemental harmony, contrast, and pattern. The formulation of these visual communication components produces exciting content, especially for the millennial generation.

INTRODUCTION

The escalation of the spread of radicalism in the last ten years has shown an increase. Incidents of attacks, bombings, and assassination attempts occurred in various areas. The targets ranged from officials and security forces to clerics. This series of events is only part of the visible surface of a significant process of efforts by certain groups to influence society to have an extreme and intolerant understanding of religion.

The public's memory of the series of suicide bombings in various places on Sunday, May 13, 2018, and Monday, May 14, 2018, two years ago is still fresh. Then the attack on Syekh Ali Jaber while preaching in Bandar Lampung on September 13, 2020. Most recently, throughout January and February 2022, the police arrested suspected terrorists in various areas, including five people in Aceh, two in Bangka Belitung, and 19 in Makassar. Based on the investigation, it is known that those who have pledged allegiance to ISIS are planning an attack.

This incident cannot be considered an ordinary phenomenon because it can trigger other, more significant, radical crimes. Terror takes refuge behind religious teachings by some radical groups as part of *jihad fisabilillah*. Literalist-textualist understanding brings radical groups to violent actions. The estuary will be seen in religious attitudes and behaviors that tend to justify acts of

terror and spread fear (Harto & Tastin, 2019).

With the ease and sophistication of communication technology accompanied by social media, access to information can be done anytime, anywhere. Certain groups then used this opportunity to spread radical views. The main target is the millennial generation, whose primary habitat is social media such as Instagram, Twitter, Facebook, and Youtube. The millennial generation's dependence on gadgets causes them to be inseparable from the use of devices in everyday life (Muryanti, 2021). In addition to understanding religion, which is still not deep, the millennial generation is also psychologically unstable and likes to try new things. This is part of the reason for so much radical material and content spreading on social media.

The findings of UIN Jakarta reinforce this fact through the Center for the Study of Islam and Society (PPIM) in 2017, where 34.3 percent of respondents agreed that jihad is a movement against non-Muslims. Interestingly, of this number, most are from the millennial generation. Furthermore, the same survey stated that one of the triggers for intolerance and acts of terrorism is violence in the name of religion (Tim Peneliti, PPIM, 2017)

The Wahid Institute survey also agreed with the same thing (Tim Liputan, 2020), which states that there is a tendency to increase intolerance in Indonesia. The previous figure of 46

percent rose to 54 percent. Several triggers influence the cause. For example, lectures containing hate speech, differences in political views, and mutually mocking or insulting other people's opinions on social media. An attitude of intolerance that crystallizes becomes an act of destruction and affects social relations in society. Islamic communication, or da'wah, must be carried out according to Islamic principles based on peace, security, and friendliness (Mahfud et al., 2022).

Through the Ministry of Communication and Information, the government reported that it had blocked thousands of posts of radicalism and intolerance on social media. Instagram and Facebook are the most secure, namely 8,131 content. They are then followed by 1,385 pieces of content on Twitter and 678 pieces of content on Google and YouTube. There is also around 1,500 radical content on Telegram, file sharing, and websites blocked by the government (Setu, 2019). These data illustrate the tendency for radical and intolerant views to spread so quickly. Without strict filters and the proliferation of hate speech on social media, it will eventually lead to violent outbursts. Leni (Winarni, 2014) said that the advantages of social media, which are increasingly accessible and fast to access, are considered a potential space for spreading doctrine among the millennial generation.

Along with the development of information technology and increasing public access, social media has become the primary reference for seeking information. The mainstream media, which so far controls the flow of information and cannot be controlled by radical groups, has finally lost its influence. Realizing this, radical groups

use social media as a catalyst for extreme views and a means of propaganda that has successfully influenced the millennial generation.

The choice of social media by these radical groups proves their ability to replace the mainstream media's role as a conduit for spreading messages that these groups cannot have. They use the Internet as a catalyst for violence and an effective propaganda tool to gain support from sympathizers (Sari, 2017). This phenomenon confirms that social media is a means of communication and a new political stage for radical Islamic groups in Indonesia. Their presence on social media creates strength and bargaining power for achieving their goals for society. Prevention of exclusive and extreme views continues to be carried out by most Muslims in Indonesia (Rahman et al., 2022).

At this point, the big idea of religious moderation becomes very important to disseminate to audiences, especially on social media. Religious moderation is understood as tolerance for differences in beliefs between religious groups (Subchi et al., 2022). In solving problems, religious moderation uses a compromise approach and is in the middle position, especially in dealing with disputes related to religion and sects. Communication is also very much needed in this case to prevent conflicts from causing problems on social media. Religious moderation is part of Islamic teachings contained in the Qur'an (Pajarianto et al., 2022); moderation is also included in the characteristics of Islam and is part of the essential characteristics found in Islam (Helmy & Kubro, 2021). Religious moderation promotes tolerance and respect by always believing in the truth of every religion and sect, so that all parties

accept decisions with a cool head without getting involved in anarchic actions (Darlis, 2017).

In the context of religious moderation, radicalism, or violence, is understood as an ideology that aims to significantly change the order of the social and political system under the pretext of religion (Dewindah, 2019). Using religion as a tool to spread radical ideas makes it difficult for some audiences to distinguish between religious teachings and political interests.

The government, mass organizations, Islamic boarding schools, and the general public need to flood narratives of religious moderation as a light among the many radical contents spread on social media. At least activating their respective social media accounts is enough to balance the intolerant reports circulating on social media timelines almost every day.

On various social media platforms nowadays, Instagram tends to increase its users. This can be observed in the research released by Napoleon Cat (2020). In January–May 2020, Instagram users in Indonesia reached 69.2 million (69,270,000) users. This achievement is an increase from month to month for this photo-sharing platform. There were around 62.23 million users in January, which increased in February to 62.47 million users. Then, in March, the number of users increased and reached 64 million. After a month, user data reached 65.7 million until it closed in May with a record of 69.2 million users.

Another interesting fact is that Instagram users in Indonesia are dominated by the productive age group, namely in the range of 18-34 years, or what is commonly called the millennial generation. Users from this generation

group dominate up to 25 million users or dominate 36-38 percent (age 18-24). Meanwhile, the 25-34 age range dominates, with 21 million users (31-33 percent).

The use of Instagram social media itself has now changed its service, which was initially only for sharing photos with other users. But now Instagram is more widely used by people to find information or news. For example, on Instagram itself, many accounts have appeared that upload photos and videos regarding the content of Islamic knowledge. Some Islamic content can also protect the millennial generation from extremist thoughts (Setyo et al., 2021).

Of the many accounts, Instagram uploads photos and videos regarding religious moderation. Researchers are interested in further researching the Instagram accounts of Serambi Lirboyo and Pondok Lirboyo. In addition to these two accounts, it is the official social media of the Lirboyo Islamic Boarding School, which is known as one of Indonesia's largest and oldest Islamic boarding schools, also because it has millions of students and alumni.

Currently, the Serambi Lirboyo account has 328,000 followers with 1990 posts, while the temporary Pondok Lirboyo account has 224,000 with 857 seats. The followers of the two accounts consist of alums, students, and the general public, especially the millennial generation, both in Kediri, East Java, Indonesia, and even the world. They also read, listen to and even comment on Instagram content from Serambi Lirboyo and Pondok Lirboyo, which have consistently uploaded photos, videos, and information captions regarding Islamic insights, especially narrations of religious moderation.



Amid the many narratives filled with intolerance and radicalism on Instagram social media, Serambi Lirboyo and Pondok Lirboyo accounts have consistently produced religious moderation content. This is interesting for more in-depth research, especially concerning forms of interaction with or among followers and the structure of visual communication in conveying narratives of religious moderation.

Several previous studies that have intersected themes with this research include an article entitled "Prevention of Intolerance Through the Implementation of Islamic Communication in Religious Moderation" written by Mohammad Mahfud, Abdul Ghofur, and Najahan Musyafak. This research concludes that the younger generation is most vulnerable to exposure to extremism and radicalism. Besides high curiosity and the search for identity, extremism and radicalism are also caused by teachers and the school environment (Mahfud et al., 2022).

Another study, "Media Literacy for Teacher: Preventing Extremism and Radicalization in Schools," was written by Bono Setyo, Witriani Witriani, and Alimatul Qibtiah. The conclusion is that preventing extremism and radicalism among the younger generation must be started with the teacher's understanding through good media literacy (Setyo et al., 2021). While the research conducted by Muhammad Nasir was entitled "Keeping the middle path: mainstreaming religious moderation through Islamic higher education institutions in Indonesia." This research mentions that among the efforts to stem radicalism is the cultivation of the Value of religious moderation through Islamic boarding schools owned by universities Islam so that students already have the capital of spiritual knowledge

which is enough (Nasir & Rijal, 2021).

Finally, research was conducted by Imam Subchi et al. entitled "Religious Moderation in Indonesian Muslims." The results showed that the level of religiosity positively affects one's understanding of religious moderation. Thus, a mature knowledge of religious moderation can prevent radicalism and intolerance (Subchi et al., 2022).

METHODOLOGY

This study uses a virtual ethnographic qualitative method. According to Nasrallah (Nasrullah, 2018), ethnographic methods are carried out to look at users' spatial and cultural phenomena in cyberspace. A virtual ethnographic study is a pattern of research approach to the Internet that is carried out depending on how the individual responds.

This method allows researchers to be involved with the object of study within a specified time frame, even periodically, without immersing themselves for a long time. The use of the Instagram channel as an information media platform familiar to the millennial generation allows the information transmission process to occur differently than in broadcast and print media. The entertainment information sources come not entirely from administrators who manage Serambi Lirboyo and Pondok Lirboyo accounts but also from netizens.

The primary data source in this study is the narrative of religious moderation for the period January 2020–July 2022 on the Serambi Lirboyo Instagram account, which contains five pieces of content, and Pondok Lirboyo, which includes five pieces of content. It can be in videos,



captions, or images containing messages of religious moderation. The results of observations and interviews with the administration. The Instagrams of Serambi Lirboyo and Pondok Lirboyo are also part of the primary data.

Secondary or second-hand data are obtained through other parties and not directly received by researchers from their research subjects. Secondary data is usually in the form of documentation or report data that is already available (Azwar, 1998). Secondary data sources in this study are information from previous research, books, journals, articles, and the Internet that are still related.

RESULTS AND DISCUSSIONS

1. Characteristics and Forms of Narrative Moderation in Religion

Religious moderation is the midpoint between two opposite poles. The first pole is religious adherents, who believe that one interpretation of sacred texts is the most correct while the others are misguided. This group is often referred to as ultra-conservative circles. The second pole is adherents of religion, which only use reason to interpret texts to the point of ignoring fundamental religious beliefs. The alibi often used is in the name of tolerance for followers of other religions. Many people consider this group liberal (Aziz et al., 2019).

Nurdin explains that religious moderation can be equated with movement from the edge toward the axis (centripetal). Meanwhile, extreme understanding is away from the axis towards the outer side of the centrifugal. In understanding and behaving in religion, dynamics should not stop at the

outside but maintain a position in the middle (Nurdin, 2021).

So, in this case, religious moderation needs to be a guide and a shared perspective so that attitudes of radicalism and extremism can potentially damage the nation's order and can be overcome. Of course, it is needed between individuals and community organizations to maintain moral goodness jointly.

Religious moderation can be realized through mutual respect for the diversity of interpretations and not being trapped in insularism or radicalism. Mutual respect among adherents of religions is a principle of national life that is the main foundation and essential footing within the framework of pluralism—living life together. The practice of religious values and teachings should ideally not be carried out solely to fulfill the interests of their adherents. Still, it can have positive implications for followers of other religions within the framework of building strong social bonds in national life. Learning from history, the social community of the Arab lands where the Prophet Muhammad SAW lived was diverse in religions, ethnicities, and language dialects. However, the presence of other entities is respected, and their rights are respected as a concrete manifestation of the existence of justice from a social perspective.

The emergence of moderation content framed in a narrative of religious harmony can at least reduce intolerance tension and present a humanist portrait of Islam. The broadcasts shown can be soothing, with calls for mutual respect for differences. In the end, through these positive contents, there will be interaction on social media to continue to add to the

spirit of promoting moderation. In addition, the moderated content displayed can at least compete with the conservative content widely spread on various social media platforms (I. I. Ummah, 2021).

In addition, the narrative about the dangers of self-righteousness At a certain level, it can make it easy for people to blame those with different views, so that a good Muslim is allowed to believe that his understanding is correct but not allowed to feel the most accurate. Finally, there is a need for mutual respect despite different religions. Even though they have different beliefs, people respect each other. This has gone well with living side by side. The value of togetherness in the community can also be seen in the activities held by the village, such as cooperation events, making ditches, and repairing roads.

a. Polite Da'wah

Narrative characteristics of religious moderation are conveyed through messages to carry out da'wah politely. The confirmation of this narrative can be seen from the three posts, namely about preaching gently, as exemplified by previous scholars such as KH Hasyim Asyari. In addition, it is necessary to carry out da'wah strategies that are not monotonous in creative and intelligent ways, according to the people they face. Likewise, posts about the phenomena of terrorism and radicalism are often in the name of defending Islam but worsen the image of Islam.

In this context, the millennial generation's tendency to be familiar with social media opens up great opportunities for preachers to preach and develop da'wah content that is

characteristic of the millennial generation. (Mardiana, 2020). In the modern era, da'wah is interpreted as a form of da'wah whose implementation, materials, strategies, and methods are tailored to the needs of contemporary society. In short, preaching can now be done digitally before conventional preaching. (A. H. Ummah, 2020). For example, regarding the understanding of religious moderation for the millennial generation, which is the essence of Islam (Rahayu & Lesmana, 2019), One of the forms is by conducting da'wah, which needs to be adjusted to the characteristics of segmentation and done in an honorable way.

Through polite da'wah language, a person can maintain dignity by respecting others; preachers who speak politely will avoid hatred, suspicion, and lousy prejudice. Thus, human relations will be harmoniously established. The politeness of da'wah language is one aspect of language that can improve the emotional intelligence of speakers because, in communication, speakers are not only required to convey the truth but must remain committed to maintaining harmonious relationships. Language politeness is reflected in the procedure for communicating through verbal signs.

In addition, in summoning, calling for, and inviting kindness to people with different cultural backgrounds, the essential condition is not to offend, hurt, corner, or force specific invitations or calls on the community. Such methods make the millennial generation even further away from the preaching messages being conveyed. Therefore,

several rules contained in Islamic journalism guidelines also need to be considered, such as maintaining media ethics and evaluating the content of da'wah and its commitment to Islam (Hakim, 2019).

It cannot be denied that religious expressions are still emerging from some Muslims, who seem unwise because they are rigid and exclusive in religion. As a result, the face of Islam that appears on the public surface is seen as haunted by non-Muslims. The face of Islam in the public sphere has become unfriendly, extreme, and discriminatory. Of course, this statement is incorrect because the natural face of Islam is full of compassion, as is the mission of Islam itself, as has been mentioned, namely to spread mercy to the entire universe (Arenggoasih & Wijayanti, 2020).

b. Religious Harmony and Nationalism

The narrative of religious moderation emphasizes the harmonious relationship between religion and nationalism. In several posts on the Serambi Lirboyo and Pondok Lirboyo Instagram accounts, it is clear that loving Islam does not mean crossing nationalism. Precisely, nationalism is a form of love for Islam, as exemplified by Rasulullah SAW, who loved the land at his birth. Likewise, according to a jargon coined by KH Wahab Chasbullah, namely Hubbbul Waton Minal Iman (loving the motherland is part of faith), among the manifestations of this nationalism is serving and raising Nahdlatul Ulama, a moderate organization.

Indonesian nationalism, a national spirit initiated by the resistance to the colonialists and the deprivation of human rights in Indonesia, is full of unity, justice, and the ideals of prosperity. Nationalism, in a broad sense, has room to get to know each other between one nation and another, to build civilization and society together. Furthermore, conceptually, nationalism in the Qur'an and Indonesian nationalism have relevance by looking at the three common principles: unity, justice, and prosperity (Lufaefi, 2019).

There is no reason for a Muslim not to be a nationalist. True Muslims are true nationalists because Islam and nationalism are not contradictory. Even cultivating nationalism means creating a good space for religious expressions, like Gus Dur, who brought peace to Papua's people by employing a humanist approach that accommodated local wisdom (Hakim & Anjani, 2022). The values of nationalism exist in Islam. They are only a tiny part of the overall values of Islam. Ultimately, nationalism in Islam is based on faith, not merely geographical boundaries, ethnicity, and cultural similarities.

Love for religion and country is an inseparable unit. This understanding from an early age is essential for the millennial generation to understand so they are not easily influenced by other content on social media that is anti-nationalism. The problem becomes even more complicated when religious arguments convince millennials to provide a binary position between religion and nationalism. So the contents

produced by Serambi Lirboyo and Pondok Lirboyo regarding religious moderation and nationalism need to be reproduced so that their influence will be more significant.

c. 2.Narrative Forms of Religious Moderation

Form narratives regarding religious moderation in account postings. The Instagrams of Serambi Lirboyo and Pondok Lirboyo are packed with stories told through posts in feeds and captions without using photos. The stories shared are told in selected diction and language that is easy to understand and not too long so that it can be read in less than 3 minutes. These stories are lifted from the example of Islamic leaders in the early days. For example, one that contains a relatively strong message of moderation is the story of Sayyidina Ali RA, who pays respect to an old Christian. Another example is the story of the wisdom of Caliph Umar bin Abdul Aziz, who stopped criticism with an innovative and elegant sermon.

Telling stories using stories is an engaging and productive language activity, that is, in stories involving mental readiness, thought, courage, and precise words (Nurgiyantoro, 1995). In Islam, stories are known as quashes, or, in translation, the stories of past incidents. Meanwhile, according to one commentator, it is said that a story is the provision of educational material through stories and past events that contain noble moral and ethical values. The storytelling method can be combined or added with other elements to help the story's success and convey its

message, including pictures, objects, and so on. It is hoped that content that uses a story as a background will be well received.

There is also a message of religious moderation displayed through wise sentences from community members and Islamic leaders who campaign for peace's importance, accompanied by photos in feeds and captions. These sentences are obtained from lectures, recitations, and speeches from masyayikh. The form of the correction is short, concise, and clear, according to the character of the millennial generation, which does not like too much exposure. Among those who appear most often are KH M Anwar Mansur and KH Kafabihi Mahrus, the most respected, charismatic, and quite old caregivers at the Lirboyo Islamic Boarding School.

Also, messages of religious moderation in the form of explanations or presentations accompanied by arguments are part of the content presented. Most of them are audio, supplemented by community photos using the reels feature. They are not too long because only 1 minute is taken from the excerpts of Masyayikh lectures.

Finally, the message of religious moderation is packaged in the language of young people because it was delivered directly by Gus-Gus or Ning-Ning at the Lirboyo Islamic Boarding School. In the form of a discussion with live streaming for approximately 15-20 minutes, this content provides space for followers to ask questions and discuss the debate regarding the presented religious moderation. Apart from that, another

exciting value is that the discussions raised are always contextual because the issue is being widely discussed.

The popularity of digital media, especially Instagram, continues to reach its peak due to easy access to the Internet and the presentation of information in a simple but attractive format with a functional language style, making it easier for the millennial generation to assimilate. (Rosmalina, 2022). In this context, the various alternative narrative forms of religious moderation offered by Serambi Lirboyo and Pondok Lirboyo's account, starting from stories, wise sentences, presenting arguments, and contemporary language, are strengths in their own right. This can be called a form of strategy to reach the millennial generation.

3. Visual Communication of Religious Moderation Content

As a visual medium, Instagram has the advantage of displaying visual messages. Visual messages include verbal messages. Verbal messages are messages in the form of text, words, or pictures, the purpose of which is to serve as a supporting medium that clarifies visual messages. This visible message can be more effective in conveying communication messages to the target audience so that the purpose of the message can be achieved (Elisabeth et al., 2022).

According to Michael Kroeger (2008), visual communication, theoretically and conceptually, can be realized in colors, shapes, lines, and juxtaposition. In its delivery, visual communication combines art, symbols,

typography, images, graphic designs, illustrations, and colors. In simple terms, visual communication starts with the process of delivering messages, where the symbols sent by the communicator are only captured by the communicant solely through the sense of sight. This form of communication can be direct (like two deaf people chatting with each other using sign language). Still, most of them use intermediary media, commonly called visual communication media.

Visual communication structure on content The Instagram accounts of Serambi Lirboyo and Pondok Lirboyo can be explained through several components of visual communication. These include lines, fields, forms, typography, and colors. At the same time, the principles of visual communication consist of balance, unity, contrast, and texture. The formulation of these visual communication components produces interesting content, especially for the millennial generation, so that the message of religious moderation can be well received.

Picture 1. Religious Moderation Content



Source: Pondok Lirboyo's Instagram, 2020.

The image above, in visual communication, shows several meanings

that you want to show through lines, shapes, forms, typography, color, value, symmetrical balance, elemental harmony, contrast, and pattern of the image object. For example, in the content of Sheikh Adnan Al Afyouni's message about the importance of peace and protecting Islam from irresponsible people, Syeh Adnan's photo uses a black and white background as a form of deep condolences because this content was uploaded when he died. The table below explains the meaning of each instrument used in the figure more clearly and thoroughly.

Table 1. Visual Content Structure

No.	Elements of Visual Communication	Information
	Line	Lines are the essential elements of a visual. The sign of the two points can create various forms, impressions, or meanings. In the picture right, the collection of lines is shown as a component that adds aesthetics to visual communication.
	Shape	Shapes are made of connecting several lines or combining several elements into a specific condition. The shape in the image on the left

		is a geometric type in the form of a semicircle used as a background element to emphasize other visual features in front of it. In contrast, the circle itself has a dynamic meaning.
	Form	A form is a three-dimensional form that occupies space and has volume, such as height, width, and depth. In the two pictures above, the form is a photo or image of KH Abdullah Kafabihi Mahrus, which represents the creator of the text.
	Typography	Typography is a visual element that plays a role in organizing and giving character to letters and emotional play on a text. Overall, the typography used by the two images above uses a San serif font with a more modern and flexible impression.
	Value	Value in visuals is the darkness or

		<p>brightness of an element or object used to add dimension by creating the illusion of depth.</p> <p>The values in the two images above are the use of "faint-looking" ornamental patterns to add to the aesthetics of the visual background.</p> <p>While in the picture on the right, Value is used to emphasize other graphic elements by giving an effect like a shadow behind it.</p>			<p>weight/portion of the same element between right and left, top and bottom, and center symmetrically.</p>
				Elemental Harmony	<p>The overall picture looks harmonious with interconnected, connected, and complimentary visual elements (lines, fields, colors, typography, etc.).</p>
				Contrast	<p>Appropriate photo illustrations provide a more memorable visual and are of particular concern in understanding and remembering the message conveyed.</p>
	Color	<p>Color creates visual interest, generates emotion, and emphasizes certain visual elements.</p> <p>The two images above combine blue, gray, and white, included in the passive color category, which tends to be more neutral, soft, and calming.</p>		Pattern	<p>The use of stacking ornaments or pattern patterns on the background makes the visual seem more lively and not dull to the eye.</p>
	Principles of Visual Communication	Information			
	Symmetrical Balance	<p>Images have a symmetrical or formal balance, which pays attention to the</p>			

Source : Lia Anggraini S & Kirana Nathalia, 2018

There are some exciting things in this design, as listed in the table above. The shape in the KH Kafabihi Mahrus content is a geometric type in the form of a semicircle used as a background



element to emphasize other visual features in front of it. At the same time, the circle itself has a dynamic meaning and is not rigid. It is intended that the message of religious moderation contained in the sentence fragments in the picture can be well received by the millennial generation. Like the characters of the millennial generation who prefer things that don't dictate, are patronizing, and are too severe.

The use of lines, shapes, forms, typography, color, value, symmetrical balance, elemental harmony, contrast, and pattern are compositions that have been considered to invite followers' attention to the messages in the content. For example, the color gives a certain vibration to a design. As a designer, you must consider coloring when making a work because color adds to the effectiveness of conveying the message that the client wants to communicate to the audience. The colors used include the tones and their meanings, which significantly affect the judgment and reactions of followers. Color is more than just an ornament in a design; it is instead an emotional and symbolic language. Color should not just be an addition to the design but must also be adjusted to the overall meaning of the design (Schonlau, 2011).

Some typefaces are chosen for function, while others are selected for impact, personality, and to make a statement, as is most of the appearance of a design. At first glance, many typefaces will look similar to the untrained eye. Still, with

time, followers will be able to see the differences and understand how those differences are essential to effectiveness and appeal. (Valentino, 2019). In this context, the typography used by Serambi Lirboyo and Pondok Lirboyo uses visual elements that play a role in arranging and giving character to letters, as well as emotional play on a text. Overall, the typography used uses a San serif type font, which gives the impression that the two pictures above use the same type of typography, namely a San serif type font with a more modern and flexible image.

The element of unity helps all the details be in one unit. Readers are directed to understand that the units of text, headlines, photos, images, and descriptions are concepts that cannot be separated, as well as the technique of repeating colors, shapes, and textures in some content. Includes using boxes (with page structure) to create a template for margins, columns, spacing, and proportions. In other words, a content designer must know how to organize elements and build bonds or relationships. In comparison, harmony can be in shape, color, pattern texture, material, theme, style, size, etc. Color harmony can be improved by using complementary colors or analogous colors (Nugroho et al., 2021). The overall picture already looks harmonious with the use of visual elements from lines, fields, and colors to typography that is interconnected and complements one another. Includes using appropriate photo illustrations to make the visuals more

memorable and illustrate the moderation of the religion conveyed.

CONCLUSION

Narrative characteristics of religious moderation in the Serambi Lirboyo and Pondok Lirboyo Instagram accounts emphasize the moral messages of compassion and mutual respect, preaching in a polite manner, and harmony between religion and nationalism. Meanwhile, the narrative form of religious moderation is packaged in several states, including past stories, wise sentences from masyayikhs and Islamic leaders, explanations with arguments, and the specific language of the millennial generation of young people by Gus-Gus or Ning-Ning Pondok Pesantren Lirboyo.

Visual communication structure on content The Instagrams of Serambi Lirboyo and Pondok Lirboyo can be explained through several components of visual communication. These include lines, shapes, forms, typography, values, and colors. In contrast, the principles of visual communication consist of symmetrical balance, elemental harmony, contrast, and pattern. The formulation between the components of visual communication produces exciting content, especially for the millennial generation, so the message of religious moderation can be well received.

CREDIT AUTHORSHIP CONTRIBUTION STATEMENT

Lukman Hakim: contributed to all components of this research.

DECLARATION OF COMPETING INTEREST

We certify that there is no conflict of interest with any financial, personal, or other relationships with other people or organizations related to the material discussed in the manuscript.

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