

Contemporary Fragments in Islamic Interpretation: An Analysis of Gus Baha's Tafsir Jalalayn Recitation on YouTube in the Pesantren Tradition

Fragmen Kontemporer dalam Tafsir Islam: Analisis Pembacaan Tafsir Jalalayn Gus Baha di YouTube dalam Tradisi Pesantren

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Abstract

The impact of digital technology on Indonesian society has been profound, leading to changes in cultural and religious practices. This study focuses on the phenomenon of Gus Baha's Jalalayn Tafsir recitation on YouTube and aims to understand how this has become a contemporary fragment in the history of tafsir recitation in Indonesian pesantrens. The study employs a media theory approach popularized by Marshall McLuhan to analyze the workings and impact of this recent phenomenon. McLuhan's theory includes three main ideas, such as Medium is The Message and Medium as Extension of Man, which are used to explore the new workings of Gus Baha's Jalalayn Tafsir recitation on YouTube, as well as the Global Village and Technology Determinism to understand the impact of this phenomenon. The study seeks to answer two key questions: (1) how is the phenomenon of Gus Baha's Tafsir recitation on YouTube and (2) how it has become part of the long history of pesantren tradition. The results of this study will provide insights into how digital technology has changed religious practices in Indonesia and the role of YouTube in this change.

Keywords: Tafsir Jalalayn, Gus Baha, Pesantren Traditions, YouTube.

Abstrak

Dampak teknologi digital terhadap masyarakat Indonesia sangat besar, yaitu dapat menyebabkan perubahan dalam praktik-praktik budaya dan keagamaan. Penelitian ini fokus pada fenomena pembacaan Tafsir Jalalayn Gus Baha di YouTube dan bertujuan untuk memahami bagaimana hal ini menjadi fragmen kontemporer dalam sejarah pembacaan tafsir di pesantren-pesantren di Indonesia. Penelitian ini menggunakan pendekatan teori media yang dipopulerkan oleh Marshall McLuhan untuk menganalisis cara kerja dan dampak dari fenomena terbaru ini. Teori McLuhan mencakup tiga gagasan utama, yaitu Medium is The Message dan Medium as Extension of Man, yang digunakan untuk mengeksplorasi cara kerja baru pembacaan Tafsir Jalalayn Gus Baha di YouTube, serta wilayah Global dan Determinisme Teknologi untuk memahami dampak dari fenomena ini. Penelitian ini berusaha menjawab dua pertanyaan kunci: (1) bagaimana fenomena pengajian Tafsir Jalalayn Gus Baha di YouTube dan (2) bagaimana fenomena ini menjadi bagian dari sejarah panjang tradisi pesantren. Hasil dari penelitian ini mampu memberikan wawasan tentang bagaimana teknologi digital telah mengubah praktik keagamaan di Indonesia dan peran YouTube dalam perubahan ini.

Kata Kunci: Tafsir Jalalayn, Gus Baha, Tradisi Pesantren, YouTube.

Introduction

Gus Baha', known as an eccentric and simple kiai figure, has now produced many interpretations on YouTube, which in the author's opinion has a lot of influence on the media. It can be seen in a number of accounts that later made videos of his audio recordings at the pesantren, appearing through many Youtube channels. Therefore, it shows that he is famous for the studies he delivered, such as the recitation of the Jalalayn classical book. The choice of delivery that hits will make it easier for the course to be accepted in the circle and can present according to interests and inclinations. It can be seen that it is important for kiai to be technologically literate, which in turn means that santri must also be technologically literate.¹ The kiai need to master the space for the public through the digital world. The development of social media has now filled the public space.²

As far as the author's searches go, the theme of the discussion that the author will study has been carried out by Indonesian Muslim scholars, including Muhammad Miftahuddin³, who in his article tries to classify the history of tafsir media in Indonesia that developed according to the context of the times. This article mentions the development in the media of delivering tafsir starting from the first era, namely oral media to the era of social media. In addition, Muhammad Fajar Mubarak, et al. mentioned the digitization of the Qur'an and tafsir.⁴ A similar theme was also studied by Mabur.⁵ Long before that, Fadhli Lukman had mentioned about Tafsir Sosial Media.⁶ The transformation of da'i based on the yellow book (*kitab kuning*) on social media is found in an article by Aris Risdiana, et al.⁷

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- 1 Babun Suharto dan Erma Fatmawati, "Digital Learning Transformation at Islamic Boarding Schools: Digital-Based Learning Patterns in Salaf and Modern Islamic Boarding Schools In Jember," *Journal of Positive School Psychology* 6, no. 2 (3 Maret 2022): 5319–29.
 - 2 Jeffrey S. Juris, *Reflections on #Occupy Everywhere: Social Media, Public Space, and Emerging Logics of Aggregation* (Leiden: Brill, 2016).
 - 3 See the full article at Muhammad Miftahuddin, "Sejarah Media Penafsiran di Indonesia," *Nun: Jurnal Studi Alquran dan Tafsir di Nusantara* 6, no. 2 (30 Desember 2020): 117–43.
 - 4 Muhamad Fajar Mubarak dan Muhamad Fanji Romdhoni, "Digitalisasi al-Qur'an dan Tafsir Media Sosial di Indonesia" 1, no. 1 (2021): 5. with the development of technology become very easy, including the Al-Qur'an and its interpretation. From the editorial, the author focuses this discussion on the question, "How is the digitization of the Qur'an and Tafsir in Indonesia?". The method used by the author is the qualitative method (library research)
 - 5 Mabur, "Mabur, Era Digital dan Tafsir al Qur'an Nusantara: Studi Penafsiran Nadirsyah Hosen di Media Sosial.," *Prosiding Konferensi Integrasi Interkoneksi Islam dan Sains* 1 (Maret 2020).
 - 6 Fadhli Lukman, "Tafsir Sosial Media di Indonesia," *Nun: Jurnal Studi Al-Qur'an dan tafsir* 2, no. 2 (2016).
 - 7 In this article, Aris Risdiana et al. using a digital sociology approach by trying to see the progress of digital-based da'wah transformation using the yellow book (*kitab kuning*). See the full article at Aris Risdiana, Reza Bakhtiar Ramadhan, dan Imam Nawawi, "Transformasi Dakwah Berbasis 'Kitab Kuning' Ke Platform Digital," *Jurnal Lektur Keagamaan* 18, no. 1 (30 Juni 2020): 1–28. and that has been transformed into more inclusive. This paper studied activities of muslim leaders and mosques as the main actors of Islamic Da'wah

What distinguishes this research from other studies with the same subject is that this research focuses on the recitation of *Jalalayn* tafsir that intersects with technology by focusing on Gus Baha's *Jalalayn* tafsir recitation on YouTube as a research case study. More specifically, this study seeks to see how Gus Baha's *Jalalayn* tafsir recitation, which was originally offline, was finally mediated by new media, namely YouTube, which finally made the contemporary fragment of Gus Baha's *Jalalayn* tafsir recitation a new phenomenon in the long history of the *pesantren* tafsir recitation tradition that had existed so far.

The purpose of this paper complements the existing shortcomings by showing how Gus Baha's *Jalalayn* tafsir recitation on YouTube social media with its various facilities appears as a new phenomenon in the history of *pesantren* tafsir studies. With YouTube facilities that are arguably new in the world of da'wah media, especially in the long history of *pesantren* tafsir so far, finally the recitation of Tafsir *Jalalayn*, which can usually only be obtained within the scope of *pesantren*, is now able to appear to the public with a new form that can be used in a new way as well. By applying McLuhan's media theories, such as *global village*, *medium as extension of man*, and *medium is the message*, various new phenomena of the emergence of *pesantren* interpretations on YouTube media are explained, so that new findings can be found regarding the intersection of the development of *pesantren*-based interpretation studies with new media technology.

This study is a research on the contemporary history of *pesantren* tafsir when it intersects with technology using media theory analysis and fieldwork. In this research, the author uses Gus Baha's tafsir recitation on social media as a research case study. The researcher collected data from various videos of Gus Baha's Qur'anic tafsir recitation uploaded on Youtube as well as tafsir *Jalalayn* which he used as a source of interpretation in his recitation. The selection of these two variables is based on the role of Youtube as the primary medium for disseminating Gus Baha' tafsir recitation videos in cyberspace, while tafsir *Jalalayn* throughout the history of its development was used as one of the sources of interpretation of the Qur'an which became a tradition of interpretation within the *pesantren* as a medium for establishing active interaction between kyai and santri, now in the hands of Gus Baha' also used as interaction with his online audience. Researchers conducted online searches to analyze audience responses reflected in the activities of social media users linked to Gus Baha' tafsir recitations, such as the action of giving likes, subscribing, commenting and other active interactions.

The popularity of Gus Baha's tafsir recitation was born through cyberspace,

(preachers

which can be accessed by anyone anywhere. Likewise, fans and listeners are spread across various cities in the country. Therefore, researchers also conducted fieldwork in the form of direct interviews. Due to the limitations of conducting interviews with Gus Baha' directly, the researcher took the option of interviewing senior santri at PP. Rembang owned by Gus Baha' and several offline jama'ah who are the audience of Gus Baha's recitation. This interview is intended to find out how the influence of Gus Baha' tafsir studies in shaping their behavior and patterns of interaction with the Qur'an and to find out if there is a difference between offline tafsir studies that intersect with technology. Furthermore, for the completeness of data analysis, the author collects various information from various academic literatures related to *pesantren* traditions, *Jalalayn* tafsir recitation in Islamic boarding schools, social media tafsir studies, and so on.

Gus Baha's Recitation of Tafsir *Jalalayn* on YouTube as a New Media of the *Pesantren* Tafsir Tradition

Gus Baha's recitation of tafsir *Jalalayn* spread on YouTube as a new media referred to in this study is different from the old (traditional) media that previously developed within the scope of *pesantren*. The most prominent difference is the breadth of reach that can be penetrated and the form of its communication.⁸ The new media is identical to internet-based technology,⁹ which in this study is media in the form of YouTube. YouTube has a wider audience reach than the limited reach of traditional media of *pesantren* interpretation recitation. YouTube is able to reach unlimited space and time so that one can communicate quickly even internationally. This phenomenon is one of the positive impacts of the internet.¹⁰ The internet in the current era has become a universal medium that has broken through geographical and social barriers.¹¹ There is nothing that can prevent the spread of information in a more global direction, because in this dimension the regional and time boundaries have disappeared. The time and space constraints that used to limit the continuity of the process on social media do not exist in the new media era.

In addition to the differences mentioned, in terms of receiving and delivering information, new media is also more active than traditional media.¹² The impact

8 Saifuddin Zuhri Qudsy dan Althaf Husein Muzakky, "Dinamika Ngaji Online Dalam Tagar Gus Baha: Studi Living Qur'an Di Media Sosial," *Poros Onim: Jurnal Sosial Keagamaan* 2, no. 1 (29 Juni 2021): 1–19.

9 S. Shyam Sundar dan Anthony M. Limperos, "Uses and Grats 2.0: New Gratifications for New Media," *Journal of Broadcasting & Electronic Media* 57, no. 4 (1 Oktober 2013): 504–25.

10 Janner Simarmata, *Pengenalam Teknologi Komputer dan Informasi* (Yogyakarta: Andi, 2006), 5.

11 Tandiyo, *Produksi Media* (Banten: Universitas Terbuka, 2014).

12 Ujang Rusdianto, *Cyber CSR: A Guide to CSR Communication on Cyber Media* (Yogyakarta: Graha Ilmu,

of this communication system is that audiences are no longer seen as passive recipients but also as active entities in interpreting and producing the meaning of messages.¹³ This active role also causes YouTube media to be preferred by many people. The various advantages of this media cause many people to eventually move from traditional media to new media.¹⁴ The phenomenon of media switching by audiences simultaneously leads to a global meeting of people from various parts of the city and even the world in one space and time. In this condition, McLuhan calls it a global village, which is a dimension where people globally, across space, gather and interact with each other without meeting physically, and as if they are really in one space. The existence of the Internet itself is considered the origin of the global village concept, where the electronic system of a media can quickly integrate this world with physical distance and geography no longer affecting the global village.¹⁵ These groups of people gather in a virtual reality.¹⁶ This kind of reality can simply be called a global village.

McLuhan revealed that electronic technology allows various human components or communities to be interconnected with one another in a global village, where electronic technology is able to tear down the barriers of space and time.¹⁷ The global village concept in YouTube media can be directed at two forms of association. *First*, form of global village is shown by the sophistication of YouTube media that is able to attract many users. In the context of Gus Baha's *Jalalayn* recitation on YouTube, this can be seen from the use of one YouTube media together by an unlimited audience. From some of the data obtained from the information on YouTube, Gus Baha's tafsir recitation mediated by YouTube is able to be accessed by a very large audience as the data that the author has attached in the previous chapter. When Gus Baha's tafsir recitation is in traditional media, the audience is limited as explained in the interview results in the previous chapter section, but when it is mediated by YouTube, the audience is fantastic as follows:

2014), 55.

13 Ujang Rusdianto, 53..

14 Ujang Rusdianto, 37.

15 Ujang Rusdianto, 31.

16 David Holmes, *Teori Komunikasi: Media, Teknologi dan Masyarakatm*, terj. Teguh Wahyu Utomo, (Yogyakarta: Pustaka Pelajar, 2012).

17 Morissan, *Teori Komunikasi Massa: Media, Budaya dan Masyarakat* (Bogor: Ghalia Indonesia, 2013), 36.

No.	Account	Surah	Viewers
1.	Kajian Cerdas Official	Al-Fatihah: 1-7	707k
2.	Tafsir NU		7,7k
3.	Al-Muhibbiin Channel		152k
4.	Ngaji Gus Baha Official		5,2k
1.	KasDW	Asy-Syuaro' 69-104	36k
2.	Kajian Cerdas Official		15,5k
3.	Tafsir NU		148
4.	Dhamar Pamilih		4,1k
5.	Ngaji Gus Baha Official		962
6.	Ngaji Gus Baha Jogja		681
1.	Tafsir NU	Al-An'am 33-39	1261
2.	Ngaji Gus Baha Jogja		681
3.	Dhamar Pamilih		8,2k
1.	KasDW	Al-Furqon 54-509	13k
2.	Tafsir NU		254
3.	Dhamar Pamilih		2,2k
4.	Ngaji Gus Baha Jogja		840
1.	Al-Muhibbiin Channel	QS. Shod 1-8	4945x
2.	Tafsir NU		180x
3.	Rekaman Ngaji KH Bahauddin Nur Salim		15.559x
4.	Ngaji Gus Baha Jogja		290x

The data above is the number of audience classifications (viewers) of Gus Baha's *pesantren*-based tafsir *Jalalayn* recitation mediated by YouTube. Thus, if in general YouTube media itself is used as a reference, then of the many *pesantren*-based tafsir recitations, it can gather an uncountable number of audiences that are increasing day by day.

McLuhan believed that by connecting information electronically, a global village would be created that is interconnected.¹⁸ Likewise, the recitation of tafsir *Jalalayn pesantren* mediated by YouTube as part of electronic media has succeeded in gathering the masses that form virtual associations. Through Gus Baha's *Jalalayn* tafsir recitation on YouTube, the fragment is able to build a completely new dimension

18 Nafisatuzzahro, "Tafsir Al-Qur'an Audiovisual di Cybermedia: Kajian Terhadap Tafsir Al-Qur'an di YouTube dan Implikasinya terhadap Studi al-Qur'an dan Tafsir" (Yogyakarta, UIN Sunan Kalijaga, 2016).

in the long history of the *pesantren* recitation tradition. In contrast to other media, although Gus Baha's *Jalalayn* tafsir recitation on YouTube is in the form of fragments, YouTube is also the first media and the main space that is able to share video shows in a very long time limit of up to hours and is also the main media capable of building a virtual community in the world of *pesantren* tafsir recitation. This global village also shows how this facility is used in one environmental scope. The togetherness that occurs is not in the same place, but in the same media horizon.¹⁹ By using the same YouTube media, everyone who accesses Gus Baha's *Jalalayn* tafsir recitation has become a member of the Global Village community

Second, the form of Global Village shown by YouTube can be seen from the comment space as part of the facilities provided by YouTube to its users. YouTube is able to facilitate the formation of virtual communities on a large scale.²⁰ The emergence of various comments responding to Gus Baha's *Jalalayn* recitation on YouTube, shows the interaction between YouTube media users. Although the audience does not directly communicate with Gus Baha', but still this comment facility is able to build a two-way dialog with the account owner or fellow audiences. In contrast to his offline *Jalalayn* recitation, which does not facilitate discussion sessions, Gus Baha's online recitation fragments on YouTube are dialogic because they are able to build a two-way dialog.²¹ This interactive character is also often used to distinguish new digital media from traditional analog media.²² New media can not only mediate to share messages, but also receive a response from the recipient of the message. The various responses of the audience participating in this comment space form a virtual discussion forum that takes place regardless of distance and time. This forum in this study can be referred to as a global village.

The recitation of tafsir *Jalalayn* by Gus Baha mediated by YouTube in the form of fragments is also different from the recitation of tafsir in traditional media, which in the Youtube media facility provides an audience communication space located below the video content. This dialog space functions as a virtual world community. The community that emerges in cyberspace is the next stage of using the Internet.²³ This section contains a comment box that can be directly written by anyone visiting the YouTube site. This virtual reality is a stage where the audience owns and hides

19 Rohadi Abdul Fatah and Sudarso, *Ilmu dan Teknologi dalam Islam* (Jakarta: Rineka Cipta, 1992), 98.

20 David Holmes, *Teori Komunikasi: Media, Teknologi dan Masyarakat*, 102.

21 David Holmes, 164.

22 Rully Nasrullah, *Teori dan Riset Media Siber (Cybermedia)*, 2 ed. (Jakarta: Prenamedia Group, 2021), 75-76.

23 Ujang Rusdianto, *Cyber CSR: A Guide to CSR Communication on Cyber Media*.

their identity backstage and what appears on stage is their social identity.²⁴

The global value of this discussion forum is not only seen from the number of audiences that are not limited to space and time, but the more diverse background of the audience also shows that the elements that can be touched by this media are also very broad. From some of the fragments of Gus Baha's *Jalalayn* recitation on YouTube, we can find various respondents who have different cultural backgrounds. Everyone in this global village is an 'actor' so each individual has the same right to do anything.²⁵ Thus, whatever background the audience has will not limit them from becoming members of this global village. The form of comments that emerged varied, there were comments that positioned themselves as *santri*, positioned as if the fragment directly communicated with Gus Baha, positioned the show as purely just a video uploaded by other parties, and there were also comments that criticized. Here the author attaches some sample forms of response as follows:

Comments that position themselves as santri

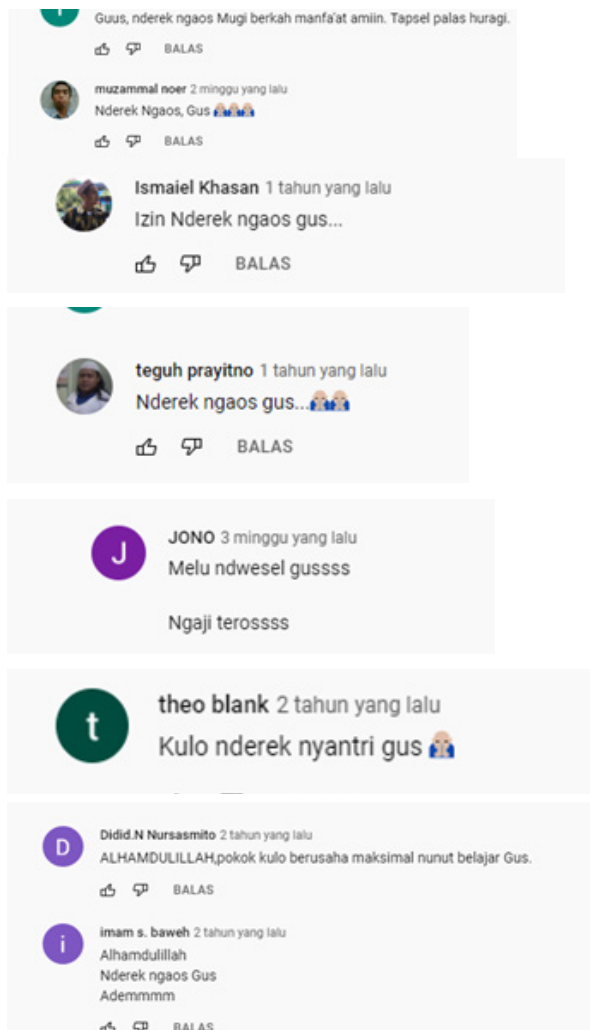
The author classifies this comment as *santri* because the audience uses the fragment of Gus Baha's show as a source of interpretation to translate the book (*kitab*);



24 Rully Nasrullah, *Teori dan Riset Media Siber (Cybermedia)*.

25 Nafisatuzzahro, "Tafsir Al-Qur'an Audiovisual di Cybermedia: Kajian Terhadap Tafsir Al-Qur'an di YouTube dan Implikasinya terhadap Studi al-Qur'an dan Tafsir."

Comments that positioned the fragments as if they were directly communicating with Gus Baha;



Comments that position the show as purely video uploads uploaded by account admins;



t towok nini 2 tahun yang lalu
Peeh soouuuiii ora upload tak kiro wes ngilang min
👍 🗨️ BALAS

n nyam channel 2 tahun yang lalu
Alhdllah akhirnya post juga...blitar hadir min
👍 🗨️ BALAS

k kinjenkeren 2 tahun yang lalu
Moga tetap Istiqomah ya Min...
👍 🗨️ BALAS

D Didid.N Nursasmito 2 tahun yang lalu
ALHAMDULILLAH,pokok kulo berusaha maksimal nunut belajar Gus.
👍 🗨️ BALAS

i imam s. baweh 2 tahun yang lalu
Alhamdulillah
Nderek ngaos Gus
Ademmmm
👍 🗨️ BALAS

Comments of approval and criticism;

Y Yani Ambarwati 1 tahun yang lalu
Pengen bahasa Indonesia....yg ngaji kitab rutin seperti ini...
👍 🗨️ BALAS
[Sembunyikan balasan](#)

Tafsir NU 1 tahun yang lalu
Gus baha ngajinya pakai bahasa jawa, solusinya ya belajar bahasa jawa
👍 🗨️ BALAS

Y Yudi Hermana 2 tahun yang lalu
Terjemahan indo nya tolong di masukan kak... gak ngerti b.jawa. 🙏 makasih
👍 1 🗨️ BALAS

HJ HJ Daldiri 6 bulan yang lalu
Betapa agungnya ajaran Islam yg di jabarkan gus baha sejuk rasanya
👍 🗨️ BALAS

A Adlan Bagus Pradana 2 bulan yang lalu
Gus Baha ini ga ada pgelar formalnya. Tapi bahasanya bisa seperti orang yang pernah sekolah formal, bahkan melebihi. Kok ada orang kaya gini.....
👍 🗨️ BALAS

V Viky Hilman 2 tahun yang lalu
sya ingin ngaji terus sama gus baha'walau lewat you toub,biar faham,mengerti dan tambah husuk baca alqur'annya,dan semoga tumut ngaji gus bahak sampai 30 jus,Aamin
👍 10 🗨️ BALAS

Eddie Chandra 1 tahun yang lalu
Barokah nya internet sbg produk IT..Alhmdllh...sya bisa ketemu chanel ini dan ikut ngaji..dg segala keterbatasan,keterbatasan referensi..allah maha rohman shg bisa mendapatkan ilmu dari gus baha..bagi saya ini adalah model ngaji zaman ahir,ilmu nya ulama di tranfer di server youtube...semoga yg buat chanel di hitung amal jariah..aamiin
👍 1 🗨️ BALAS

These various conditions are automatically formed in cyberspace according to what the user wants. The ability of technology to create the world that each user wants is inseparable from technology as the first extension of the human body and senses.²⁶ Through YouTube, everyone who accesses Gus Baha's *Jalalayn* recitation can extend the ability of each of their senses to determine the conditions that occur in the virtual dimension. Nonetheless, the commentators or commonly referred to as netizens do not act as 'producers' who share through YouTube. They only act as respondents who provide comments. In new media studies, comment culture is different from sharing culture. Sharing indicates the initiative of the subject sharing the information while commenting refers more to the subject's response to the posts shared by others. However, both have managed to transcend time and space.²⁷

The global village formed from the fragment of Gus Baha's *Jalalayn* tafsir recitation on YouTube is a new dimension in the tradition of *pesantren*-based tafsir recitation. Tafsir *Jalalayn*, which has been synonymous with *pesantren* tafsir, is studied in the real world which is limited to a certain time and space. This new phenomenon of contact with the virtual new world has moved the study of Tafsir *Jalalayn* Gus Baha, which was originally formed by traditional media, has been mediated by the recitation of Tafsir *Jalalayn* based on *pesantren* in a new dimension. The characteristics of the internet are based on the use of gadgets that make geographical distance no longer an obstacle, allowing communication and interaction between cultures, quite easy and cheap in producing messages, and interactive in every facility (instant messages can create responses).²⁸ The existence of fragments of Gus Baha's *Jalalayn* tafsir recitation on YouTube media is also able to simplify the conference forum at a lower cost because people who live far away do not need to bother to spend funds to listen to his tafsir recitation and do not have to meet in one room. The students with incomplete translations of the *Jalalayn* book are now facilitated by this recitation fragment.

Although Gus Baha's *Jalalayn* recitation fragment on YouTube has brought many positive impacts on the tradition of *pesantren* tafsir recitation, in some conditions this global value also brings its users to the opposite situation. This global aspect requires the presence of various cultures and backgrounds. The media binds the world together, becoming one global social and cultural system. Given the fact that the producers of Gus Baha's *Jalalayn* recitation (accounts that upload videos of Gus Baha's recordings) are not official accounts, in terms of giving titles there

26 Marshall McLuhan, *Understanding The Media* (New York: McGraw-Hill, 1964), 80.

27 Melkyor Pando, *Hiruk Pikuk Jaringan Sosial Terhubung: Refleksi Filsafat Teknologi atas Jaringan Sosial Terhubung* (Yogyakarta: Kanisius, 2014), 56.

28 Ujang Rusdianto, *Cyber CSR: A Guide to CSR Communication on Cyber Media*.

are still accounts that cause controversy because they are on behalf of Gus Baha. In fact, Gus Baha himself did not deliver a recitation related to the issue upheld by the interpretation producer. The existence of this riot is nothing but to increase the number of viewers so that more adsense is obtained because the controversial title of the show is able to invite the curiosity of the audience.

In addition, the comment section, which is a YouTube facility, allows for a heated dialog. The cultural diversity of communicants as the cause of the global village results in differences in understanding messages in the virtual communication process.²⁹ Basically, every entity in the virtual space realizes that they must act as members of the virtual space. The various backgrounds, demographics, and politics adopted by these entities become neglected when in virtual space. The discourse that is built is in the public interest. So a conflict will arise when this background is brought into it.³⁰ However, this is the reality in the age of cyber media or what McLuhan called *the age of automation* or *the age of cybernation*.³¹ Regardless of the form of discussion that arises in this community, the existence of the community itself has shown that Gus Baha's *Jalalayn* recitation fragment on YouTube media has expanded to a new dimension that is broader and more interactive than traditional media.

The Fragments of Gus Baha's Recitation of Tafsir *Jalalayn* on YouTube as an Extension of Human Senses (*Medium as Extention of Man*)

In facilitating the delivery of Gus Baha's *Jalalayn* tafsir recitation to a wider audience, recitation through YouTube is an application of a media concept called McLuhan as a medium as an extension of man. YouTube here is referred to as an extension of man or more specifically the media as an extension of the human senses.³² McLuhan himself chose to define media as all means that strengthen the sensory abilities and functions contained in the human body.³³ He sees the media as an extension of humans, where the media becomes a technical device to expand the nervous system throughout the universe, so that media that is prominent in its use

29 Ujang Rusdianto.

30 Rully Nasrullah, *Teori dan Riset Media Siber (Cybermedia)*.

31 David Holmes, *Teori Komunikasi: Media, Teknologi dan Masyarakat*.

32 Nafisatuzzahro, "Tafsir Al-Qur'an Audiovisual di Cybermedia: Kajian Terhadap Tafsir Al-Qur'an di YouTube dan Implikasinya terhadap Studi al-Qur'an dan Tafsir."

33 Morissan, *Teori Komunikasi Massa: Media, Budaya dan Masyarakat*.

will refract any historical period.³⁴ Referring to this definition, the recitation of tafsir *Jalalayn* Gus Baha on YouTube is also able to refract the boundaries of space and time which are then able to deliver the functions of various human senses through its system.

The main basis of media has the role of human extension, as well as the role of traditional interpretive media.³⁵ However, in this case, YouTube can provide more extension capabilities, because it is present as a universal medium that can cross social and geographical boundaries.³⁶ In this regard, the fragment of the *Jalalayn* tafsir recitation conducted by Gus Baha, which is spread on YouTube, is utilized to become a medium that can facilitate humans as *mufassir* in the global world. Through YouTube, a *mufassir* can expand the reach of his interpretation. Technology has represented physical presence and involvement in communication,³⁷ so that the new phenomenon of the *Jalalayn* tafsir recitation fragment on YouTube can represent Gus Baha's presence and involvement as a *mufassir* in communicating *Jalalayn* tafsir, which was originally identical to tafsir *pesantren*, to be consumed by all groups of people who want to access it. The existence of Gus Baha who conveys the meaning of the Qur'anic message which was originally offline or in a dimension of space and time can be presented without space and time limits, in contrast to the use of traditional media that was present before, which was only limited to indirect extension.

McLuhan's point of media as an extension of human senses is to position technology as an artificial body or body part. Humans interact with the surrounding world through a connected network supported by various facilities, including video.³⁸ In mediating Gus Baha's recitation of Tafsir *Jalalayn*, the form of YouTube technology then disappears and then appears as Gus Baha's own body shape. This also builds the audience's perception where their interaction with YouTube media is felt as if they are interacting with Gus Baha directly. In some of the comments that appeared, many audiences expressed their happiness watching the tafsir video. This form of expression is expressed as if the audience met directly with Gus Baha to get an explanation. This type of audience acceptance occurs a lot because when Gus Baha explains the contents of tafsir *Jalalayn*, even though it is only in audio form, the video upload is uploaded from the beginning of Gus Baha starting the recitation with the intonation

34 Stephen W. Littlejohn dan Karen A. Foss, *Teori Komunikasi* (Jakarta: Salemba Humanika, 2009).

35 Michael A. Cacciatore, Dietram A. Scheufele, dan Shanto Iyengar, "The End of Framing as we Know it and the Future of Media Effects," *Mass Communication and Society* 19, no. 1 (2 Januari 2016): 7–23.

36 Tandiyo, *Produksi Media*.

37 Rully Nasrullah, *Teori dan Riset Media Siber (Cybermedia)*.

38 Melkyor Pando, *Hiruk Pikuk Jaringan Sosial Terhubung: Refleksi Filsafat Teknologi atas Jaringan Sosial Terhubung*, 118.

of the real recorded voice when the recitation of Gus Baha's offline recitation process can be heard clearly through YouTube.

This extension of the body appears in human perception as if he is not in contact with the machine but in contact with the human itself. Media and the human body transform into one form and become what Sherry Turkle calls *the second self*, an existence where humans have a new identity in the dimension of cybermedia. Both are the same person but appear with different selves in two different media. The use of YouTube media is based on various factors, one of the main reasons people enter the virtual world is because of the inability to meet face-to-face with other individuals.³⁹ echnology with its sophistication comes and touches various kinds of human limitations.⁴⁰ It mediates all human physical limitations in communicating and establishing relationships that allow users to share activities in cyberspace.⁴¹

The way humans see the world, including how they think and act, is directly related to the extension of the media used to communicate, and interpretation is no exception. Technology that plays a role, in mediating humans to connect with the global world is used to reach these unreachable boundaries.⁴² The facilities on YouTube that present the recitation of tafsir *Jalalayn* Gus Baha are able to extend human abilities that are used to overcome human dependence on distance and time because everything is available online and can be accessed at any time.⁴³ In accessing Gus Baha's *Jalalayn* tafsir recitation, a person at one time can compare one tafsir study show with another tafsir study. Thus, the fragment of Gus Baha's tafsir recitation on YouTube media to communicate tafsir *Jalalayn* can penetrate every unlimited human space at one time, so that the expansion of tafsir studies can be done more efficiently.

Broader than just an extension of the human body and senses, in general, the phenomenon of Gus Baha's *Jalalayn* recitation on YouTube is an extension of the social relations that occur outside it. McLuhan also said that the media is always connected (always on), as an extension of the environment which results in the fading of the boundaries between the subject and its extension.⁴⁴ It is not only Gus Baha's oral ability that is extended to deliver tafsir content, but more broadly, the *Jalalayn* tafsir recitation that he does offline which intersects with various social realities is also extended by this media. As a virtual reality, the emergence of a discussion room

39 Melkyor Pando, 33.

40 Melkyor Pando, 111.

41 Melkyor Pando, 49.

42 Melkyor Pando, 115.

43 Marisa, *Komputer dan Media Pembelajaran* (Banten: Universitas Terbuka, 2012).

44 Marshall McLuhan, *Understanding The Media*.

in Gus Baha's *Jalalayn* recitation on YouTube attended by a number of people is also a form of extension of social relations.

The Fragments of Gus Baha's Tafsir *Jalalayn* Recitation on YouTube as a Message (*Medium as the Message*)

The emergence of Gus Baha's tafsir *Jalalayn* recitation phenomenon on YouTube social media also determines the position or level of popularity of tafsir *Jalalayn* which is widespread in the community. In terms of titles, giving controversial or thematic titles invites more interest than impressions with titles recommended by Gus Baha's team. In fact, the content of the uploaded videos is the same. In addition, controversial titles generate more responses, especially responses that appear in the comment space provided by YouTube media. These responses become a form of virtual communication that may be carried out by its users,⁴⁵ which in turn forms a community that interacts with each other in the virtual world mediated by YouTube.

According to McLuhan, interactivity that appears in this virtual world basically does not have to be defined as an interaction between individuals through the media, but can also be understood as an interaction between individuals and the media itself. This led McLuhan to a concept known as "*Medium as the Message*". Media is referred to as a message because the media has shaped and controlled the form of human associations and actions. McLuhan stated about media that every form of media transforms the human experience, and this influence is far more important than the content transmitted by the media itself.⁴⁶ The effect of a medium amplifies and intensifies because it contains content, but it is the effect of the medium itself regardless of the content that has an impact on people.⁴⁷

Here, the existence of YouTube in addition to acting as a medium for the delivery of Gus Baha's *Jalalayn* tafsir recitation to the general audience, also basically acts as a message itself. Among the several messages that arise from this media is the emergence of media dependence in consuming *pesantren*-based tafsir *Jalalayn*. McLuhan understood this media as an environment, about the function of the media in mediating content. YouTube, which initially acted as a medium for delivering Gus Baha's *Jalalayn* tafsir recitation, then became a separate environment where each tafsir was consumed and studied by its visitors easily, thus building an effective message communication system. Slowly, the promising ease of YouTube media began to spoil

45 Ujang Rusdianto, *Cyber CSR: A Guide to CSR Communication on Cyber Media*, 45.

46 Stanley J. Baran dan Dennis K. Davis, *Teori Komunikasi Massa: Dasar, Pergolakan, dan Masa Depan* (Jakarta: Salemba Humanika, 2010).

47 Marshall McLuhan, *Understanding The Media*.

humans so that dependence on this media began to appear.

In addition, YouTube also has the advantage of a different communication system from traditional media, which only uses a one-way communication system.⁴⁸ Another virtue is the ease of accessing the recitation of tafsir *Jalalayn* on social media, because, before the new media era, *Jalalayn* only developed within the scope of *pesantren*. Moreover, this technological sophistication is present in the fact that new media is changing the way in which old media is associated with new media.⁴⁹ The current technology-driven reality will automatically encourage people to choose technology-based media, especially those that are able to reach a wide network.

The new phenomenon of Gus Baha's *Jalalayn* recitation fragments appearing on YouTube social media shows that the phenomenon occupies a position that is quite influential in society. Fragments of the recitation of tafsir *Jalalayn* spread on YouTube also show that this phenomenon is a solution in the era of human dependence on technology and tries to tell that this is how the media should play a role in the sustainability of information. Technology with its sophistication becomes a medium for all physical limitations in communicating and establishing relationships and allowing sharing activities in cyberspace.⁵⁰ This is what every human being needs, namely facilities to achieve what they are aiming for easily. Implicitly, this condition signals that Islam, especially the scope of *pesantren*, needs to use this type of facility to convey its religious messages, especially in the reality of a digital society that is heavily dependent on new media.

The Implications of Gus Baha's Tafsir *Jalalayn* Fragments as a New Phenomenon of the *Pesantren* Tafsir Tradition

By using the three theories initiated by McLuhan, the author concludes that the phenomenon of Gus Baha's *Jalalayn* recitation on YouTube is an interpretation that exists offline in the form of a regular recitation forum which is then uploaded on YouTube by other parties who are suspected of being his offline audience. Before becoming a form of audiovisual interpretation, this interpretation has a dimension that is outside the media device. Although this tafsir eventually appeared online in the same format and media, the different initial forms affected how the explanation of this tafsir was delivered. Tafsir recorded from a recitation will appear with different explanations compared to tafsir which is deliberately made by utilizing

48 Marshall McLuhan,

49 David Holmes, *Teori Komunikasi: Media, Teknologi dan Masyarakat*.

50 Melkyor Pando, *Hiruk Pikuk Jaringan Sosial Terhubung: Refleksi Filsafat Teknologi atas Jaringan Sosial Terhubung*.

voice recordings through smartphones collaborated with the help of technology.

The transformation of media from traditional forms to more modern forms in the form of digital technology has brought Islamic studies into a new world.⁵¹ This has had a certain impact on the sustainability of Islamic studies. Moreover, with the emergence of this phenomenon, every human being becomes interactively connected. Humans simultaneously began to utilize their facilities to communicate information. This then leads to humans globally gathering in an “untouchable room” to carry out an activity together, even though each is actually alone.

This change is shown by the difference in the form of interaction between traditional interpretation media (offline) to the latest interpretation media (online). The traditional media referred to in Gus Baha’s offline tafsir *Jalalayn* recitation is that the audience must make a direct effort, by visiting the place where the recitation is held at PP LP3IA Rembang to be able to study the Tafsir *Jalalayn* delivered by Gus Baha with the method applied in the pesantren, namely *bandongan* which is identical to one-way interaction. In contrast to traditional media, this Internet-based media is dialogic and able to build a two-way dialog. With this form, people can get information about interpretation without having to look for a teacher directly. Even if a question arises, the audience can simply write it in the comments column and wait for an answer that can be given by anyone, both the *mufassir* and other audiences. The new form of communication shown by this media is one of the effects of technological advancement. As a medium for delivering tafsir, YouTube has a global system that can reach a wider network. With the recitation of tafsir *Jalalayn* spread on YouTube media, this is no longer an obstacle. The *rihlah ilmiah* culture to study with an *ulama* has also begun to be replaced by a form of online communication that knows no distance.

It is in this situation that the influence of new media on humans begins to appear. Since humans prefer to leave traditional media to move to new media, it has become a major sign of human dependence on new technology. This dependence has an impact on how forms of social studies, politics, scientific studies, life patterns, and even religious forms develop. This is shown by the data obtained by the author that visitors to Gus Baha’s *Jalalayn* recitation on YouTube media are quite fantastic, namely up to hundreds of thousands of video visitors. This impact arises as a consequence of the infinity presented by new media. A wide network that is not limited by space and time makes humans put more interest in this media.

This phenomenon also changes the structure of the offline recitation

51 Birgit Meyer, “Introduction: From Imagined Communities to Aesthetic Formations: Religious Mediations, Sensational Forms, and Styles of Binding,” dalam *Aesthetic Formations: Media, Religion, and the Senses*, ed. oleh Birgit Meyer, Religion/Culture/Critique (New York: Palgrave Macmillan US, 2009), 1–28.

mechanism. In the traditional system, the recitation of tafsir *Jalalayn* Gus Baha goes through several stages before it is carried out, so an organization that really understands the expertise is needed. Among other things, the recitation committee consists of his students (*santri*).⁵² Meanwhile, with YouTube, this need began to disappear and is not required because the formation of interpretation in this media is different from the formation in traditional media. This tafsir recitation can be produced and distributed or uploaded to YouTube media by everyone, where the form is the form recording of the recitation that Gus Baha delivered orally. The use of mass media which was once controlled by certain institutions is now able to be accessed by everyone, regardless of whether the information is valid or not, but its existence appears as public information that can be accessed by anyone.⁵³

In addition, the involvement of audiences in cyberspace also has implications, in addition to changing the existence of traditional media and the authority of sources in producing information or messages, it also defines the study of 'producers and consumers'. In relation to the phenomenon of tafsir *Jalalayn* recitation on YouTube, the status of producers and consumers can be owned by anyone and without any conditions, so that anyone can upload their videos. The producers referred to here are accounts that upload videos of Gus Baha's tafsir recitation, while consumers are viewers of the video.

The Emergence of a New Form of Mediatized *Pesantren* Interpretation

The existence of contemporary fragments of Gus Baha's *Jalalayn* on YouTube shows that the development of media is able to present *pesantren*-based interpretations in increasingly diverse forms. In general, since the early days of tafsir, starting from various written media, it has shown that tafsir, which was once only understood as an explanation in the form of oral interpretation from the Prophet, appeared in a new form in the form of written interpretation. Broadly speaking, the interpretation that appears with the written media appears with the presence of a medium as well. Currently, the existence of Gus Baha's *Jalalayn* interpretation on YouTube media is a new phenomenon of *pesantren*-based interpretation that emerges due to mediation by YouTube. This makes the *pesantren* interpretation, which was originally traditional, undergo a newer transformation. The recitation of *pesantren* interpretation which is identical to *Jalalayn*, which has only been found within the scope of *pesantren* with

52 Processed from the results of interviews with Ustaz Hana as Gus Baha's senior *santri* at PP LP3IA Rembang, on April 9, 2022.

53 Rully Nasrullah, *Teori dan Riset Media Siber (Cybermedia)*.

all its limitations, has found a new media in the form of YouTube which appears in video format, or what is called audiovisual interpretation.

With the existence of the *Jalalayn* tafsir recitation fragment on YouTube, this new media finally shows a new form of *pesantren* tafsir. Because what is new in this case is not the content, but the media. The main message is that with the presence of changing media, it also marks the emergence of a new form of interpretation. From the development of the recitation of tafsir *Jalalayn* through YouTube as a new media that underlies the performance of tafsir studies, this further develops into a new form of Qur'anic studies that further opens the door for more researchers to study the interpretation of social media that exists today, which the author calls 'mediatization of tafsir'. The possibility of the emergence of new studies in the ranks of al-Qur'an studies is not a strange thing in the history of al-Qur'an and tafsir studies. Historically, the study of the Qur'an and tafsir has always developed more broadly. The emergence of various new sciences is the main factor in the widening of the wings of al-Qur'an studies.

Tafsir is a form of Qur'anic message that has a purpose to be communicated. The main purpose of communication itself is the delivery of the message to the audience. While this communication will run well and achieve its goal, namely the delivery of the message, will not happen without the media as an intermediary. The media itself, which functions as an intermediary agent and messenger, will play a role as its function when the media controls what an era has, in the sense of having a system that is in accordance with the demands of the times. New media has become a very effective medium in conveying information processing. Distance and time are no longer considered as obstacles for everyone to communicate and interact with others. This new form of media system is what people love more in this technological age. Such is the form of interrelationship between interpretation, the purpose of interpretation, and YouTube as a new media in this day and age.

The *pesantren* community has begun to realize the benefits of technological sophistication in the current era. In the development of technology, *kiai* are forced to be technologically literate so that *pesantren* still exist in the internet world. *Pesantren* basically has 2 functions, as a teaching institution, namely internal and external. The internal role is to manage in the form of religious science lessons, while the external role is to interact with the community including its empowerment and development.⁵⁴ In today's technological era, in order for *pesantren* to continue to exist, both functions must be able to run in balance. However, so far many *pesantren* have only played a role in internal factors. As for the connection with tafsir *Jalalayn*

54 Muhammad Jamaludin, "Metamorfosis Pesantren di Era Globalisasi," *Karsa* 20, no. 1 (2012), 11.

as a characteristic of teaching in the scope of *pesantren*, in my opinion, with the phenomenon of Gus Baha's tafsir *Jalalayn* recitation on YouTube media which is very much in demand by the public, existing *pesantren* can consider taking an active role in doing the same thing in the form of teaching.

The recitation of tafsir *Jalalayn* in *pesantren* that has been running for a long time does not rule out the possibility of shortcomings in it. For example, during the process of reciting tafsir *Jalalayn*, the *santri* missed the translation and explanation of the *kiai*, so that the teaching of tafsir *Jalalayn* was not optimal for the *santri*. It would be nice if *pesantren* realize this gap so that the existence of technology can be used as an alternative. In the learning process, the *pesantren* can record it and upload it on a YouTube account devoted to uploading video recordings of material with the aim of playing it on a schedule that may be agreed upon so that students can repeat the book material. In addition, the video recordings uploaded on the official accounts of *pesantren* will also benefit the general public who want to learn the meaning of the contents of the Qur'an through tafsir *Jalalayn*, which was previously only given to *santri*. Given the existence of adsense from YouTube to reward accounts that are active in uploading videos, *pesantren* can also allocate these funds for the benefit of *pesantren*, and *pesantren* will also continue to exist following the times.

Conclusion

The recitation of tafsir *Jalalayn* Gus Baha, which is identical to the interpretation of *pesantren*, which was originally carried out offline, experienced an intersection with new media in the form of YouTube. This fragment of Gus Baha's tafsir *Jalalayn* recitation is a new phenomenon in the long history of the *pesantren* tafsir tradition. The existence of the phenomenon of contemporary fragments of tafsir *Jalalayn* recitation on YouTube is able to master across time and refract the boundaries of social and geographic boundaries which have been a problem in traditional media, so that a virtual community without borders appears as McLuhan called a global village. The new system that can be utilized to access tafsir more easily makes the phenomenon of Gus Baha's tafsir *Jalalayn* recitation on YouTube media an extension of the old media system. Gus Baha's recitation fragment on YouTube is present as an extension of the traditional system with a more effective system, as McLuhan called the idea of 'Media as Extension of Man'.

YouTube, which initially served as a medium for delivering Gus Baha's tafsir *Jalalayn* recitation, then became a separate environment where each tafsir was consumed and studied by its visitors easily, thus building an effective message communication system. Slowly, the ease of YouTube began to spoil humans so that

dependence on this media emerged. The existence of YouTube as a medium for the recitation of tafsir *Jalalayn* Gus Baha, which is identical to the tradition of *pesantren* interpretation, also provides its own message, that with this media, media dependence arises, so that the interpretation media is required to always evolve following the times. *Second*, the transformation of Gus Baha's tafsir *Jalalayn* recitation from offline to online shows some advantages and disadvantages (impacts). The advantages include the reach that can be touched by the existence of this contemporary fragment is very broad. Even though it is based on *pesantren*, with this phenomenon, the general public can easily reach it without having to attend recitation sessions that are conducted offline. The interaction that is built in the fragment of Gus Baha's tafsir *Jalalayn* recitation becomes a two-way communication, different from the interaction that is built when the recitation is carried out offline. The presence of this contemporary fragment also makes it easier for audiences to access via YouTube without having to travel long distances to attend Gus Baha's offline recitation.

Apart from the shortcomings and advantages that arise, the existence of Gus Baha's tafsir *Jalalayn* recitation fragment on YouTube media is evidence of the development of a long history of the study of the *pesantren* tafsir tradition and also the general study of the Qur'an. In general, the intersection between Gus Baha's offline tafsir recitation with YouTube technology as an intermediary medium resulted in the emergence of a new object form of tafsir, with the form of Gus Baha's tafsir *Jalalayn* recitation fragment, namely audiovisual interpretation. This new form marks the emergence of new object particles as well, such as the emergence of a new broader reality as the context of interpretation seen with communication science and media studies, namely the mediatization of interpretation. This mediatization of interpretation comes as a form that is able to expand the academic study of interpretation to the wider realm of media studies and communication science because this study is in the large space of social media that can be accessed by the public without limits.

Supplementary Materials

The data presented in this study are available in [insert article or supplementary material here] (Usually the datasets were analyzed from library research can be found in the whole data references).

Acknowledgements

Authors' contributions

All listed authors contributed to this article. M.K. wrote the original draft,

reviewed and edited it, S.Z.Q. wrote the formal analysis, compiled the resources, conceptualised the study, and managed the project administration. T.F. was responsible for the methodology and validation and supervised the project

Data availability statement

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflicts of Interest

None of the authors of this study has a financial or personal relationship with other people that could inappropriately influence or bias the content of the study.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

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