



Semiotic Analysis of Islamic Educational Values in Bilhikmah Da'wah Posters on the Instagram Account @khalidbasalamahofficial

Muhammad Zahid Mukhlis^{1a*}, Dewi Anggrayni^{2b}

¹ Ibn Khaldun University

² Ibn Khaldun University

^{a,b}zahidmukhlis695011@uika-bogor.ac.id

Article History:

Received:

12-10-2026

Revised:

17-11-2026

Accepted:

13-12-2026

Keywords:

*Bil Hikmah; Digital Da'wah;
Instagram; Semiotic; Visual
Communication*

*Correspondence Address:

zahidmukhlis695011@uika-bogor.ac.id

Abstract:

The development of social media as a digital religious space has transformed da'wah practices from oral communication into visually mediated forms. Instagram, as a visually oriented platform, enables the dissemination of religious messages through artifacts such as da'wah posters that carry symbolic meanings. This study aims to analyze the representation of da'wah bil hikmah values in posters uploaded on the Instagram account @khalidbasalamahofficial during October 1–13, 2025. Using a qualitative approach and Roland Barthes's semiotic analysis, this research examines denotative, connotative, and mythical meanings within the visual elements. Data were collected through documentation and purposive sampling of content aligned with normative da'wah themes. The findings reveal that the posters construct an integrated system of signs combining cosmological themes, socio-digital ethics, and Islamic economic principles within a monotheistic framework. At the denotative level, recurring visuals such as light contrasts, cosmic imagery, digital devices, and economic symbols function as normative codes. Connotatively, these visuals strengthen moral messages through dramatic aesthetics that evoke spiritual responsibility in digital and social contexts. At the mythical level, the posters challenge modern assumptions like market neutrality and secularization. This study concludes that bil hikmah is expressed not only textually but also visually, reflecting a shift toward digital da'wah.

This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



Introduction (مقدمة)

The digital era has fundamentally transformed the landscape of religious communication. Preaching activities, which traditionally relied on face-to-face interactions, have now migrated to virtual spaces (Rahmawati, Hariyati, Abdullah, & Nurmiarani, 2024). Literature studies on da'wah communication in the digital age show that the communication style of da'i (preachers)

has shifted from conventional lectures to the production of more interactive and visual content through social media.

Among the various platforms, Instagram, which is visually oriented, has become a very effective arena for spreading religious messages through poster and infographic formats. This effectiveness is reinforced by its ability to reach a young audience (Gen Z) who are highly responsive to visual content. The study of digital religion emphasizes that Instagram is no longer just a channel for conveying messages, but has become a space where religious identity and authority are renegotiated through the curation of visual aesthetics (Febrian, 2024; Golan, 2023).

One of the most influential digital preachers in Indonesia is Ustadz Khalid Basalamah, whose Instagram account (@khalidbasalamahofficial) has millions of followers. This account consistently produces content based on Salafi understanding, a movement that emphasizes the purity of Islamic teachings. Sociological studies show that digital Salafism, including that promoted by this account, has succeeded in mobilizing followers through sophisticated pop-Islamist communication strategies in digital media (Muary, Susanti, & Atikah, 2025).

In the midst of this phenomenon, there is one core concept in the ethics of da'wah, namely da'wah bil hikmah (da'wah with wisdom), as stated in QS An-Nahl: 125. The concept of bilhikmah is often interpreted as a delivery that is gentle, wise, and takes into account the conditions of the audience (Sukayat, 2023). However, a paradox arises when this concept is applied to Instagram posters. Posters are static, one-way, and often require simplifying complex messages. The affordances of the Instagram platform prioritize images and visibility. (Saidah, 2024) demands semiotic analysis to read layers of meaning (denotative-connotative-myth) and assess how the value of bilhikmah is encoded visually (Karim & Riyadi, 2024).

Therefore, a research gap has emerged: how is the concept of bilhikmah – which is rich in the values of dialogue, gentleness, and context – visually represented through posters on the @khalidbasalamahofficial account, known for its explicitness and textuality? Although much literature discusses digital Salafism and social media strategies, (Muary et al., 2024), studies that specifically link the visual semiotics of Salafi Instagram posters with the value of bilhikmah are still very limited (Wafia, Hidayati, & Usman, 2025). This research is urgently needed to understand how “wisdom” is semiotically encoded in this popular digital da'wah artifact.

LITERATURE REVIEW

The literature review in this research is as follows:

No	Researcher Name / Year	Research Focus	Key Findings	Relevance to This Research
1	(Muary et al., 2025)	<i>Digital Salafism & Islamic populism in Indonesia</i>	Interviews & observations of Salafi accounts + social media content analysis; found that Salafis use Instagram, YouTube as a means of spreading ideology with a populist approach.	Providing an ideological framework: the background of Salafi communication and how they utilize digital media.
2	(Nursyabani, 2024)	<i>Arabization of Islam via Salafi</i>	Instagram ethnography	Showing that Instagram is used strategically by

		<i>Instagram in Indonesia</i>	method; shows Salafis use Instagram to spread “pure” interpretations of Islam and Saudi references.	Salafis to spread their theological version; important for the context of major Salafi actors.
3	(Pramana, 2023)	<i>Salafi Online: Salafi Da'wah on Instagram @dakwah_tauhid</i>	Instagram netnography: an analysis of the shift from traditional to digital preaching methods, and how Salafi ideology is spread through Instagram.	Showing a Salafi da'wah model on Instagram that can be compared to the @khalidbasalamahofficial account; relevant to the context of digital Salafi da'wah.
4	(Sanjaya, Bakti, Sigit, & Nasrullah, 2022)	<i>Conservative Salafi Mediatization on Rodja TV's Instagram</i>	Virtual ethnography; explains how Salafi ideology is reconstructed through modern media mediation (Instagram, Salafi content).	Provides an overview of how conservative Salafis translate ideology through modern media – the background for an analysis of the poster content.
5	(Billah, Zamzami, Hegazy, & Lutfi, 2025)	<i>Framing pluralism as deviation on Instagram by Salafis</i>	Framing analysis + hadith analysis (“Ma‘ānī al-Ḥadīth”); shows that the Salafi account frames pluralism as an ideological threat.	Provides evidence of theological contestation on Instagram and how theological messages are managed – relevant to the value of “wisdom vs. confrontation.”
6	(‘Ulyan, 2023)	<i>Digital Da'wah & religious authority in the era of social media</i>	Narrative review of digital da'wah literature in Southeast Asia / Indonesia; concludes that social media has changed the hierarchy of	Provides a theoretical basis for how religious authority is renegotiated in digital spaces.

religious
authority.

The novelty of this research is as follows:

Aspect	Research Novelty
Thematic Focus	Examining the extent to which the principle of da'wah bil hikmah is represented visually in the content of digital da'wah posters on Instagram, especially on Khalid Basalamah's account, which has so far been studied more from the theological and ideological aspects than from its visual communication dimension.
Latest Data Period	This study comprehensively utilizes upload data from October 1-13, 2025, representing current digital da'wah practices. This period has not been widely studied academically, thus providing a cutting-edge empirical contribution to the study of social media-based religious communication.
Systematic Semiotic Analysis Method	Unlike previous research that tends to use discourse analysis or framing in general, this study systematically applies Roland Barthes's semiotic model to the entire visual corpus. The analysis is conducted through the identification of recurring visual codes, the intensification of connotative meanings, and the deconstruction of ideological myths reproduced in digital space.
Reconstructing Digital Authority and Morality	This research provides an evaluative focus on how classical religious authority (Quranic verses and religious scholars' references) is recontextualized within modern digital aesthetics. It demonstrates that social media is not merely a channel for distributing messages, but also an arena for producing moral cosmologies that integrate natural, social, and economic issues within a single monotheistic narrative.

THEORETICAL FRAMEWORK

1. Digital Da'wah from the Perspective of Digital Religion

The transformation of religious practices in the digital era has given rise to what media studies call digital religion, a condition in which religious practices, authority, identity, and

experiences are shaped through the interaction between online and offline spaces. Social media no longer functions as a neutral medium for conveying religious messages, but rather as a mediatic space that contributes to shaping the meaning, authority, and practice of religion itself. Recent studies have shown that the use of social media has changed the pattern of shaping people's religious understanding by shifting the source of authority from traditional institutions to digital religious figures on platforms like Instagram Widjanarko (2025) .

This phenomenon is also related to the mediatization of religion, where religious practices are reconstructed by the logic of digital media, which emphasizes visibility, speed, and audience engagement. In the Indonesian context, the use of social media as a means of contemporary da'wah has produced new forms of digitally mediated and hyper-mediated religious practices (Rohmawati, Zulkifli, & Hakiem, 2025).

Thus, da'wah on Instagram can not only be understood as the transmission of normative religious messages, but also as a symbolic communication practice negotiated through the visual logic of the digital platform.

2. Visual Communication as a Sign System in Digital Da'wah

In the context of digital visual communication, Instagram Islamic posters can be understood as a sign system that conveys messages through visual elements such as typography, color, illustration, and layout. A socio-semiotic study of Generation Z's digital visual culture shows that visual language plays a significant role in shaping identity and symbolic meaning in social media spaces (Halim & Sari, 2024).

Furthermore, research on the commodification of Islamic values on Instagram reveals that religious visual content not only conveys normative messages, but also reproduces ideological meanings through aesthetically structured symbolic representations in digital media (Aryo Penangsang, 2025).

Within this framework, Islamic preaching posters can be positioned as visual communication artifacts that contain layered meaning constructions at both literal and symbolic levels, thus requiring a semiotic approach to understand the relationship between visual signs and the ideological values they contain.

3. Roland Barthes' Semiotics in the Analysis of the Representation of Da'wah

The semiotic approach developed by Roland Barthes views signs as part of a two-order system of signification, namely:

1. Denotation→ literal meaning of visual signs
2. Connotation→ associative or symbolic meaning
3. Myth→ ideology naturalized through representation

In the context of religious digital media, semiotic analysis allows researchers to identify how normative Islamic values are visually represented in a simplified form by the affordances of digital platforms. Social media, as a space for the production of religious meaning, has been shown to shape public religious interpretations through aesthetically curated symbolic visualizations (Ahmad Rizal & Khorina Seci Vella, 2024).

Thus, Barthesian semiotics becomes a relevant analytical framework for examining how complex da'wah messages such as the principle of bil hikmah are represented in static visual forms such as Instagram posters.

4. The Concept of Da'wah bil Hikmah as the Ethics of Persuasive Communication

Normatively, the principle of da'wah bil hikmah refers to a method of conveying religious messages that considers aspects of wisdom, gentleness, and suitability to the audience's circumstances. In the context of digital communication, this principle faces new challenges because the logic of social media tends to encourage the simplification of religious messages into concise and persuasive visual formats.

Studies on religiosity in the digital era show that social media has a significant ability to shape people's religious perceptions through diverse interpretations of religious content circulating online (Setia & Dilawati, 2024).

This indicates that the value of wisdom in preaching is not only conveyed through verbal narratives, but can also be encoded through visual symbols that implicitly shape the audience's religious meaning.

5. Theoretical Synthesis

Based on the explanation above, this research starts from the assumption that:

1. Social media as a digital religious space mediates the practice of preaching through the visual logic of the platform.
2. Instagram posters function as a sign system that contains symbolic representations of religious values.
3. The principle of da'wah bil hikmah can be represented semiotically through visual elements.
4. Barthes' semiotic analysis allows for the identification of denotative, connotative, and mythological meanings in digital da'wah content.

Therefore, the theoretical framework of this research integrates the perspectives of digital religion, visual communication, Barthesian semiotics, and the ethics of Islamic da'wah communication to examine how the value of bil hikmah is constructed in visual da'wah artifacts on Instagram.



Method (منهج)

This study uses a qualitative approach with a semiotic analysis method to examine the representation of the values of da'wah bil hikmah in digital da'wah visual content. A qualitative approach was chosen because this study aims to understand the symbolic meaning and ideological construction contained in social media visual artifacts, especially da'wah posters produced and distributed through digital platforms. In the context of contemporary religious communication, visual media such as Instagram posters not only function as a medium for conveying messages, but also as a sign system containing layers of denotative and connotative meanings that can shape the audience's religious perception. (Rustandi, Dimiyati, & Wulan, 2022; Setia & Dilawati, 2024).

Methodologically, this study adopts the semiotic model developed by Roland Barthes, who views signs as part of a two-order system of signification, namely denotation and connotation, which then form myths as ideological constructions naturalized in social communication practices. This approach is considered relevant to analyzing how normative values in Islamic da'wah, such as the principle of bilhikmah (wisdom in da'wah), are encoded through visual elements in digital media that are static but loaded with symbolic messages. Barthesian semiotic analysis has been widely used in studies of digital visual communication to reveal the relationship between visual signs and the construction of ideological meaning in social media spaces (Ramadhani, Siregar, Sitorus, Ginting, & Sikumbang, 2024).

The object of this research is the Islamic preaching posters uploaded to Khalid Basalamah's Instagram account @khalidbasalamahofficial during the period of October 1-13, 2025, totaling 81 posters (11 posts). The Instagram platform was chosen because of its visual-oriented characteristics and affordances that allow for the simplification of complex messages into concise yet persuasive visual forms (Highfield & Leaver, 2016). In the context of digital Islamic preaching, Instagram has functioned as a mediating space where religious authority is not only conveyed

through verbal narratives, but also negotiated through curated visual aesthetics (Syatar, Hasyim, Rahmatullah, Saputra, & Ilham, 2024; Virga, Shovmayanti, Yusoff, & Rosa, 2025).

The data collection technique in this study was carried out through the documentation method of all da'wah posters uploaded during the research period. The documentation process included identification, digital archiving, and classification of visual content based on thematic relevance to the principle of da'wah bil hikmah. The research sample was determined using a purposive sampling technique, with the following criteria: (1) the poster contains an explicit da'wah message; (2) contains religious text in the form of verses from the Qur'an, hadith, or religious advice; (3) is not commercially promotional; and (4) represents a normative invitation or recommendation in religious practice. This technique was used to ensure that the selected unit of analysis has conceptual significance to the research focus (Salma, Kamilah, Kamil, Iwanabel, & Maulana, 2025).

Data analysis was conducted through several interpretive stages, namely: (1) identification of visual elements such as typography, color, illustration, and layout; (2) analysis of denotative meaning of the literal representations that appear on the poster; (3) analysis of connotative meaning that reveals symbolic associations and implications of meaning; and (4) identification of myths or ideologies that are reproduced through the visual representation. This stage aims to reveal how the principle of bilhikmah as the ethics of da'wah communication is represented semiotically in the context of digital da'wah which tends to be one-way and visually reduced (Widjanarko, 2025).

To ensure the validity of the findings, this study applies theoretical triangulation by linking the results of the semiotic analysis to the normative concept of da'wah bil hikmah in Islamic communication literature. Furthermore, the analysis process is supported by an audit trail in the form of systematic documentation of each stage of visual interpretation to increase the transparency and replicability of the research in digital media-based communication studies (Rustandi et al., 2022).

Result (نتائج)

RESULTS AND DISCUSSION

1. Overview of Visual-Thematic Construction

An analysis of all posters from October 1–13 reveals thematic and structural consistency in the construction of visual da'wah. The content produced does not stand as a single message, but rather forms an integrated system of signs encompassing cosmology, social morality, digital ethics, and Islamic economic regulations. A visual overview of these thematic categories can be observed in Figure 1, which showcases the distinct visual codes employed across different contexts.

Figure 1. Thematic clusters of digital da'wah posters featuring cosmology, social ethics, and economic regulations.



Source: Instagram account @khalidbasalamahofficial (Accessed: October 2025).

In general, three main theme clusters were found:

1. Cosmology and signs of Allah's power (sky, meteors, fire, light).
2. Social and digital ethics (selectively following public figures, glory and disgrace).
3. Economic ethics and muamalah (ihtikar, monopoly, prohibition on consuming wealth in vain).

These three clusters are not separate, but rather positioned within a monotheistic framework that emphasizes the connection between faith, social behavior, and economic actions.

2. Denotative Structure: Recurring Visual Codes

At the denotational level, there is a repetition of visual elements that form a consistent semiotic pattern:

1. Contrast of light and dark.
2. Fire and meteors as dynamic elements.
3. Economic symbols (money, sacks of wheat, warehouses).
4. Media symbols (smartphone, microphone, stage).
5. Quotations of verses from the Qur'an and statements of scholars.
6. Large, bold typography as normative emphasis.

This repetition forms what in semiotics is called a visual coding system, namely a structured and repetitive sign system that builds a discourse identity.

Literally, the posters discuss natural phenomena, social practices, and economic activities. But the meaning doesn't stop at the literal level.

3. Connotative Layer: Moral Intensification Through Aesthetic Strategies

At the connotation stage, visuals build emotional and symbolic associations.

3.1 Cosmology as a Moral Medium

The sky and meteor themed posters show two different approaches:

1. Minimalist design with large empty spaces connotes reflection, contemplation, and rationality.
2. The dramatic design with flaming meteors and fire connotes threat, destruction, and spiritual urgency.

Natural phenomena are constructed as moral messages, not simply scientific objects. Thus, the cosmos is positioned as a divine text open to interpretation.

3.2 Social Media as an Ideological Arena

The symbols of smartphone, microphone and stage form connotations about:

1. Discourse production.
2. The symbolic authority of public figures.
3. Consumption of value through digital platforms.

Following public figures is presented not as a recreational activity, but as an ideological act with spiritual consequences. This demonstrates the shift in meaning of social media from a space for recreation to a space for moral accountability.

3.3 Economics as the Realm of Divine Justice

The visuals of the dark warehouse, money, and red prohibition signs in the ihtikar theme build connotations:

1. Hidden greed.
2. Social inequality.
3. Exploitation of people's needs.

The poster not only rejects monopolistic practices but also frames the market as a space that must comply with revealed norms. Thus, unethical capitalism is repositioned as a moral threat.

4. The Myth Level: Ideological Reframing of Modern Assumptions

At the myth stage (Barthes), there is an attempt to deconstruct a number of modern assumptions.

4.1 Deconstructing the Popularity Myth

Posters about public figures debunk the assumption that popularity equates to glory. Instead, glory is constructed as the result of a vertical relationship with God.

4.2 Deconstructing the Myth of Market Neutrality

The economic narrative rejects the idea that markets are neutral systems. Posters assert that markets are under divine moral oversight and can be intervened for the sake of social justice.

4.3 Deconstruction of the Secularization of Nature

Meteor and celestial phenomena are not reduced to scientific explanations, but are instead elevated as signs of God's power. This demonstrates the re-sacralization of the cosmos in the digital space.

Thus, this account produces a counter-narrative to the secularization of modern public space.

5. Framework Strategy for October 1–13

Cross-date analysis reveals four main framing patterns:

1. Contemplative framing – used in reflective cosmological themes.
2. Preventive framing – used in the issue of selectively following public figures.
3. Warning framing – used in dramatic meteor visuals and fire symbols.
4. Normative–punitive framing – used in issues of economic ihtikar and prohibitions.

This pattern shows that visual preaching is not monolithic, but adapts to the context of the message. Visual intensity increases when the issue involves explicit moral violations.

6. Representation of Da'wah bil Hikmah

Overall, the identified approaches to preaching have the following characteristics:

1. Based on evidence (Quran and references from scholars).
2. Not attacking specific individuals.
3. Using universal symbols (nature, market, media).
4. Integrating modern aesthetics with classical authority.

However, the dramatic strategies (fire, meteors, contrasting light) show that bil hikmah is not understood passively, but rather combined with powerful visual rhetoric to create moral awareness.

This shows the evolution of pulpit preaching into visual-iconic preaching in the digital space.

7. Integrative Findings

From the entire period of October 1–13, three main findings were found:

1. Integration of Tauhidik All themes (nature, media, economy) are constructed within the framework of tauhid which emphasizes the connection between faith and social practice.
2. Aesthetic Moralization Aesthetics is not just decoration, but an ideological instrument to intensify moral messages.
3. Digital Recontextualization of Tradition Classical texts and verses of the Quran are recontextualized through modern visuals to make them relevant to social media culture.

8. Theoretical Contribution

These findings show that:

1. Digital da'wah forms a complex and structured semiotic system.
2. Religious visualization functions as a medium for the production of ideology.
3. The integration of cosmic symbols and socio-economic issues creates a comprehensive moral narrative.

Thus, the account not only conveys religious messages, but builds a moral cosmology that is integrated in the contemporary digital space.



Discussion (مناقشة)

The semiotic findings presented in the preceding section demonstrate that visual da'wah on social media operates far beyond a decorative or supplementary role; it functions as a highly structured, ideological sign system. By mapping the denotative, connotative, and mythical dimensions of the content uploaded to @khalidbasalamahofficial, this study illuminates how classical Islamic communicative principles—specifically *da'wah bil hikmah* (preaching with

wisdom)—are recontextualized within contemporary digital aesthetics. Rather than reducing complex theological doctrines into mere social media commodities, the account strategic combines dramatic visual rhetoric (such as cosmic phenomena, stark color contrasts, and symbolic economic spaces) with authoritative textual citations to construct a comprehensive moral cosmology.

To evaluate the broader scientific significance of these empirical findings, this discussion section critically interprets the results through three analytical lenses. First, it examines how the visual strategies redefine the normative execution of *bil hikmah* in digital spaces. Second, it contextualizes these findings within the existing body of literature on digital Salafism and Islamic media studies, highlighting key convergences and distinct deviations. Finally, it outlines the theoretical contributions of this research to the evolving field of digital religious communication and media semiotics.

1. Representation of Da'wah bil Hikmah

Overall, the identified approaches to preaching have the following characteristics:

1. Based on evidence (Quran and references from scholars).
2. Not attacking specific individuals.
3. Using universal symbols (nature, market, media).
4. Integrating modern aesthetics with classical authority.

However, the dramatic strategies (fire, meteors, contrasting light) show that *bil hikmah* is not understood passively, but rather combined with powerful visual rhetoric to create moral awareness.

This shows the evolution of pulpit preaching into visual-iconic preaching in the digital space.

2. Integrative Findings

From the entire period of October 1–13, three main findings were found:

1. Integration of Tauhidik All themes (nature, media, economy) are constructed within the framework of tauhid which emphasizes the connection between faith and social practice.
2. Aesthetic Moralization Aesthetics is not just decoration, but an ideological instrument to intensify moral messages.
3. Digital Recontextualization of Tradition Classical texts and verses of the Quran are recontextualized through modern visuals to make them relevant to social media culture.

When comparing these findings with what other investigators have reported, both consistencies and significant differences emerge. Previous studies by Muary et al. (2025) and Nursyabani (2024) highlighted that digital Salafi accounts typically utilize social media to spread ideological populism and theological Arabization. While our results are consistent with their premise that these accounts maintain strict theological boundaries, our semiotic analysis reveals a critical difference in the *communication strategy* employed. Much of the existing literature frames Salafi digital da'wah as highly explicit, textual, and often confrontational (Billah et al., 2026; Pramana, 2023). However, this study uncovers that the @khalidbasalamahofficial account actively exercises *bil hikmah* through a more subtle, aesthetically moralized critique. For instance, rather than attacking individuals, the visual rhetoric targets conceptual behaviors—such as economic monopoly (*ihhtikar*)—using impersonal symbols like dark warehouses and prohibition signs.

3. Theoretical Contribution

These findings show that:

1. Digital da'wah forms a complex and structured semiotic system.
2. Religious visualization functions as a medium for the production of ideology.
3. The integration of cosmic symbols and socio-economic issues creates a comprehensive moral narrative.

Thus, the account not only conveys religious messages, but builds a moral cosmology that is integrated in the contemporary digital space.



Conclusion (خاتمة)

An analysis of posters published between October 1 and 13 reveals a coherent semiotic system that integrates cosmology, social ethics, and economic morality within a unified monotheistic framework. On the surface, the content appears diverse—ranging from natural phenomena and social media behavior to economic regulation—but at a deeper structural level, these themes coalesce into a single moral narrative: human accountability before God in every aspect of life.

The findings suggest that visual aesthetics play an ideological rather than a decorative role. Dramatic elements such as fire, meteors, light contrasts, and warning symbols serve as moral reinforcement mechanisms, while minimalist layouts create a contemplative space that encourages reflection. This dual aesthetic strategy allows the messages to oscillate between emotional urgency and intellectual contemplation, broadening the persuasive scope of digital da'wah.

Furthermore, this study shows that digital da'wah operates through the reconstruction of myths. Popularity is separated from moral values, market freedom is subordinated to divine justice, and natural phenomena are re-sanctified as theological signs. Thus, the posters challenge modern secular assumptions and reposition social media as a space for ethical responsibility, not simply neutral consumption.

Importantly, this communication strategy reflects the principle of *bil hikmah*, which is characterized by textual authority, impersonal critique, and contextual adaptation to contemporary media culture. Rather than using confrontational rhetoric, the visual narrative utilizes symbolic dramatization and the legitimacy of scripture to guide moral awareness.

Theoretically, this study contributes to the field of religious communication by demonstrating that digital da'wah is a complex semiotic practice in which aesthetics, ideology, and theology intersect. Practically, this study demonstrates that contemporary Islamic da'wah in the digital space is evolving toward iconographic persuasion, where visual symbolism is central to shaping religious consciousness.

Acknowledgment (شكر وتقدير)

The authors would like to express their sincere gratitude to University of Ibn Khaldun for providing the academic facilities and institutional support necessary to conduct this study. Special thanks are extended to Dewi Anggrayni as a supervisor for her valuable insights, constructive feedback, and guidance throughout the research process. Furthermore, the authors acknowledge the administrative staff who indirectly facilitated this work through technical assistance and logistical support.



Bibliography (مراجع)

- Ahmad Rizal, D., & Khorina Seci Vella, N. (2024). Commodification of Social Media: Digitization of Religion as a Contemporary Da'wah Media. *BELIEF: Sociology of Religion Journal*, 2(1), 55–65. <https://doi.org/10.30983/belief.v2i1.7888>
- Aryo Penangsang, D. (2025). Komodifikasi Nilai Islam Di Media Sosial: Analisis Semiotika Roland Barthes Pada Reels Instagram @Duha.Muslimwear. *Al-Jamahiria : Jurnal Komunikasi dan Dakwah Islam*, 3(2), 148–164. <https://doi.org/10.30983/al-jamahiria.v3i2.9952>
- Billah, R., Zamzami, M., Hegazy, W., & Lutfi, M. (2025). Framing Religious Pluralism as Deviation. *ESENSIA: Jurnal Ilmu-Ilmu Ushuluddin*, 26(1), 27–43. <https://doi.org/10.14421/esensia.v26i1.6304>
- Febrian, H. (2024). Visualizing Authority: Rise of the Religious Influencers on the Instagram. *Social Media and Society*, 10(4), 1–19. <https://doi.org/10.1177/20563051241286850>
- Golan, O. (2023). Introduction: Digital Youth and Religion. *Religions*, 14(6), 704. <https://doi.org/10.3390/rel14060704>
- Halim, S., & Sari, M. (2024). Visual Language and Identity in Digital Youth Culture: A Socio-Semiotic Study of Memes among Indonesian Gen Z. *Communica: Journal of Communication*, 2(3), 200–213. <https://doi.org/https://doi.org/10.61978/communica.v2i3.775>
- Karim, A., & Riyadi, A. (2024). Analyzing big data of da'wah manuscripts based on Dimensions: Mapping research on da'wah on social media. *Jurnal Ilmu Dakwah*, 44(1), 1–14. <https://doi.org/10.2158/jid.44.1.22073>
- Muary, R., Susanti, N., & Atikah, P. (2025). Salafis and Social Media: The Emergence of Islamic Populism in Indonesia. *Jurnal Sosiologi Agama*, 18(2), 151–170. <https://doi.org/10.14421/jsa.2024.182-02>
- Nursyabani, M. (2024). From Saudi to Social Media: Arabization of Islam Via Salafi Instagram Accounts in Indonesia. *Afkaruna: Indonesian Interdisciplinary Journal of Islamic Studies*, 20(2), 337–356. <https://doi.org/10.18196/afkaruna.v20i2.23730>
- Pramana, M. A. (2023). Salafi Online: Dakwah Salafi Pada Akun Instagram @dakwah_tauhid. *Idarotuna*, 5(1), 63. <https://doi.org/10.24014/idarotuna.v5i1.22792>
- Rahmawati, Y., Hariyati, F., Abdullah, A. Z., & Nurmianani, M. (2024). Gaya Komunikasi Dakwah Era Digital: Kajian Literatur. *Concept: Journal of Social Humanities and Education*, 3(1), 266–279. <https://doi.org/10.55606/concept.v3i1.1081>
- Ramadhani, S., Siregar, A. P., Sitorus, A. O., Ginting, A. F., & Sikumbang, A. T. (2024). Examination of Da'wah Communications on the Instagram @fuadhnaim Utilising Roland Barthes' Semiotic Framework. *Jurnal Ilmu Ushuluddin*, 6(2), 227–246. Retrieved from <https://jurnalfuad.org/index.php/ishlah/index>
- Rohmawati, H. S., Zulkifli, & Hakiem, N. (2025). Mediatization and Hypermediation in Digital Religion and the Transformation of Indonesian Muslim Religious Practices through Social Media Usage. *Jurnal Sosiologi Agama*, 18(2), 133–150. <https://doi.org/10.14421/jsa.2024.182-01>
- Rustandi, D., Dimyati, D., & Wulan, R. R. (2022). Post-Semiotics of Da'wah Communication in Interpreting Signs of Religious Culture. *Ilmu Dakwah: Academic Journal for Homiletic Studies*, 16(2), 195–216. <https://doi.org/10.15575/idajhs.v16i2.21521>
- Saidah, M. (2024). Media Affordance in Digital Dakwah: A Study of Religious Communication Practices in Social Media. *Ultimacomm*, 16(1), 66–82. Retrieved from <https://ejournals.umn.ac.id/index.php/FIKOM/article/view/3696/1614>
- Salma, Y., Kamilah, Z., Kamil, A. Z., Iwanabel, F. Y., & Maulana, M. I. (2025). Narrative Hermeneutics as Digital Tafsir: Reconstructing Qur'anic Meaning and Religious Authority on Instagram @NadirsyahHosen_Official. *Jurnal Lektur Keagamaan*, 23(2), 733–772. <https://doi.org/10.31291/jlka.v23i2.1492>
- Sanjaya, M., Bakti, A. F., Sigit, R. R., & Nasrullah, R. (2022). Reinterpellation And Reimitation Of Conservative Ideology Of Salafi Through The Mediatization Of Religion On Instagram Rodja Tv. *Eduvest - Journal of Universal Studies*, 2(10), 1985–1997. <https://doi.org/10.59188/eduvest.v2i10.615>
- Setia, P., & Dilawati, R. (2024). Religiosity in the Digital Era and the Challenges of Hoaxes, Post-Truth and Radicalism on Social Media. *Jurnal Iman Dan Spiritualitas*, 4(1), 67–76. <https://doi.org/10.15575/jis.v4i1.33230>
- Sukayat, T. (2023). Da'wah communication in the Contemporary Era: Implementing da'wah ethics on social media. *Jurnal Ilmu Dakwah*, 43(2), 375–390. <https://doi.org/10.2158/jid.43.2.18465>
- Syatar, A., Hasyim, B., Rahmatullah, Saputra, A. T., & Ilham, M. (2024). Religious Authority in the Age of Instagram: Unveiling the Contestation of Islamic Discourses. *Jurnal Adabiyah*, 24(2), 182–201. <https://doi.org/10.24252/jad.v24i2a3>
- 'Ulyan, M. (2023). Digital Da'wah and Religious Authority: A Narrative Review of Islamic Preaching in the Social Media Era. *Sinergi International Journal of Islamic Studies*, 3(3), 110–123. <https://doi.org/https://doi.org/10.61194/ijis.v1i3.591>

- Virga, R. L., Shovmayanti, N. A., Yusoff, R. M., & Rosa, N. (2025). YUK NGAJI: DIGITALIZATION OF GENERATION Z'S RELIGIOUS ACTIVITIES ON INSTAGRAM ACCOUNT. *Al-Balagh : Jurnal Dakwah Dan Komunikasi*, 10(1), 149–184. <https://doi.org/10.22515/albalagh.v10i1.11024>
- Wafia, M. H., Hidayati, M., & Usman, S. (2025). The reproduction of salafism in the online ecosystem: Strengthening of Indonesian salafi groups. *Multidisciplinary Science Journal*, 8(2), 1–12. <https://doi.org/10.31893/multiscience.2026128>
- Widjanarko, P. (2025). AGENDA RISET DIGITAL RELIGION DARI PERSPEKTIF KAJIAN MEDIA: SEBUAH TINJAUAN KONSEPTUAL. *Konvergensi : Jurnal Ilmiah Ilmu Komunikasi*, 6(2), 332–351. <https://doi.org/10.51353/ffww6v20>