



## Social Media as an Arena for Digital Jihad: An Analysis of Online Da'wah on Tiktok, Youtube, and Instagram

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### ABSTRACT

YouTube, TikTok, and Instagram have become key platforms for digital da'wah, particularly in reaching younger audiences. This study applies a descriptive qualitative approach with content analysis of ten purposively selected popular videos. The analysis focused on themes, rhetoric, visualaudio elements, and audience responses. The findings reveal unique characteristics of each platform. YouTube is marked by long, systematic, and argumentative sermons that enable deeper understanding. TikTok emphasizes short, concise, emotional, and viral content, making it effective for audiences with limited attention spans. Instagram highlights visual aesthetics and reflective messages, supported by interactive features such as comments and Q&A. These patterns illustrate the need for adaptive communication strategies aligned with algorithms and media consumption habits. The notion of "digital jihad" is interpreted as a non-physical struggle to spread Islamic values online while prioritizing ethics, substance, and engagement. Digital da'wah thus serves not only as religious communication but also as cultural activism that strengthens Islamic identity among youth in the digital era.

**Keywords:** Communication Strategies. *Digital da'wah, Social Media*

### ABSTRAK

YouTube, TikTok, dan Instagram kini menjadi arena penting bagi dakwah digital yang mampu menjangkau generasi muda. Kajian ini menggunakan pendekatan kualitatif deskriptif dengan analisis isi terhadap sepuluh video populer yang dipilih secara purposive. Analisis difokuskan pada tema, gaya retorika, aspek visual-audio, serta respons audiens. Hasil menunjukkan bahwa setiap platform memiliki keunikan. YouTube menampilkan ceramah panjang dengan penyampaian sistematis dan argumentatif sehingga mendorong pemahaman mendalam. TikTok menyajikan pesan singkat, padat, emosional, dan mudah viral, efektif untuk audiens dengan perhatian terbatas. Instagram mengutamakan estetika visual serta pesan reflektif yang didukung interaksi dua arah

melalui komentar dan QnA. Perbedaan pola ini menegaskan perlunya strategi komunikasi yang adaptif terhadap algoritma dan kebiasaan konsumsi media. Konsep “jihad digital” dipahami sebagai perjuangan non-fisik untuk menyebarkan nilai Islam di ruang maya dengan menekankan etika, substansi, dan keterlibatan audiens. Dakwah digital berperan bukan hanya sebagai media penyebaran agama, melainkan juga sebagai aktivisme kultural yang memperkuat identitas keislaman generasi muda di era digital.

**Kata kunci:** *Strategi Komunikasi, Dakwah Digital, Media sosial*

## **Introduction**

In today's digital era, social media platforms like TikTok, YouTube, and Instagram are increasingly serving as productive and transformative means of preaching. These platforms not only offer a platform for conveying religious messages but also provide visual and audio media that allow preaching to be packaged in a more creative, contextual, and inclusive manner. Short video-based content or long broadcasts open up opportunities for preachers to convey the substance of teachings without losing their appeal to a cross-generational audience (Taufikurrahman & Setyowati, 2024). This transformation demonstrates a major shift in the way Islamic values are conveyed, from conventional preaching to a more interactive and flexible digital approach. Kastalani & Surawan (2025) also emphasized that advances in digital technology have significantly changed the way society, particularly Generation Z, accesses and understands religious teachings.

Collaboration between traditional religious authorities and digital creativity has made da'wah more relevant to the younger generation, while remaining grounded in strong theological principles (Aida et al., 2024). Within the framework of modernization, digital da'wah has become an urgent need to prevent Muslims from losing their way amidst rapid social change. Da'wah is essentially a call to straighten views, invite to goodness, and maintain moral values in social life. Ideally, digital da'wah should not merely serve as entertainment but also serve as a means of strengthening brotherhood and strengthening Islamic identity in the public sphere (Anas, 2025). This is in line with the views of Nova (2023) and Rabbani & Najicha (2023) as cited in Kastalani & Surawan (2025), who argue that digital technology has now become a new space for the formation of religious identity and religious behavior in modern society.

The advancement of social media as part of the digitalization process further emphasizes the vast opportunities Muslims have for preaching. Platforms like Instagram and YouTube, for example, enable preachers to spread messages quickly, interactively, and across demographic boundaries, reaching audiences of diverse ages and backgrounds (Anas, 2025). The presence of these media simultaneously presents an ideal portrait of digital preaching that is inclusive, adaptive to current developments, and able to present a friendly and contextual face of Islam. However, practice in the field demonstrates a more complex dynamic. The phenomenon of influencer preachers and the trend of

da'wahtainment demonstrate that the authority of preaching is now influenced by visual aesthetics and social media algorithms. The quality of content also varies widely, from academically based to simply pursuing virality (Aida et al., 2024). Kastalani & Surawan (2025) also found that although Generation Z students consume a lot of digital da'wah content, not all content has the same quality and spiritual depth. Without digital literacy and mature thinking, exposure to shallow or extreme content can actually lead to spiritual confusion (Sabiq & Arisnawawi, 2025). On the one hand, social media offers a promising new space, but on the other hand, it also presents challenges in the form of the dominance of sensational content and the simplification of complex issues that have the potential to obscure the core message of da'wah (Ibad, 2025). This situation aligns with Anas's (2025) account of the phenomenon of the "techno-drunken zone," a condition where people are so immersed in digital euphoria that they forget the spiritual dimension. Without mature thinking and strengthening of faith, such developments can actually distance society from the true essence of da'wah.

Several studies have highlighted this phenomenon from various perspectives. Taufikurrahman & Setyowati (2024) emphasized that TikTok, YouTube, and Instagram have transformed the communication patterns of da'wah (Islamic preaching) by providing greater effectiveness, efficiency, and interaction between preachers and audiences. A study by Aslamiyah & Ilmiyah (2024) also showed that short videos on TikTok have become a creative and concise medium for reaching the younger generation more intensively. On the other hand, Aida et al. (2024) revealed the emergence of new religious practices such as online muroja'ah (religious exchange), digital waqf (waqf), and online umrah (pilgrimage) as forms of adaptation without losing traditional legitimacy. Furthermore, Kastalani & Surawan (2025) explained that Generation Z is not merely a passive consumer, but also an active actor constructing spiritual meaning through digital interactions that they choose and trust. In fact, Anas (2025) added that a number of popular figures such as Ustadz Hanan Attaki, Ustadz Felix Siau, and Ustadz Abdul Somad have utilized social media with unique digital preaching strategies, thus demonstrating a variety of influential communication models within Muslim society.

Based on this reality, this study proposes the concept of "digital jihad" as an analytical framework, viewing da'wah as a strategic struggle in the social media space, emphasizing its intent, ethics, and persuasive power. A comparative approach to three major platforms TikTok, YouTube, and Instagram is expected to more comprehensively illustrate the differences in technical aspects, rhetorical styles, and responses of young audiences. This framework is also intended to fill the gap in comparative studies that are still limited in the digital da'wah literature (Taufikurrahman & Setyowati, 2024; Aida et al., 2024; Anas, 2025; Kastalani & Surawan, 2025). Most previous research has focused on a single platform in isolation, such as studies on the effectiveness of da'wah on YouTube or the popularity of Islamic content on TikTok, without linking these to differences in characteristics, communication styles, and algorithms between platforms. Consequently,

an understanding of how da'wah strategies adapt across digital spaces remains incomplete. This research aims to bridge this gap by comparatively examining the forms, rhetoric, and levels of audience engagement across the three main platforms using the concept of digital jihad as an analytical basis.

The uniqueness of this research lies in two aspects: first, the relatively new concept of "digital jihad" is proposed, and second, the use of comparative methods through content analysis. From an academic perspective, this research enriches the study of religion and the digital space. From a practical perspective, the results can serve as a reference for preachers and social media platform managers to design more ethical, creative, and effective da'wah communication strategies. The relevance of this research is further strengthened by the findings of Kastalani & Surawan (2025) that the consumption of digital da'wah content has the potential to strengthen the spiritual well-being of the younger generation as long as the content is authentic and high-quality. The relevance of this research is increasingly felt amidst the rapid development of digital media and the increasing dominance of the younger generation in religious practices (Anas, 2025).

## **Method**

This research uses a descriptive qualitative approach with a content analysis method. This approach was chosen because it is appropriate for examining the meaning, strategies, and communication patterns in digital Islamic preaching content on social media. Content analysis is understood as a research technique that produces replicable and valid inferences from data according to its context (Krippendorff, 2018). Qualitative methods allow researchers to understand social phenomena in depth by emphasizing the meaning and context that emerge from social interactions (Moleong, 2017). Furthermore, this research is comparative in nature because it compares the differences in the characteristics of Islamic preaching displayed on three social media platforms: TikTok, YouTube, and Instagram.

The research object was digital Islamic preaching content published on the three platforms. Ten videos were analyzed, selected purposively, based on three criteria:

- (1) contain da'wah material such as short sermons, Islamic motivational quotes, studies, or quotations from verses and hadith;
- (2) be published by an account with a significant number of followers; and
- (3) receive significant audience interaction in the form of likes, comments, or reshares.

These criteria are set so that the content analyzed truly represents popular digital preaching trends and has a wide reach among social media users.

The research instrument consisted of observations of digital da'wah content. Observations were conducted by reviewing and recording each selected video through a content analysis procedure. To ensure accuracy, researchers prepared an analysis sheet containing several important categories, including da'wah theme, broadcast duration,

preacher's rhetorical style, visual and audio formats, and level of audience interaction such as the number of likes, comments, and shares. All data obtained from the observation process was systematically recorded, then compiled and summarized to facilitate interpretation and maintain consistency across researchers.

Data analysis was conducted using descriptive qualitative methods. The analysis stage began with identifying patterns of themes, strategies, and da'wah styles in each selected content. Next, a comparative analysis was conducted to explore the similarities and differences in da'wah characteristics on TikTok, YouTube, and Instagram. The results of this analysis are expected to provide a comprehensive picture of the forms, approaches, and appeal of digital da'wah on the three platforms as part of the "digital jihad" phenomenon in the context of social media.

### **Results and Discussion**

Data analysis shows that each social media platform has its own characteristics in delivering Islamic preaching. On YouTube, the accounts Adi Hidayat Official and Ustadz Abdul Somad Official present long sermons with a persuasive and systematic narrative style. These sermon videos are presented in full HD quality without accompanying music, with high audience engagement, with hundreds of thousands of likes and comments. The material presented emphasizes the virtues of prayer, prayer etiquette, the importance of understanding Islamic teachings through dialogue, and the use of humor to facilitate comprehension. Observations also show that presenters provide practical and contextual examples to make the message of Islamic preaching easier to accept.

On TikTok, the Ayah Amanah account presents short sermon clips lasting less than two minutes in a persuasive and narrative style. The videos are accompanied by background music covering everyday themes such as hope, repentance, life's burdens, and wisdom. Audience engagement is high, with some videos even reaching millions of likes. The preaching on TikTok tends to be short, concise, and memorable, allowing audiences to quickly absorb the spiritual message.

On Instagram, the @basyasman account features short one- to two-minute lecture videos in a persuasive and narrative style. Topics include sacrifice, faith, justice, and belief in God, often combined with promotions, Q&A sessions, or short news stories. Audience engagement is high, with tens to hundreds of thousands of likes and comments. Instagram is often used to convey reflective messages while also opening up two-way communication through comments and Q&A sessions.

In general, these observations indicate that although YouTube, TikTok, and Instagram have different durations, visual styles, and audience interaction patterns, all da'wah content emphasizes moral and spiritual messages relevant to everyday life, using persuasive and narrative approaches to make them more easily accepted by various groups.

Tabel 1. Analysis Sheet Table

Platform	Account/ Channel	Duration	Main Theme	Rhetoric & Style	Visual & Audio	Audience Interaction	Qualitative Notes
<b>YouTube</b>	Adi Hidayat / Abdul Somad (Official)	1:59:38 & 0:55:15	Prayer, etiquette of praying, religious dialogue	Persuasive, narrative, systematic, humorous-dialogic	Full HD lecture video, no music	195k & 238k likes, >9k comments	Long, systematic content emphasizing prayer, dialogue, and humor
<b>TikTok</b>	Ayah Amanah (@am.vent)	00:47 - 01:35	Hope, repentance, life lessons	Persuasive, narrative	Lecture clip + background music	81k - 2.2M likes, hundreds - 18k comments	Short, emotional message, easily viral, appealing to young audience
<b>Instagram</b>	@basyaman	00:43 - 02:18	Qurban, faith, justice, pain	Persuasive, narrative	Short video + promotion / Q&A/narration	38k - 111k likes, 162 - 399 comments	Reflective, visually aesthetic, interactive through comments/Q&A

**Analysis of Islamic Preaching Content on Three Platforms**

An analysis of ten digital Islamic preaching videos on three social media platforms: YouTube, TikTok, and Instagram, demonstrates how Islamic messages are packaged and tailored to the characteristics of their audiences. Each platform has different technicalities and interaction patterns, requiring preachers to adjust duration, rhetorical style, and visual format to ensure effective and engaging preaching.

YouTube remains a primary platform for preaching, delivering in-depth material. The two main videos analyzed demonstrate presentation strategies that strongly support the dissemination of religious messages comprehensively and thoughtfully. Ustadz Adi Hidayat's video, "People Whose Prayers Are Answered," runs nearly two hours and presents material on the virtues of prayer and the etiquette of prayer, delivered with a systematic and persuasive structure. The preacher combines verses from the Quran and hadith, speaks in a formal mosque setting, and uses clear audio

without background music, all of which reinforces the audience's focus on the core discussion.



Figure 1. Posts by Ustadz Adi Hidayat on the Youtube account @adihidayatofficial

Meanwhile, Ustadz Abdul Somad's approximately 55-minute video uses a question-and-answer format with a comedian, making his delivery lighter and more dialogue-based, yet still meaningful. This format helps reach audiences who may not be accustomed to watching long sermons, consistent with findings that YouTube supports argumentative and interactive preaching (Prihantoro, 2021; Sholihat, 2022). Prihantoro (2021) emphasized that YouTube offers flexibility in duration and audiovisual quality, allowing for more in-depth delivery of preaching material. Sholihat (2022) also found that the use of YouTube in Islamic boarding schools (pesantren) is effective in building religious understanding because it allows for constructive comment interactions.



Figure 2. Posts by Ustadz Abdul Somad on the Youtube account @ustadzabdulsomadofficial

The dominant visual and audio characteristics of both videos recorded in the mosque, including supportive lighting, the use of microphones for clear sound, and the absence of distracting background music, facilitate understanding of the content. This also aligns with Novriyanto's (2024) observation that YouTube Islamic preaching in the

format of long lecture videos is preferred when the audiovisual support is present and the preacher can use a formal approach with a relaxed duration.

Four videos analyzed from TikTok uploaded by the account @ayahamanah featuring short sermons by Ustadz Hanan Attaki demonstrate how this platform is utilized as a fast and easily accessible da'wah medium. The average video length is only 1-2 minutes, with core messages such as the importance of istiqamah, motivation for hijrah, and strengthening faith. This content character aligns with the findings of Ibad (2025) who stated that TikTok requires a concise yet meaningful presentation of da'wah, so as to attract the attention of young audiences in a short time. Hanan Attaki's relaxed and persuasive rhetorical style strengthens the da'wah message. He utilizes slang and light humor, which according to Nusti (2024) are important factors in ensuring da'wah messages on TikTok are accepted by the younger generation who have a limited attention span. In the observed video, the simple visuals, including close-up footage with good lighting and clear audio without background music, keep the audience focused on the core message. This finding aligns with Putra & Adde (2023) and Abdullah (2024), who emphasized that the TikTok algorithm and short video format can increase the effectiveness of preaching among Generation Z, as long as the message is delivered concisely and engagingly. The high level of interaction, with thousands of likes and comments, which generally contain prayers and motivational quotes, demonstrates the appeal of this short preaching content. Young audiences appear to feel close to the preacher because of his informal communication style, similar to speaking directly to peers.



Figure 3. Posts on the Tiktok account @ayahamanah

Four videos from the @basyasman account of young influencer and preacher Kadam Sidik demonstrate the power of Instagram as a medium for Islamic preaching, prioritizing engaging visuals and concise messages. Each video, on average 1-3 minutes long, features excerpts from Islamic sermons and advice on the themes of spiritual motivation, faith strengthening, and self-reflection. The content is packaged with bright

lighting, clear audio, and a neat layout, emphasizing the visual aesthetic that is characteristic of Instagram. Kadam Sidik's rhetorical style tends to be persuasive and narrative, using simple yet touching language, so that the audience feels close to the message conveyed. This short format aligns with the findings of Idris et al. (2024) that Instagram Reels can increase audience engagement with Islamic preaching, with good privacy management can encourage more meaningful interactions. Wahyuni and Harahap (2023) also emphasized that Instagram is an effective social media platform for preaching because its features make it easier for preachers to convey messages while allowing audiences to access material in a practical and engaging way. Audience interaction on Kadam Sidik's videos is quite high, with thousands of likes and comments offering support or personal reflections. This pattern suggests that preaching on Instagram can foster dialogue between preachers and audiences, although not always in the form of direct questions and answers. This supports the opinion of Umam and Koestanto (2024) that the success of digital preaching is measured not only by the number of views but also by the quality of audience engagement, such as comments containing prayers or calls for introspection.



Figure 4. Posts by Kadam Sidik on the Tiktok account @basyasman

An analysis of the three platforms YouTube, TikTok, and Instagram shows that each has its own unique characteristics in delivering digital da'wah, which complement each other. YouTube stands out for its length and depth of content, allowing preachers like Ustadz Adi Hidayat and Ustadz Abdul Somad to comprehensively discuss religious topics. Meanwhile, TikTok offers concise yet concise da'wah, utilizing a vertical video format and recommendation algorithms that quickly make content go viral. Instagram, through accounts like @basyasman, combines visual aesthetics with concise messages that encourage brief but meaningful reflection.

This difference aligns with Abdullah's (2024) observation that platform choice influences da'wah communication strategies, both in terms of duration, language style, and audience interaction. In terms of audience engagement, the data shows varying

patterns. YouTube excels in in-depth interactions through long comments and high number of views, while TikTok and Instagram excel at triggering quick responses such as likes, shares, and short comments. This aligns with Idris et al.'s (2024) observation that short-form social media tends to generate high emotional engagement, while long-form content like on YouTube builds deeper cognitive understanding. The synthesis of the three platforms confirms that digital jihad in da'wah does not have to be uniform. YouTube serves as a means of in-depth religious education, TikTok targets the younger generation with short and engaging messages, while Instagram balances spiritual messages with visual appeal. The combination of the three reflects da'wah's adaptation to technological developments and the media consumption habits of today's audience.

### **The Meaning of Digital Jihad in the Context of Social Media**

Drawing from the previous discussion, digital jihad in the social media era can be defined as a non-physical struggle taking place in cyberspace, where da'wah actors strive to defend and spread religious values through digital communication strategies. This struggle is not simply about content production, but rather encompasses broader issues: intent, ethics, rhetoric, technology utilization, and the ability to read audience patterns.

Based on observations of 10 Islamic preaching videos on three platforms, a concrete form of digital jihad is evident in the way preachers adapt their preaching style to the characteristics of each platform's algorithm and audience. For example, Ustadz Adi Hidayat on YouTube uses a thematic and argumentative approach with long durations to deepen religious understanding, while Ustadz Hanan Attaki on TikTok chooses short, emotional narratives relevant to everyday life. Kadam Sidik on Instagram combines reflective messages with aesthetic visuals and interactive comments sections. This adaptive pattern demonstrates that digital jihad is not merely about spreading religious messages but also reflects a strategic effort to adapt Islamic values to the dynamics of algorithms and the media consumption habits of the younger generation.

The research findings in this article indicate that YouTube tends to be used for long, argumentative, and systematic Islamic content, while TikTok and Instagram emphasize short, emotional messages that easily go viral. This strategy aligns with Nuriana's (2024) perspective, which emphasizes the importance of adapting content to algorithms to ensure religious messages reach their target audience. Siti Fadilla & Indriyani (2024) add that algorithms not only determine reach but also influence the style and structure of messages, requiring creators to be more critical about aesthetics versus substance.

The meaning of jihad, which was previously often identified with warfare, has now shifted to a struggle against the flow of negative information, misinformation, and global cultural influences that sometimes conflict with Islamic values. In this context, digital jihad is defined as the Muslim community's endeavor to utilize digital technology to expand religious expression while maintaining the ethics and accuracy of information

in cyberspace (Wahid, 2024). Syamsurrijal et al. (2024) also show that social media literacy programs in Indonesia have been able to raise public awareness of extremist content and support efforts to present healthier alternative narratives. Mukhlis, Wardiman, & Yetri (2024) warn that despite significant potential, challenges such as low literacy and partial interpretations of religion remain at risk. In other words, digital jihad on social media is a new way to safeguard faith and strengthen the identity of the Muslim community through media that is closely related to the daily lives of the younger generation.

Tactically, digital jihad demands creativity in framing messages. Research on 10 videos across three platforms demonstrates that persuasive and narrative styles are more dominant on TikTok and Instagram, while YouTube allows for deeper thematic structures. This suggests that digital jihad is not just about message content, but also about format and rhetoric. Nuriana (2024) emphasized that digital da'wah in the algorithmic era requires preachers to adapt their communication style and message packaging to remain relevant and reach young audiences. Persuasive communication strategies, as studied by Rofiah & Miah (2025), including the use of emotional narratives and the credibility of preachers, have been shown to increase understanding of Islamic religious education among young audiences.

Besides being a means of spreading da'wah, digital jihad can also be understood as an effort to build online communities. Audience interactions, such as long comments on YouTube or the duet feature on TikTok, can form a solidarity network that strengthens religious messages (Anas, Yusra, & Amin, 2024). The presence of these communities is important because it not only increases the reach of the message but also provides social legitimacy to da'wah content. Roslan et al. (2025) emphasized that the success of digital da'wah among youth is largely determined by audience interaction and participation. Their study showed that high engagement emerged through strategic content planning, engaging visual presentations, and consistent two-way communication, such as Q&A sessions, live sessions, and collaborative content. In this way, digital jihad goes beyond simply conveying a message but also builds a participatory space that can strengthen a sense of togetherness and religious identity in the digital era.

However, digital jihad is not without its challenges. Short content sometimes encourages oversimplification, which can diminish the depth of religious messages. There is even a risk of polarization or misuse of content for extremist purposes. Lakomy (2024) shows how radical groups like Al-Qaeda continue to exploit decentralized digital ecosystems to spread their propaganda, despite efforts to moderate and block content. This means that digital jihad must encompass two aspects: spreading goodness while simultaneously countering harmful narratives spread through the digital space. Syamsurrijal et al. (2024) add that social media literacy is key to raising public awareness of extremist content and preventing audiences, especially the younger generation, from

falling prey to radical narratives. Furthermore, Ichwan, Amin, Khusairi, & Andrian (2024) found that digitalization has shifted religious literature from the authority of religious scholars to social media, often resulting in a more partial and pragmatic understanding of religion. This situation emphasizes the urgency of digital jihad as an effort to maintain the accuracy of information while strengthening religious authority in cyberspace.

Digital jihad also has an ethical dimension. Preachers must ensure their messages don't fall into clickbait or simply chase popularity. Nuriana (2024) warns that algorithms can force creators to create shallow content without a strong ethical commitment. Therefore, digital jihad demands a balance between following trends and maintaining substance. Roslan et al. (2025) emphasize that the success of digital da'wah is not solely determined by the number of likes or shares, but rather by the quality of interactions that foster meaningful audience engagement. Gen Z Muslims, Social Contestation, and Digital Citizenship in Indonesia (Wildan, Pratama, & Sugiarto, 2025) also shows that when younger generations perceive content as slow, irrelevant, or too abstract, they will distance themselves; this emphasizes the need for communication that is not only viral but also meaningful.

Furthermore, digital jihad can also be understood as a form of cultural activism. Nibrosu et al. (2025) show that digital activism among Muslims contributes to changes in political and social discourse, particularly through the formation of collective identities and mass mobilization through social media. These findings demonstrate that digital space is not only a platform for religious preaching, but also an arena for broader struggles in shaping public discourse. Thus, digital jihad can be seen not merely as an effort to spread Islamic values, but also as part of a social movement that encourages the creation of a more just and inclusive society.

In summary, the meaning of digital jihad on social media encompasses five main, interrelated aspects. First, digital jihad emphasizes intention and communicative ethics, aiming to rectify understanding while protecting audiences from negative influences. Second, digital jihad involves rhetorical strategies that require adapting message formats to suit the characteristics of each platform to remain effective. Third, digital jihad involves building online communities that can serve as safe spaces for audiences to collectively learn about religion. Fourth, digital jihad also has a preventative function, namely presenting healthy narratives to counter extremist content and prevent polarization in the digital space. Fifth, digital jihad embodies both ethical responsibility and activism, so that da'wah (Islamic outreach) does not fall into the trap of reducing religious messages to pursue virality, but rather serves as a means of shaping broader social discourse. The combination of these five aspects demonstrates that digital jihad is not merely an individual activity, but also a collective movement capable of contributing to the formation of a healthier and more religiously nuanced social media ecosystem (Roslan et al., 2025; Wahid, 2024).

## **Conclusion**

Overall, digital da'wah on YouTube, TikTok, and Instagram have complementary characteristics. YouTube stands out with its systematic and argumentative long-form content, TikTok effectively conveys short messages that easily go viral among the younger generation, while Instagram combines visual aesthetics with reflective messages that encourage audiences to reflect. The concept of digital jihad in this context emphasizes the importance of ethics, rhetorical strategies, community building, and efforts to counter extreme narratives in cyberspace. Digital da'wah is not just about disseminating Islamic content, but also a form of cultural activism that strengthens the identity of the community while creating a healthier digital public space. Going forward, further studies can be directed at the effectiveness of algorithms, the quality of audience interaction, and collaboration strategies between platforms to make digital da'wah more ethical, creative, and contextual.

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