Palita: Journal of Social Religion Research
Oktober - 2026, Vol.11, No.2, page.189-204
ISSN(P): 2527-3744; ISSN(E):2527-3752
ejournal.iainpalopo.ac.id/index.php/palita
DOI: https://doi.org/10.24256/pal.v11i2.11507

Digital Da'wah Communities in Indonesia: Social Networks and Religious Communication

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Article History
Submitted 2026-06-23, Revised 2026-10-14, Accepted 2022-10-27

Abstract

This study examines communication characteristics and social network formation within digital Islamic preaching communities in Indonesia. It aims to analyze communication patterns and social network-building practices in three communities—Shift Media, UAH Official, and Yuk Ngaji—and identify similarities and differences in their communication strategies. The study employs a descriptive qualitative approach through digital content analysis. The data comprise 30 purposively selected posts published on the communities' official Instagram, YouTube, and TikTok accounts between March and May 2026. Content selection was based on each community's dominant communication characteristics: emotional storytelling, educational communication, and community participation. The data were analyzed using Norman Fairclough's Critical Discourse Analysis (CDA), supported by the concepts of virtual communities, social capital, and the mediatization of religion. The findings reveal three main models of digital Islamic preaching. Shift Media builds emotion-based social networks through emotional storytelling; UAH Official develops knowledge-based social networks through educational communication and religious authority; while Yuk Ngaji fosters community-based social networks through participatory and lifestyle-oriented approaches. These findings demonstrate that digital Islamic preaching serves not only as a medium for disseminating religious messages but also as a process of identity construction, social relationship formation, and community development in digital environments.

***Keywords**: Digital Da'wah; Social Networks; Religious Communication*

Abstrak

Penelitian ini mengkaji karakteristik komunikasi dan pembentukan jaringan sosial pada komunitas dakwah digital di Indonesia. Penelitian ini bertujuan menganalisis pola komunikasi dan praktik pembentukan jaringan sosial pada tiga komunitas dakwah digital, yaitu Shift Media, UAH Official, dan Yuk Ngaji, serta mengidentifikasi persamaan dan perbedaan strategi komunikasi yang mereka gunakan. Penelitian ini menggunakan pendekatan kualitatif deskriptif melalui analisis konten digital. Data penelitian terdiri atas tiga puluh konten terpilih dari akun resmi Instagram, YouTube, dan TikTok ketiga komunitas yang dipublikasikan pada periode Maret hingga Mei 2026. Pemilihan konten dilakukan secara purposive berdasarkan karakteristik komunikasi dominan masing-masing komunitas, yaitu emotional storytelling,

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komunikasi edukatif, dan partisipasi komunitas. Data dianalisis menggunakan Critical Discourse Analysis (CDA) Norman Fairclough yang didukung konsep komunitas virtual, kapital sosial, dan mediatization of religion. Hasil penelitian menunjukkan tiga model utama komunikasi dakwah digital. Shift Media membangun jaringan sosial berbasis emosi melalui emotional storytelling, UAH Official membentuk jaringan sosial berbasis pengetahuan melalui komunikasi edukatif dan otoritas keagamaan, sedangkan Yuk Ngaji membangun jaringan sosial berbasis komunitas melalui pendekatan partisipatif dan berorientasi gaya hidup. Temuan penelitian menunjukkan bahwa dakwah digital tidak hanya berfungsi sebagai sarana penyebaran pesan keagamaan, tetapi juga sebagai proses konstruksi identitas, pembentukan relasi sosial, dan pengembangan komunitas dalam lingkungan digital.

***Kata Kunci**: Dakwah Digital, Jaringan Sosial, Komunikasi Keagamaan*

Introduction

Advances in information and communication technology have transformed various aspects of contemporary social life, including how individuals interact, build communities, and disseminate information. The widespread use of the internet and social media has created new communication spaces that transcend geographical and temporal boundaries. Digital media now function not only as channels of information exchange but also as social environments that shape identity, culture, and communication practices within modern society (Hepp & Krotz, 2014). In this context, digital communication has become an integral component of everyday life, facilitating rapid information exchange and expanding opportunities for social interaction.

As social beings, humans naturally seek interaction and social connection. This need has led to the emergence of various forms of communities based on shared interests, goals, values, and beliefs. In the digital era, communities are no longer formed solely through face-to-face interaction but increasingly develop through online platforms and virtual spaces. According to Rheingold (2000), virtual communities emerge from sustained interactions among individuals in digital environments, allowing members to establish social relationships regardless of physical distance. These online communities have become important spaces for knowledge sharing, collaboration, and the development of social solidarity in cyberspace.

Within this changing communication environment, da'wah has also undergone significant transformation. In the era of new media, da'wah is no longer limited to conventional religious gatherings but increasingly takes place through digital platforms. Digital media enable da'is, ustadz, Muslim influencers, and religious communities to disseminate Islamic teachings rapidly and reach broader audiences. Furthermore, digital da'wah is characterized by interactive communication, collaborative participation, and the emergence of various online religious communities that creatively adapt

Islamic messages to contemporary social issues (Mudhofi, Adeni, & Karim, 2024).

As digital communication continues to evolve, online da'wah communities have emerged as a significant feature of contemporary Islamic communication. These communities function not only as channels for disseminating religious messages but also as spaces for interaction, collective identity formation, and social networking among Muslims. Through social media platforms, community members share religious knowledge, spiritual experiences, motivation, and support, creating new forms of religious engagement within digital environments. As noted by Castells (2009), digital platforms facilitate the formation of networked communities in which communication, identity, and social relationships are constructed through interconnected media networks.

The growing prominence of digital da'wah communities has also transformed the ways in which religious messages are circulated. Members of these communities are not merely passive recipients of religious content but actively participate in producing, sharing, and interpreting religious messages. Consequently, communication patterns in contemporary da'wah increasingly reflect collaborative and participatory characteristics rather than purely hierarchical forms of communication. At the same time, digital platforms create opportunities for broader engagement while introducing challenges related to religious authority, information reliability, and ideological polarization. The accessibility of digital media allows diverse interpretations of religious teachings to circulate widely, potentially contributing to debates, contestation, and fragmentation within the digital public sphere (Hjarvard, 2011).

Given these developments, understanding how digital communities construct religious communication and social networks has become increasingly important. Digital platforms such as Instagram, YouTube, and TikTok have become central spaces for Islamic communication, allowing religious messages to reach audiences beyond traditional religious institutions. This transformation has also altered patterns of religious authority, audience participation, and the dissemination of Islamic knowledge in contemporary society.

Previous studies have examined various aspects of digital da'wah communities. Research conducted by Susanti and Susilo demonstrated how virtual hijrah communities on Instagram function as forms of non-formal Islamic education by providing accessible, emotionally engaging, and practical religious content. Similarly, research on the IQOMIC community highlighted how digital media facilitate the formation of social networks, collective

identities, and creative forms of Islamic communication through illustrations and digital comics. These studies demonstrate the growing importance of digital platforms as spaces for religious interaction, learning, and community building.

Despite these contributions, previous research has generally focused on individual communities or specific digital platforms. Consequently, limited attention has been given to comparing different models of digital da'wah communities and examining how they construct communication patterns, religious authority, and social networks across multiple digital media platforms. This study seeks to address this gap by comparatively examining three selected digital da'wah communities in Indonesia: Shift Media, UAH Official, and Yuk Ngaji. These communities represent distinct approaches to contemporary digital da'wah. Shift Media emphasizes youth-oriented and emotionally engaging narratives, UAH Official represents scholar-centered religious communication grounded in Islamic scholarship, while Yuk Ngaji promotes community participation and contemporary youth engagement in religious learning.

The present study employs Fairclough's Critical Discourse Analysis (CDA) as its primary analytical framework. The analysis is complemented by three theoretical perspectives. First, Rheingold's concept of virtual community is used to explain how online religious communities are formed and sustained. Second, Putnam's theory of social capital is employed to analyze patterns of trust, reciprocity, and interaction among community members. Third, Hjarvard's theory of the mediatization of religion is used to explain how digital media reshape religious communication practices and religious authority in contemporary society.

Based on these considerations, this study aims to analyze the characteristics of digital da'wah communication and the formation of religious social networks within three selected digital da'wah communities in Indonesia, namely Shift Media, UAH Official, and Yuk Ngaji. Furthermore, the study seeks to identify similarities and differences in their communication strategies and network-building practices within contemporary digital media environments.

Accordingly, this study addresses the following research questions:

1. What are the characteristics of digital da'wah communication found in Shift Media, UAH Official, and Yuk Ngaji?
2. How do Shift Media, UAH Official, and Yuk Ngaji construct and maintain religious social networks through digital media?

3. What similarities and differences can be identified in the communication strategies and social network formations of these three digital da'wah communities?

Method

This study employed a qualitative descriptive approach using digital content analysis to examine communication patterns and social network formation within digital da'wah communities in Indonesia. Relevant literature was used to support the interpretation of findings and the application of the theoretical framework. A qualitative approach was chosen because it enables an in-depth understanding of the meanings, narratives, and communication practices embedded in digital religious content. The study focused on three selected cases, namely Shift Media, UAH Official, and *Yuk Ngaji*, as these communities represent distinct models of digital da'wah communication within contemporary Indonesian digital media.

Data were collected from the official Instagram, YouTube, and TikTok accounts of the three communities during the period from March to May 2026. A purposive sampling technique was employed to select content that best represented the dominant communication characteristics of each community. A total of 30 digital content items were analyzed, consisting of ten items from each community, including five Instagram posts, three YouTube videos, and two TikTok videos.

The inclusion criteria consisted of: (1) content published through the official accounts of Shift Media, UAH Official, and *Yuk Ngaji*; (2) content related to Islamic teachings, da'wah communication, youth religiosity, *hijrah* narratives, social interaction, and community activities; (3) content reflecting the distinctive communication characteristics of each community; and (4) content published during the observation period. Content unrelated to da'wah communication, commercial advertisements, duplicated uploads, and purely administrative announcements was excluded from the analysis.

Content selection was guided by the dominant communication characteristics of each community. Content from Shift Media was selected based on its emphasis on emotional storytelling, *hijrah* narratives, youth-oriented communication, and themes of personal transformation. Content from UAH Official was selected based on the presence of scriptural references, religious authority, educational communication, and explanations of Islamic teachings. Meanwhile, content from Yuk *Ngaji* was selected based on themes of self-improvement, youth lifestyle, community participation, and contemporary approaches to Islamic communication.

Data were analyzed using Fairclough's Critical Discourse Analysis (CDA), which focuses on three levels of analysis: text, discursive practice, and social practice. At the textual level, the study examined language use, narratives, symbols, and visual representations in digital content. At the level of discursive practice, the analysis focused on how da'wah messages were produced, distributed, and consumed through social media platforms. At the level of social practice, the study explored the broader sociocultural context that influenced communication strategies and social networks within the three digital da'wah communities.

To strengthen the interpretation, the study incorporated Rheingold's concept of virtual community, Putnam's theory of social capital, and Hjarvard's theory of the mediatization of religion as supporting analytical perspectives. These theoretical frameworks were employed to explain how digital communities are formed, how social relationships and trust are developed, and how religious communication is transformed within contemporary digital environments.

To provide a clear overview of the empirical materials analyzed in this study, the selected content was categorized according to community, platform, and dominant communication characteristics. The selected materials were obtained through purposive sampling and were chosen to represent the communication patterns and social network-building practices of each digital da'wah community. The distribution of the analyzed content is presented in Table 1.

Table 1. Data Sources and Content Selection

Community	Instagram	YouTube	TikTok	Main Characteristics
Shift Media	5 posts	3 videos	2 videos	Emotional storytelling, *hijrah* narratives
UAH Official	5 posts	3 videos	2 videos	Religious authority, educational *communication*
Yuk Ngaji	5 posts	3 videos	2 videos	Youth lifestyle, *community* participation

Table 1 shows that the study analyzed thirty digital content pieces drawn from Instagram, YouTube, and TikTok. Each community contributed ten pieces of content consisting of five Instagram posts, three YouTube videos, and two TikTok videos. This distribution was designed to capture the dominant communication characteristics of each community while ensuring platform diversity. The selected content served as the primary source for examining

communication strategies, social networks, and the construction of religious discourse within contemporary digital da'wah environments.

Results and Discussion

Comparative Characteristics of Digital Da'wah Communities

The analysis of selected Instagram, YouTube, and TikTok content from Shift Media, UAH Official, and *Yuk Ngaji* demonstrates that digital da'wah communities in Indonesia employ different communication strategies despite sharing the common objective of disseminating Islamic values through digital media. Based on the analysis of thirty selected content pieces, three dominant models of digital da'wah communication were identified, namely emotional storytelling, educational religious communication, and community-based participation. These differences indicate that digital platforms function not only as channels for disseminating religious messages but also as spaces for religious identity construction, social interaction, and social networks.

The comparative analysis was conducted to identify how each community constructs religious messages, develops audience engagement, and forms social networks within digital environments. Particular attention was given to communication styles, dominant narratives, sources of authority, and patterns of interaction reflected in the selected content. Although all three communities operate within the same digital ecosystem, the findings reveal significant differences in the ways Islamic values are communicated and negotiated among audiences. These variations provide important insights into the diversity of contemporary digital *da'wah* practices in Indonesia. To facilitate comparison, the main characteristics of each community are summarized in Table 2.

Table 2 demonstrates that although Shift Media, UAH Official, and *Yuk Ngaji* share the common objective of disseminating Islamic values through digital media, they employ substantially different communication strategies and mechanisms of social networks. Shift Media relies primarily on emotional storytelling and personal reflection to foster audience engagement. UAH Official emphasizes educational communication grounded in religious authority, scholarly legitimacy, and scriptural interpretation. In contrast, Yuk Ngaji focuses on participation, community engagement, and the integration of Islamic values into contemporary youth lifestyles. These distinctions provide an important basis for understanding the diversity of digital da'wah communication in Indonesia and serve as the foundation for the following discussion of each community.

Table 2. Comparative Characteristics of Digital Da'wah Communities

Analytical Dimension	Shift Media	UAH Official	Yuk Ngaji
Dominant Communication Characteristic	Emotional storytelling and personal reflection	Educational communication and religious instruction	Community participatory and youth lifestyle engagement
Main Da'wah Narrative	Hijrah, personal transformation, family values, tawakkal and spiritual reflection	Islamic guidance, Qur'anic interpretation, fiqh, and religious counselling	Self-improvement, mental health, youth culture, and Islamic lifestyle
Primary Source of Authority	Emotional identification and shared experiences	Religious scholarship and scriptural references	Community participation and collective identity
Communication Style	Narrative, affective, and relatable	Explanatory, persuasive, and educational	Interactive, participatory, and lifestyle oriented
Social Networks	Emotion based network	Knowledge based network	Community based network
Virtual Community Characteristics	Shares hijrah experiences and emotional connection	Shared trust in religious authority	Shared identity through collective activities
Social Capital Formation	Emotional solidarity and mutual inspiration	Trust in religious expertise and educational credibility	Bonding, participation, and peer support
Mediatization of Religion	Religious values embedded in personal narratives and storytelling	Religious teachings adapted into digital educational content	Religious messages integrated into youth culture and everyday lifestyle

Shift Media: Emotional Storytelling and Hijrah Narrative

Shift Media represents a digital da'wah community that emphasizes emotional storytelling as its primary communication strategy. Analysis of selected Instagram, YouTube, and TikTok content indicates that religious messages are frequently embedded within narratives concerning family relationships, personal struggles, self-transformation, and spiritual reflection. Rather than relying solely on direct religious instruction, Shift Media

constructs religious meanings through stories that closely relate to the everyday experiences of young audiences.

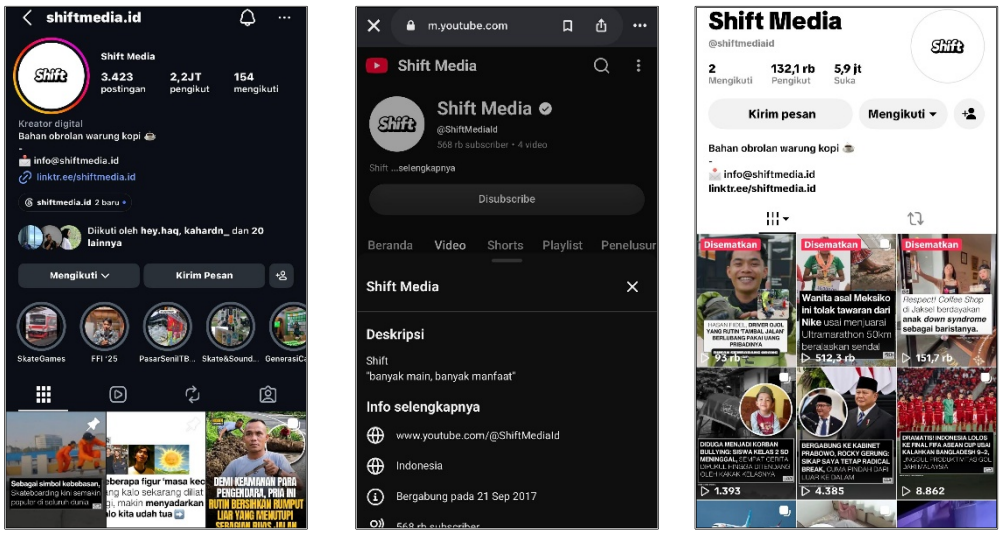


Figure 1. Social Media Profiles of Shift Media
Source: Instagram (@shiftmedia.id), YouTube (Shift Media), and TikTok (@shiftmedia.id), accessed March-May 2026.

At the textual level, several contents illustrate this communication strategy. The Instagram content *Eiger Present for Them – Ringgo Agus Family* (4 March 2026) presents a narrative concerning loss and emotional recovery following the death of a parent. Rather than explicitly discussing religious obligations, the story encourages reflection on acceptance, gratitude, and the meaning of home after bereavement. Similarly, the content concerning an online motorcycle taxi driver who stopped several hundred meters before his wife's workplace transforms an ordinary social experience into a narrative about dignity, sacrifice, and gratitude for lawful work. Another highly engaged post, *The Real Vow* (11 May 2026), highlights loyalty and perseverance through the story of a husband who continues caring for his wife despite severe memory loss. Likewise, *Doa Ibu sebagai Perisai* (24 April 2026) frames parental prayer as a source of spiritual protection and emotional reassurance.

Analysis of the selected YouTube content demonstrates a similar pattern. Programs such as *Coffee Time*, *#KataUHA: When Yah?*, and *Libatin Allah* address issues of anxiety, personal expectations, relationships, and uncertainty about the future through a reflective and emotionally engaging approach. Rather than positioning audiences as passive recipients of advice, these contents invite them to interpret their own life experiences through the values of *tawakkal*, patience, gratitude, and spiritual resilience.

At the level of discursive practice, Shift Media consistently employs storytelling, cinematic visuals, motivational narration, and emotionally

engaging language. Religious values are communicated indirectly through affective narratives rather than through doctrinal exposition alone. This communication strategy reflects an adaptation of da'wah to contemporary youth culture, where personal stories and emotional experiences become effective vehicles for spiritual reflection.

At the level of social practice, Shift Media reflects broader transformations in contemporary Islamic communication. Religious messages are integrated into everyday experiences, enabling spirituality to become accessible within ordinary social life. Themes such as family relationships, parental prayer, personal transformation, and perseverance serve as mechanisms through which audiences connect emotional experiences with spiritual values.

From the perspective of virtual community theory, Shift Media develops social bonds through shared experiences of hijrah and self-improvement. Social capital is generated through emotional solidarity, mutual encouragement, and inspirational storytelling. Consequently, the digital social network formed by Shift Media can be characterized as an emotional network sustained through affective engagement and collective reflection.

UAH Official: Educational Communication and Religious Authority

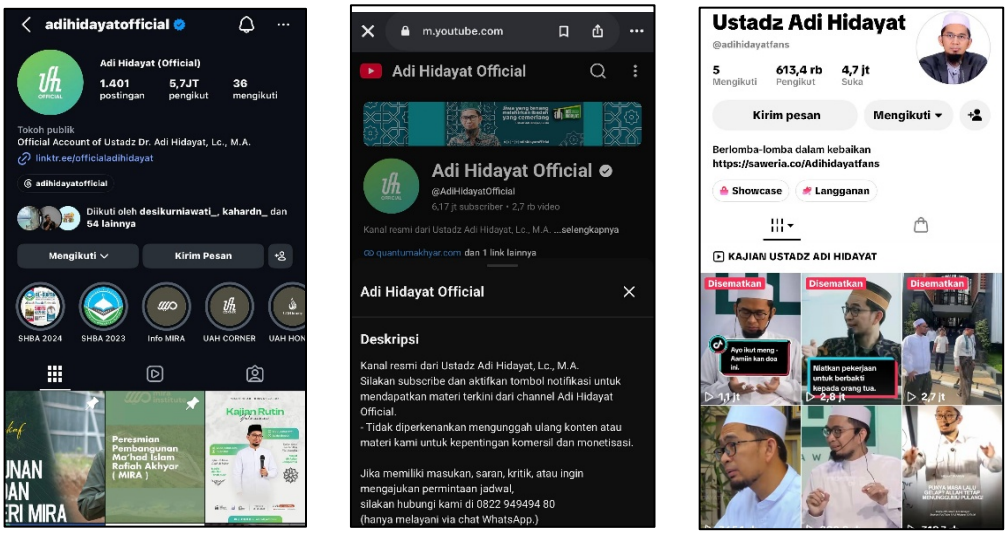


Figure 2. Social Media Profiles of UAH Official

Source: Instagram (@adihidayatofficial), YouTube (Adi Hidayat Official), TikTok (@adihidayatofficial) accessed March-May 2026

UAH Official primarily employs educational communication as its central da'wah strategy. Analysis of selected content demonstrates a consistent emphasis on Islamic knowledge, scriptural interpretation, practical religious guidance, and educational discourse. Religious legitimacy is constructed through references to the Qur'an, Hadith, and established Islamic scholarship.

One example is the Instagram content *Menikah Bukan Perlombaan* (3 May 2026), which addresses marriage anxiety among young Muslims through Islamic legal and ethical perspectives. The message emphasizes that life trajectories differ according to personal circumstances and divine decree. Rather than relying on emotional narratives alone, the content provides practical religious guidance concerning responsibility, readiness, and the ethical dimensions of marriage.

Another example is *Wajilah* (7 March 2026), which utilizes Qur'anic interpretation and the story of Prophet Yunus to explain humility before God and spiritual self-awareness. Through references to Islamic scripture and prophetic narratives, religious teachings are translated into practical lessons relevant to contemporary audiences. Similar educational characteristics are also evident in content related to qurban education, pesantren development, and youth-oriented learning programs.

The content surrounding initiatives such as After Hijrah School, Sekolah Rimba, and Haratani illustrates how religious communication extends beyond conventional preaching into broader educational and character-building activities. Likewise, the *Libatin Allah* series addresses anxiety, personal development, and life decision-making through Islamic perspectives, helping audiences connect religious teachings with contemporary social realities.

At the level of discursive practice, UAH Official consistently transforms Islamic scholarship into accessible educational content. Religious teachings are reformulated into language relevant to younger audiences while maintaining explicit references to scriptural sources and scholarly traditions. This communication strategy enables religious authority to remain influential within digital environments without abandoning scholarly legitimacy.

Viewed through the lens of social capital theory, trust functions as the central mechanism of social network formation. Followers engage with UAH Official because the guidance provided is perceived as credible, systematic, and supported by religious evidence. Consequently, the resulting digital network can be characterized as a knowledge-based network sustained through educational interaction and scholarly legitimacy.

At the level of social practice, digital media expand the reach of religious authority beyond traditional educational and mosque-based environments. Through social media, online lectures, and educational programs, Islamic knowledge becomes increasingly accessible while maintaining educational and scholarly characteristics. These findings demonstrate how digital communication contributes to the reproduction and strengthening of religious authority in contemporary society.

Yuk Ngaji: Community Participation and Youth Lifestyle

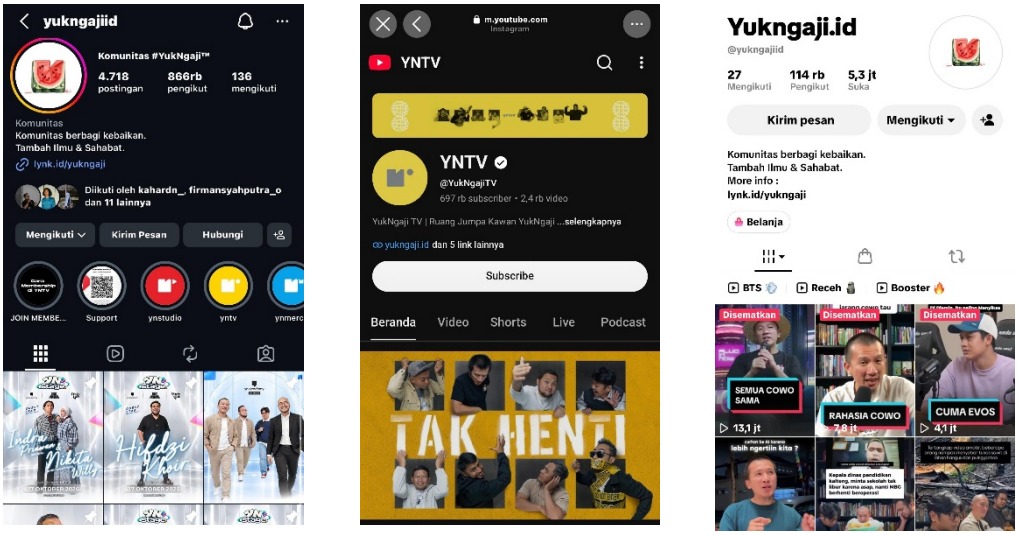


Figure 3. Social Media Profiles of Yuk Ngaji

Source: Instagram (@yukngajiid), YouTube (Yuk Ngaji TV), and TikTok (@yukngaji.id), accessed March-May 2026.

Yuk Ngaji represents a community-based model of digital da'wah communication that integrates Islamic teachings with contemporary youth culture. Unlike UAH Official, which emphasizes religious authority, and Shift Media, which emphasizes emotional storytelling, Yuk Ngaji prioritizes participation, collective engagement, and lifestyle-oriented communication.

Analysis of selected content demonstrates that religious messages are frequently embedded within discussions concerning self-improvement, mental health, youth culture, social interaction, and everyday lifestyle experiences. Programs such as *Ngabubulight*, *Putar Balik*, *YN Stage*, *Main Yuk*, and *YN Quiz* illustrate how religious learning is combined with entertainment, community interaction, and youth-oriented activities.

One example is the *Ngabubulight* program conducted during March 2026, which combined religious discussion, youth networking, entertainment activities, and digital engagement. Religious learning was not limited to conventional lecture formats but integrated with social interaction and youth-oriented events. Similarly, episodes of the *Putar Balik* series discussed mental health and self-development from an Islamic perspective through conversational and accessible formats. These discussions demonstrate how Islamic values are connected to contemporary concerns experienced by young audiences.

Additional content associated with *YN Stage*, *Main Yuk*, and other community programs shows how religious communication is integrated with discussions of gaming, popular culture, music, social relationships, and self-

development. Rather than separating religious learning from everyday culture, Yuk Ngaji incorporates Islamic teachings into social experiences familiar to contemporary youth.

At the textual level, Yuk Ngaji frequently employs informal language, visual creativity, motivational narratives, and cultural references. Religious messages are embedded within issues already familiar to young audiences, enabling Islamic teachings to remain relevant and accessible.

At the level of discursive practice, community members are encouraged to participate actively through events, discussions, campaigns, quizzes, podcasts, and social activities. Religious meaning is therefore produced not only through content consumption but also through collective engagement and interaction. This participatory communication model distinguishes Yuk Ngaji from the more emotionally driven approach of Shift Media and the educational authority model found in UAH Official.

From the perspective of virtual community theory, Yuk Ngaji develops social networks through collective participation and peer engagement. Social capital emerges through collaboration, mutual support, and regular interaction among members. Religious identity becomes closely associated with community involvement and a sense of belonging.

At the level of social practice, Yuk Ngaji demonstrates how Islamic communication can adapt to changing cultural environments while maintaining religious values. Community participation and lifestyle integration function as important mechanisms through which digital da'wah communities attract and sustain engagement among younger audiences.

Comparative Discussion

The comparative analysis reveals three distinct models of digital da'wah communication in contemporary Indonesia. Shift Media primarily relies on emotional storytelling that facilitates personal reflection and spiritual identification through narratives of everyday life. UAH Official emphasizes educational communication grounded in religious knowledge, scriptural interpretation, and scholarly legitimacy. Yuk Ngaji adopts a participatory approach that integrates Islamic teachings with youth culture, lifestyle practices, and community engagement.

Despite these differences, all three communities demonstrate how digital media facilitate the formation of religious social networks. Shift Media develops emotion-based networks through shared experiences of hijrah and personal transformation. UAH Official develops knowledge-based networks through educational interaction and trust in religious expertise. Yuk Ngaji

develops community-based networks through participation, peer support, and collective engagement.

Viewed through the perspectives of virtual community, social capital, and mediatization of religion, the findings indicate that digital media have transformed religious communication from a predominantly institutional activity into a networked social process involving emotional engagement, knowledge sharing, and community participation. Therefore, contemporary digital da'wah communities should be understood not merely as channels for disseminating religious messages but also as spaces where religious identities, social relationships, and community networks are continuously formed and negotiated.

Conclusion

This study examined the communication characteristics and social network formation of three digital da'wah communities in Indonesia, namely Shift Media, UAH Official, and Yuk Ngaji. The findings demonstrate that digital da'wah communities employ different communication strategies in disseminating Islamic values and engaging their audiences through digital media.

Shift Media primarily utilizes emotional storytelling and personal narratives to encourage spiritual reflection and self-transformation. Through themes such as family relationships, perseverance, gratitude, and hijrah experiences, the community develops an emotion-based network sustained by shared experiences and affective engagement. In contrast, UAH Official emphasizes educational communication grounded in religious authority, scriptural interpretation, and scholarly legitimacy. Its communication model facilitates the formation of knowledge-based networks built upon trust in religious expertise and educational interaction. Meanwhile, Yuk Ngaji adopts a participatory approach that integrates Islamic teachings with youth culture, lifestyle practices, and community activities. As a result, it develops community-based networks characterized by collective participation, peer support, and shared social experiences.

Viewed through the perspectives of virtual community, social capital, and mediatization of religion, the findings indicate that digital media have transformed da'wah from a predominantly institutional activity into a networked social process involving emotional engagement, knowledge sharing, and community participation. These findings suggest that the effectiveness of contemporary digital da'wah is influenced not only by the

religious messages conveyed but also by the communication strategies and social network structures developed within each community.

This study is limited by its reliance on qualitative content analysis and selected digital content from three communities within a specific observation period. Therefore, future research may expand the scope of analysis by incorporating audience reception studies, interviews with community members, digital ethnography, or comparative investigations involving a wider range of digital da'wah communities. Such approaches would contribute to a deeper understanding of how digital religious communication influences the formation of religious identities, social networks, and contemporary Muslim engagement in digital environments.

Declaration

Conflicts of Interest : The authors declare no conflict of interest.

Generative AI Statement : Generative AI tools, specifically ChatGPT (OpenAI), were used solely for language editing, translation, and minor phrasing enhancements. All conceptualization, data analysis, interpretation of findings, and scholarly content were independently developed and verified by the authors, who take full responsibility for the final manuscript.

Funding Statement : This work received no specific grant from any public, commercial, or not-for-profit funding agency.

Author Contributions : **Ramsiah Tasruddin:** Conceptualization, writing - original draft, editing, visualization, and investigation; **Arfan Sery Jusuf:** Writing - review & editing, formal analysis, and methodology; **Lili Cahyati:** Validation and visualization.

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