

**Deconstruction of Visual Aesthetics and Ideological Myths of Digital
Preaching on the Instagram Account @hanan_attaki**

Iin Indrawati Budi Utami¹, Dewi Anggrayni²

^{1,2}Ibn Khaldun University, Bogor

iinindrawati139@gmail.com¹

ABSTRACT

This study examines the evolution of religious messaging in the digital realm, driven by the need to understand the impact of visualization on young audiences' perceptions of faith amidst increasingly crowded social networks. The research aims to dissect the formation of meaning in online da'wah activities by examining the complex blend of visual elements and storylines on the Instagram account @hanan_attaki from 2021 to 2025. The primary focus is on examining how religious intermediaries transform conventional teachings into emotionally charged personal experiences, presented specifically for Gen Z. Using a descriptive qualitative approach through virtual ethnography and Roland Barthes's semiotic analysis, this study meticulously breaks down digital codes down to the levels of denotation, connotation, and myth. This methodology allows for an in-depth exploration of how digital content creators manipulate symbols to align with contemporary sensibilities. The study reveals that the use of cinematic backdrops, soothing color gradations, and intimate appearances successfully constructs a significant new ideological myth: "Islam as Aesthetic Healing ." This semiotic transformation integrates religious rituals into the framework of modern life, effectively bridging the gap between noble values and the fast-paced nature of digital culture. The study's conclusion emphasizes that while visual appeal is a key gateway for maintaining spiritual messages' relevance in the digital age, there is a real threat of watering down the essence of rich religious teachings into mere lifestyle symbols. This study offers a needed critical perspective on how faith is conveyed, emphasizing that efforts to achieve digital interaction and visual appeal should not override the depth of theological substance. Ultimately, this research suggests that transforming religious symbols into merchandise on Instagram creates a paradoxical situation: faith becomes more accessible but risks being diluted when consumed.

Keywords : *Digital Da'wah, Hanan Attaki, Instagram, Intermediaries of Faith, Roland Barthes.*

INTRODUCTION

In the first quarter of the 21st century, humanity is undergoing a digital revolution that is not only changing the way we socialize but also fundamentally reshaping people's perceptions of spirituality. This transformation has given rise to a time of increasingly intense connectivity, pushing concepts of holiness, previously anchored in specific locations and structures of religious authority, to shift toward the abstract, flexible, and borderless realm of cyberspace (Sito Rohmawati et al., 2025). This shift is paralleled by a simultaneous, large-scale process of mediatization and hypermediation, where media are no longer simply channels but rather creators of an atmosphere that shapes how people interpret God and their beliefs. In the Indonesian context, with high internet penetration and social media usage, digital platforms have become a central axis reshaping contemporary Muslim worship rituals. This digitization of teachings is not limited to the rigid delivery of teachings, but also transforms the dissemination of religious values into a kind of virtual spiritual

journey and the transformation of holy places into commodities offering spiritual experiences that place greater emphasis on appearance and consumption in this contemporary era.

This situation forces the religious realm into a highly competitive and fierce "visual landscape" vying for public attention. The power of spiritual leaders in cyberspace is now determined not only by profound expertise in science or mastery of ancient texts on traditional podiums, but also depends on the preacher's skill in orchestrating visual appeal that constructs ideological myths in accordance with the preferences of a digital audience that demands speed. In this critical moment, it is crucial to examine every visual element that appears on our device screens, because this visual packaging often goes beyond mere decoration to become a neatly structured arrangement of meaning.

In Southeast Asia, this shift toward digital has sparked a trend known as aesthetic religion; a social phenomenon in which online expressions of piety are closely tied to popular culture, the latest fashion trends, and the minimalist designs favored by urban youth (Wahid, 2024). Conceptually, the aesthetic element in conveying religious teachings online serves as an interpretation that goes beyond mere words. Instagram, whose economic base relies on visual appeal, has become an arena where religious messages must be transformed into visual displays capable of instantly creating emotional bonds. Instagram's flexible, fast-changing nature, and its visual algorithm-driven nature make it a highly effective digital da'wah tool in reaching audience segments previously difficult for conventional religious institutions, as evidenced by the success of the Quranreview account, which simplifies the entire sacred text into easily accessible, visually appealing, and easily absorbed material for urban residents (Putri, 2024). The use of these visual elements serves as a marker in a semiotic analysis that subtly packages the core of religion into a more fluid format for Generation Z, who tend to struggle with rigid dogmatic teachings but are highly open to aesthetic stimuli that feel personal and empathetic (Arifah & Romadlany, 2025).

This mastery of visuals in shaping digital ideology reaches its most symbolic, influential, and complex manifestation on the Instagram account @hanan_attaki. During the crucial period between 2021 and 2025, Hanan Attaki deliberately dismantled the image of conventional preachers often associated with formality and rigidity. By combining spiritual values with a modern, cinematic visual style, he succeeded in transforming sermons from something that feels forced, but rather into a visual narrative that offers a sense of "healing," inner peace, and is highly aligned with the lifestyles of today's youth (Nur Zulaecha et al., 2023). The tabligh approach introduced by Hanan Attaki on Instagram emphasizes the spiritual aspect that is able to touch on psychological problems and daily struggles of adolescents, thereby building a strong identity connection for Generation Z in Indonesia (Alanuari et al., 2024).

This deconstruction process is evident through the shifting symbols of power; attributes such as skullcaps, hoodies, and outdoor backdrops replace robes, turbans, and wooden pulpits. This visual strategy successfully creates an ideological myth of a

modern Muslim who remains devout, yet adaptable and trendy amidst the invasion of global culture (Alfito Deanoza et al., 2025). This representation of Islam has had a significant impact on the current structure of religious education in Indonesia, where inclusive and visual digital narratives significantly contribute to the development of a religious, modern, and moderate character in society (Agustin & Nuha, 2025). Empirically, the effectiveness of the @hanan_attaki account in utilizing Instagram features has been shown to significantly influence the increase in religious understanding among Generation Z through continuous and regular content consumption (Dwi Arista et al., 2025).

This phenomenon also demonstrates that adapting Islamic preaching messages into popular, entertaining and humorous formats, such as memes or short videos, demonstrates that visuals can be a highly effective ideological tool among netizens with limited attention spans (Muhamad et al., 2023). Hanan Attaki's digital preaching acts as a bridge, breaking down the barriers of religious exclusivity, which tend to be elite and difficult for the general public to access, thanks to its calming, cheerful, and inclusive visual aesthetic (Tri et al., 2025). The intense daily interaction with this visual preaching content has been shown to strengthen religious faith, particularly among students seeking spiritual guidance amidst academic and social pressures (Julia Rizqi Rahmawati et al., 2024). The advantages of a message format designed for easy sharing, with high-resolution visuals and poetic narratives, make this account a new standard in Islamic preaching communication strategies in the disruptive digital era (Fatimah Az-Zahra et al., 2025).

In an in-depth analysis of this visual phenomenon, the theoretical foundation of Semiotics, popularized by Roland Barthes, becomes a crucial and irreplaceable analytical tool. Barthes explains that a sign operates on two well-structured levels of meaning. The first is the denotative level, where the sign is taken literally (for example, a religious teacher sitting on the beach). The second is the connotative level, where the sign begins to be imbued with sociocultural meanings (for example, the beach as a symbol of tranquility, freedom, and purity). When these connotative meanings are widely internalized, they transform into myths. The myth in @hanan_attaki's digital da'wah functions by enveloping a particular religious ideology in an aesthetic that appears "natural," "neutral," and "free from ideology." Technical elements such as soft cinematic lighting, the use of a warm earth-tone color palette, and melodious soundtrack are not merely artistic choices. These elements constitute a collection of signs that collectively create the ideological myth that religiosity is a form of aesthetic tranquility, something we might call "Islam as Aesthetic Healing."

Despite the abundant documentation and praise surrounding the successful spread of Hanan Attaki's message online, there is a significant, in-depth research gap that requires immediate academic investigation. Most previous studies have often been limited to superficial analyses, such as audience behavioral effects, reach effectiveness statistics, or merely managerial explanations of the use of social media features. To date, no research has boldly and structuredly explored how visual beauty functions as a tool for constructing ideological myths within audience consciousness.

There is an urgent need to explore the meaning behind each visual frame, which has traditionally been viewed as mere "wrapper" or "decoration." Without in-depth analysis, digital da'wah could become a trap for the community, transforming lofty theological content into shallow symbols of a modern lifestyle, losing its transcendental meaning.

Therefore, this study aims to deconstruct the visual aesthetics and ideological myths of the @hanan_attaki account for the period 2021-2025 using Roland Barthes's semiotic approach. This paper aims to reveal how visual elements are deconstructed to form an ideological myth that can transform the image of Islam from one that previously seemed heavy and rigid into an aesthetic narrative that is very attractive to urban communities.

The significance of this research lies in the need to provide a critical perspective on the crucial role of visual aesthetics as a tool for producing new religious ideologies that have a significant impact on the way people view the digital world. Practically, this research is expected to provide insights for reflection by da'wah practitioners and religious content developers, ensuring a healthy balance between visual appeal and theological depth. This research aims to ensure that efforts to achieve spiritual relevance in the digital age do not necessarily neglect religious meaning to satisfy the aesthetic desires of a fast-paced online world.

METHOD

This research uses a qualitative approach and deconstructive semiotic analysis methods to deeply examine the layers of meaning within digital content. From an epistemological perspective, this study is grounded in a critical-constructivist paradigm, which assumes that visual reality on social media does not objectively reflect reality but is instead the result of symbolic constructions packaged with ideological interests. The deconstruction technique, in this context, aims to undermine the hidden assumptions behind the seemingly established visual aesthetics of the @hanan_attaki Instagram account, rather than to eliminate meaning. The primary focus of this deconstruction is to understand how technical elements in visual communication operate to normalize religious messages into specific ideological myths widely accepted by millennial and Generation Z audiences. The application of Barthes's semiotics in this research aligns with various previous studies that have successfully deciphered complex meanings in audio-visual products and feature texts, demonstrating the theory's flexibility in uncovering subliminal messages (Asdah & Apyunita, 2025).

The primary data source for this study comes from posts uploaded to the official Instagram account @hanan_attaki during the crucial period between 2021 and 2025. Data collection was conducted through participatory digital observation and systematic documentation of content that garnered high engagement and reflected key visual aesthetic elements, such as short videos (Reels) with compelling cinematography, earthy color palettes, and poetic narratives. The researcher employed a purposive sampling technique to select posts that most significantly reflected the concept of "Islam as Aesthetic Healing." This sample selection procedure

followed the logic of qualitative research, which prioritizes depth over quantity. Each selected sample was then grouped based on its visual elements, from frame composition, lighting, clothing styles (such as the use of skullcaps and hoodies), to typography in supporting text.

Data analysis was conducted using Roland Barthes' two-stage model of significance as the primary analytical tool. In the first stage, analysis was conducted at the denotative level, where the researcher objectively described the physical and literal appearance of the content without making any initial judgments. In the second stage, a connotative analysis is conducted, in which researchers delve into the sociocultural, emotional, and ideological meanings attached to these signifiers. This method has proven effective in unraveling sensitive issues and representations of values in popular media, as demonstrated in the analysis of sexual harassment in the film "Spotlight" and the dissection of feminist values in cinema (Yossi et al., 2024). By following similar steps, researchers demonstrate how the visual elements in the @hanan_attaki account function not only as images but also develop into profound ideological messages.

The final step of this method is recognizing and analyzing "myths." According to Barthes, myths are a second layer of meaning where additional meanings become internalized and thus perceived as common truths or something considered "normal" by society. Researchers will uncover how visual elements (such as peaceful natural scenes or soothing background music) are arranged in such a way as to support the notion that religiosity is an aesthetic solution to the mental health problems faced by today's youth. To ensure data reliability, researchers triangulated theory and ongoing observations and employed a "critical reading" method to identify contradictory visual elements that might otherwise be overlooked by the general audience. Through an organized methodology supported by a robust semiotic literature, this study aims to provide an in-depth and critical analysis of how visual aesthetics are transformed into ideological power in today's digital space.

RESULT AND DISCUSSION

First Stage Signification Analysis: Denotation and Deconstruction of Digital Da'wah Space

In the first stage of signification, or what Roland Barthes's semiotic theory calls denotation, analysis focuses on the directly discernible meaning of a visual text without incorporating deeper ideological interpretations. Denotation serves as the initial basis for reading signs, namely what is clearly visible to the audience. In this regard, observing posts from the Instagram account @hanan_attaki between 2021 and 2025 reveals a significant shift in the visual representation of Islamic preaching compared to the conventional model of Islamic preaching commonly known in formal religious circles.

From a denotative perspective, the visual content posted by @hanan_attaki almost completely abandons traditional Islamic preaching settings such as mosques, prayer rooms, wooden pulpits, or religious spaces rich in Islamic institutional symbols. Instead, Islamic preaching visualizations are created in non-traditional

spaces that possess high aesthetic value and are closely related to the life experiences of the younger generation. Natural settings such as misty mountains, beaches at sunset, energetic city streets, and the interior decor of modern cafes with minimalist designs are the dominant settings in this Islamic preaching content.

This spatial choice is denotatively simply a depiction of a place. However, at the same time, it also signifies a process of deconstruction of the da'wah space. Spaces once considered sacred, formal, and exclusive are now being moved into public spaces that are more common, open, and familiar to the daily lives of digital audiences. In other words, da'wah is no longer tied to a specific physical building, but exists in a more fluid and flexible visual space.

Technically, the main subject, Hanan Attaki, is often placed in the visual composition using medium shots or long shots. This technique has significant denotative meaning. The da'wah's body does not dominate the frame hierarchically, as is typically seen with the figure of a preacher in a mosque, standing on a pulpit higher than the congregation. Instead, the da'wah appears as part of the landscape, as if at one with the surrounding nature or urban space. This choice of perspective removes the sense of vertical authority and replaces it with a more horizontal visual relationship.

Furthermore, the use of high-resolution cameras with professional cinematography quality including the application of the rule of thirds, soft natural lighting, and depth-of-field effects that produce blurred backgrounds creates visual texts that are not only informative but also aesthetically pleasing. Denotatively, these elements indicate that digital da'wah is created with visual standards comparable to other professional creative content on Instagram.

The absence of physical attributes of traditional da'wah, such as mosque microphones, podiums, or large books, serves as a significant visual marker at this stage. This emphasizes that religious messages no longer rely on institutional symbols for legitimacy. Consistent with findings by (Thifal et al., n.d.) , the effectiveness of da'wah on Instagram is greatly influenced by visual creativity and the ability to adapt messages to the aesthetic preferences of a young audience who tend to avoid excessive formality. Thus, at the denotative stage, the @hanan_attaki account has successfully deconstructed the concept of traditional da'wah spaces and transferred the religious experience to the mobile phone screen, the primary medium for modern spirituality.

Second Stage of Significance Analysis: Connotation and the Construction of the "Cool Muslim" Identity

Entering the second stage of meaning, namely connotation, visual signs that previously had literal meanings begin to be filled with social, cultural, and ideological meanings. While at the denotative level, a place for preaching is considered merely a location, at the connotative level, the location becomes a symbol of openness, freedom, and closeness to the world of young people. At this stage, the visual representation of the @hanan_attaki account begins to construct a specific religious identity.

One of the most visible connotative elements is Hanan Attaki's clothing. She rarely appears in clothing stereotypically associated with traditional clerics or preachers, such as long robes, wide turbans, or formal robes. Instead, she often wears hoodies, denim jackets, plain, high-quality t-shirts, and beanie hats. Denotatively, these clothes are simply casual wear. However, connotatively, they represent powerful cultural symbols drawn from popular culture, streetwear, and youth culture.

This casual attire serves as a way to normalize piety. Piety is no longer portrayed as something foreign to the lives of young people, but rather as an essential part of a modern, urban lifestyle. The emerging connotation is the image of a "contemporary Muslim," a religious identity that is relaxed, inclusive, and attuned to the currents of cultural globalization. In the context of da'wah communication, this construction has significant strategic implications. (Jalaluddin et al., 2024) emphasize that da'wah through social media will only be effective if it adapts to the digital ecosystem that serves as the arena for Generation Z. By presenting a da'wah figure who is visually and culturally "similar" to his audience, da'wah feels more dialogical than patronizing. Semiotically, this process represents a re-conveyance of Islamic identity. Islam is no longer seen as a set of rigid and normative values, but as an identity aligned with modernity. This connotation creates an emotional closeness between da'wah and audience. Da'wah is no longer positioned as a distant and out-of-reach authority, but as a "true friend" who understands the anxieties, worries, and hopes of the younger generation. This shift subtly changes the way audiences understand religiosity: from mere ritual obligation to a lifestyle identity that provides pride and a sense of psychological security.

Myth Construction: Islam as "Aesthetic Healing"

The highest stage in Barthes's analysis is myth, the process by which connotative meanings become seemingly natural and undeniable. In this case, the account @hanan_attaki regularly creates an ideological myth that can be expressed as "Islam as aesthetic healing." This myth serves to simplify complex Islamic teachings into a narrative of emotional healing and spiritual serenity, wrapped in visual aesthetics. The use of earthy colors like brown, cream, and sage green creates a warm and stable atmosphere. The slow-motion technique emphasizes introspection and contemplation, while the instrumental lo-fi background music creates a calm and intimate atmosphere. All these elements work together to portray Islam as a source of emotional peace.

Through this process, piety is portrayed as a calming experience, rather than a difficult moral struggle. The semiotic analysis table shows that each visual element serves as a signifier that points to a specific ideological myth, such as Islam as a source of spiritual serenity and a healer of inner wounds. As stated in the International Journal of Contemporary Da'wah (2024), (Bahrudin & Waehama, 2024) finding a balance between visual appeal and profound meaning is a key challenge in digital da'wah. However, from a critical perspective, this myth also risks presenting a shallow spirituality. When religion is reduced to an aesthetically pleasing emotional experience, the levels of Islam that require deep reflection, moral discipline, and social

commitment may be overlooked. Therefore, the myth of "aesthetic healing" needs to be understood not only as an effective da'wah approach but also as a space for conflicting ideological negotiations.

Table 1. Semiotic Analysis of Myth in @hanan_attaki Content

Visual Elements (Signifier)	Connotative Meaning (Signified)	Ideological Myth (Naturalization)
Slow motion technique	Inner reflection, deep contemplation	Piety is emotional tranquility
Golden hour lighting	Hope, warmth, divine protection	Islam as a source of peace of mind
Earth-tone color palette	Emotional stability, purity	Islam heals inner wounds (Healing)
Minimalist typography	Simple, modern, not stiff	The Shari'a is light and calming

The table above illustrates how visual elements serve as indicators that create the perception that Islam is automatically associated with visual beauty and mental tranquility. As stated in a publication in *ijcpd* (2024) (Oga Laksana, n.d.), digital da'wah should integrate visually appealing content with profound meaning. However, from a critical perspective, this perception can potentially create a "shallow spirituality." In such situations, the religious aspect is reduced to a pleasant, surface-level emotional experience, while deeper theological aspects such as social critique, complex Islamic jurisprudence (*fiqh*), or moral challenges that require sacrifice are often overlooked in favor of maintaining the aesthetic appeal of "calming" content.

CONCLUSION

This research reveals that the Instagram account @hanan_attaki, from 2021 to 2025, is the clearest representation of the phenomenon of aesthetic religion in Southeast Asia. Using Roland Barthes's semiotic approach, it is revealed that the visual beauty of digital da'wah (Islamic outreach) is not merely decorative, but rather a carefully designed structure of meaning designed to build ideological power in cyberspace.

First, at the denotative level, there is a deconstruction of the da'wah delivery space, where the center of sanctity shifts from mosques and official podiums to minimalist public spaces and cafes. This signifies the collapse of vertical authority hierarchies, replaced by more equal horizontal relationships. Second, connotatively, the use of pop culture elements (streetwear) successfully transforms piety into part of the "Cool Muslim" identity, in line with global lifestyles. Third, all the technical elements from the beautiful lighting during the golden hour to the lo-fi music combine to form the myth of "Islam as Aesthetic Healing." This myth transforms complex religious teachings into merely a soothing emotional experience and a solution to the psychological problems of urban youth.

Critically, this study concludes that the mediatization of da'wah within the framework of the attention economy on Instagram encourages sacred messages to remain "appealing" to attract the algorithm's attention. While this strategy has

succeeded in erasing the boundaries of religious exclusivity and reaching Generation Z widely, there is a real risk of diminishing transcendental meaning (desacralization). An excessive focus on the aesthetic aspects of religiosity can trap audiences in a "shallow spirituality," where theological content requiring moral commitment and the application of sharia discipline is forgotten in favor of visual comfort. Therefore, da'wah practitioners need to maintain a fine balance between aesthetic appeal and the depth of meaning of teachings to ensure that digital spirituality remains meaningful in the fast-paced online world.

REFERENCES

- Agustin, M., & Nuha, N. U. (2025). Representasi Islam di Media Sosial dan Implikasinya terhadap Pendidikan Agama Islam. *Al-Qalam: Jurnal Kajian Islam Dan Pendidikan*, 17(2), 445–457. <https://doi.org/10.47435/al-qalam.v17i2.4158>
- Alanuari, Muhammad Syahrul Hasan, & Fauziyah Hamidah. (2024). BUDAYA TABLIGH DI MEDIA SOSIAL: NILAI SPIRITUAL TERHADAP TABLIGH USTADZ HANAN ATTAKI DI MEDIA INSTAGRAM PADA GENERASI Z DI INDONESIA. *Batuthah: Jurnal Sejarah Padaban Islam*, 3(2), 95–114. <https://doi.org/10.38073/batuthah.v3i2.1760>
- Alfito Deanoza, M. H., Alya Ramiza, N. U., Annisi Lillah, N., Fadhil, A., Studi Usaha Perjalanan Wisata, P., & Studi Pendidikan Ilmu Pengetahuan Sosial, P. (2025). Peran Dakwah Digital dalam Menanamkan Kesadaran Beragama bagi Remaja Generasi Z. In *Jurnal Pendidikan Agama Islam* (Vol. 2). Hal.
- Arifah, D. F., & Romadlany, Z. (2025). Analysis of the Management and Use of Digital Illustrations as a Media to Represent Islamic Da'wah Messages on the Instagram Account @Akhlaqpedia. *Journal of Educational Management Research*, 4(4), 1586–1601. <https://doi.org/10.61987/jemr.v4i4.1150>
- Asdah, A. N., & Apyunita, D. (2025). Roland Barthes' Semiotic Analysis of Feature Text Written by the Students in Language and Literature Education Study Program. *LITERA: Jurnal Bahasa Dan Sastra*, 11(1), 41–50.
- Bahrudin, M. I., & Waehama, M. R. (2024). Social and Cultural Implications of Da'wah Through Social Media. *Jurnal Iman Dan Spiritualitas*, 4(4), 337–346. <https://doi.org/10.15575/jis.v4i4.36728>
- Dwi Arista, F., Razzaq, A., Yudistira Nugraha, M., Komunikasi, I., & Raden Fatah Palembang, U. (2025). Media Sosial Instagram Sebagai Komunikasi Dakwah Terhadap Peningkatan Pengetahuan Agama Pada Gen Z. *NAAFI: JURNAL ILMIAH MAHASISWA*, 2(3), 2025. <https://doi.org/10.62387/naafijurnalilmiahmahasiswa.v2i3.174>
- Fatimah Az-Zahra, N., Nurkholisoh, I. H., Wijayanarti, A., Nisa, R. K., & Suresman, E. (2025). *EFEKTIVITAS PESAN ISLAM DI INSTAGRAM DAN TIKTOK SEBAGAI MEDIA DAKWAH*. <https://journaledutech.com/index.php/grea>
- Jalaluddin, Moh., Siskawati, I., Kudrotullah, A., Uyun, N., & Eletmany, M. R. (2024). Social Media Da'wah as a Means to Deepen the Religious Understanding of Generation Z. *Syiar: Jurnal Komunikasi Dan Penyiaran Islam*, 4(2), 173–184. <https://doi.org/10.54150/syiar.v4i2.633>

- Julia Rizqi Rahmawati, Dela Ayu Puspita, Muhammad Zikri Azis, & Abdul Fadhil. (2024). Dampak Media Sosial terhadap Religiusitas Mahasiswa Universitas Negeri Jakarta. *Hikmah : Jurnal Studi Pendidikan Agama Islam*, 2(1), 168–182. <https://doi.org/10.61132/hikmah.v2i1.584>
- Muhamad, K. ; Rafiansyah, F., & Rafiansyah, M. F. (2023). THE INFLUENCE OF DAKWAH USING MEMES ON INSTAGRAM SOCIAL MEDIA ON THE FAITH OF ISLAMIC NETIZENS IN INDONESIA PENGARUH DAKWAH DENGAN MEME PADA MEDIA SOSIAL INSTAGRAM TERHADAP KEIMANAN PARA WARGANET ISLAM DI INDONESIA. In *Indonesian Journal of Islamic Communication* (Vol. 6, Number 1).
- Nur Zulaecha, N., Nanda Oktivibi Pertiwi, B., & Nashihin, H. (2023). Pemanfaatan Media Sosial sebagai Dakwah Digital dalam Penyiaran Agama Kalangan Kaum Milenial di Instagram (Ustadz Hanan Attaki). *Attractive : Innovative Education Journal*, 5(2). <https://www.attractivejournal.com/index.php/aj/>
- Oga Laksana, M. (n.d.). *Social Media Utilization by Preachers to Shape Religious Perceptions among Indonesian Youth*. Retrieved <https://ijcpd.staiku.ac.id>
- Sito Rohmawati, H., 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>
- Thifal, S., Anggrayni, D., & Asmahasanah, S. (n.d.). Analisis Isi Pesan Dakwah Pada Akun Instagram Husain Basyaiban @Basyasman. In *Jurnal Multidisiplin Ilmu* (Vol. 2, Number 3).
- Tri, R., Safariningsih, H., Zaiyanudin, F., & Malhotra, R. (2025). Media Sosial sebagai Jembatan Dakwah dalam Meningkatkan Akses dan Partisipasi di Era Digital Social Media as a Bridge for Da'wah in Expanding Access and Participation in the Digital Era. *Alfabet Jurnal Wawasan Agama Risalah Islamiah, Teknologi Dan Sosial (Al-Waarits*, 2(1). <https://doi.org/10.34306/alwaarits.v2i1.755>
- Wahid, S. H. (2024). Exploring the intersection of Islam and digital technology: A bibliometric analysis. *Social Sciences and Humanities Open*, 10. <https://doi.org/10.1016/j.ssaho.2024.101085>
- Yossi, C., Marpaung, G., Heriyanto, E., & Ayunda, N. A. (2024). Representation of Feminism in The Film Lucy Through Roland Barthes' Semiotic Analysis. *Journal of Sociology Research and Education*, 5(1). <https://doi.org/10.53682/jpjsre.v5i1.9347>