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SEEDING PEACEFUL PREACHING IN THE DIGITAL UNIVERSE: MEDIATIZATION OF PREACHING HUSEIN JA'FAR AL-HADAR ON INSTAGRAM

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Keywords:

Husein Ja'far al-Hadar; Instagram; mediatization; peaceful preaching

Abstract

Social media has an essential role in spreading and transforming Islamic preaching in Indonesia. Through the utilization of various features on Instagram, this article focuses on Husein Ja'far al-Hadar's (HJA) efforts to spread peaceful Islamic preaching in the digital universe for urban millennials. This paper analyzes forms of mediatization in oral, text and visual, both content or captions, that affect HJA's engagement with its followers. This research is qualitative research with a virtual ethnographic approach. Data collection is done through interviews, observation and documentation. This study concludes that HJA's da'wa becomes interesting, light, relaxed and entertaining because it adapts to popular culture and follows social media trends. His simple and concise preaching narrative makes HJA preaching easy to accept and becomes a reference in answering contemporary religious problems. His tolerant preaching contains love, mutual respect, and inclusiveness that answer the unrest of communities wanting to know more about Islam. Changes in his innovative forms of proselytizing and adaptive to Instagram's needs make HJA a role model and figure of a young preacher whose competence is considered.

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Kata kunci:
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Abstrak

Media sosial memiliki peran penting dalam penyebaran dan transformasi dakwah Islam di Indonesia. Artikel ini berfokus pada upaya Husein Ja'far al-Hadar (HJA) dalam menyebarkan dakwah Islam yang damai di jagad digital bagi kaum urban milenial, khususnya melalui pemanfaatan berbagai fitur di Instagram. Artikel ini menganalisis bentuk-bentuk dakwah secara lisan, teks dan visual, baik konten maupun caption yang berpengaruh bagi engagement HJA di Instagram. Penelitian ini merupakan penelitian kualitatif dengan pendekatan etnografi virtual. Pengumpulan data dilakukan dengan wawancara, observasi dan dokumentasi. Kesimpulan penelitian ini adalah dakwah HJA menjadi menarik, ringan, santai dan menghibur karena mengadaptasi budaya populer dan mengikuti tren media sosial. Narasi dakwahnya yang sederhana dan ringkas membuat dakwah HJA mudah diterima dan menjadi acuan dalam menjawab persoalan-persoalan keagamaan kontemporer. Pesan-pesan dakwahnya yang toleran, mengandung kasih sayang, saling menghormati, dan inklusif memberikan jawaban atas keresahan masyarakat terkait agama. Perubahan bentuk dakwahnya yang inovatif dan adaptif menjadikan HJA sebagai panutan dan sosok dai muda yang kompetensinya diperhitungkan.

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INTRODUCTION

The internet has provided innovation and a significant breakthrough in the development of preaching in Indonesia (Bakti, 2018; Lengauer, 2018; Nisa, 2018b; Slama, 2018; Zulhazmi & Hastuti, 2018). The preaching that used to be delivered face to face and door to door on the pulpit in front

of the congregation (*jamaah*) has occupied a new face. Preaching can be done by recording short videos without a congregation and can be spread massively and widely in just a few minutes and even seconds. Through regularly produced video content, people can easily reach religious messages across regions. The preachers known to the Indonesian people through their religious discourse in the form of videos include ustaz AA Gym, Arifin Ilham, Abdus Somad, Adi Hidayat, Hanan Attaki, Felix Siauw, Khalid Basalamah, Riza Basalamah (Akmaliyah, 2020; Hamdani, 2020; Maulana et al., 2020; Weng, 2018).

The Islamic Cyber-Islamic Environment, which is a theory that examines the big picture of various Islamic activities in the form of blogs, articles, popular ustaz, fatwa websites, and can also be referred to as the house of Islam, will be formed by lectures or preaching on the internet through social media as a subset of Islamic activities in the cyber world. The dominance of the cyber environment is, in Bunt's view that it is the mecca of internet users in a region. In Indonesia, the axis of popular preachers of interest to the public is those not included in the ministry's list of 200 preaching recommendations and whose identities are doubtful to represent moderates (Akmaliyah, 2020). Even Islamic influencers are dominated by figures with exclusive religious tendencies (Bunt, 2009).

Preaching in the form of quotes, *"meme"* and animations is also one of the transformations of conventional to modern preaching. Creative preaching through images, *"meme"*, and quotes on *@Ukhtisally* accounts and *@Duniajilbab* is a new form for young Muslim women. Through pink colors, animated characters, and inspiring and touching stories, the two preaching accounts become one of the accesses to preaching with a modern technological approach. In their conclusion, Eva mentioned that social media had become an alternative space for Muslim women to create and expand their identity as good Muslim women (*salihah*). She has added

that creativity in preaching can reach young Muslim women who do not have a solid religious education background (Nisa, 2018a).

In addition to significantly impacting the evolution of preaching, the internet also facilitates the introduction of preaching actors. Preachers' participation in the digital world is one of the most significant indicators of their existence. Those who use social media are more well-known than those who do not. Wahyudin Halim's research on young preachers in As'adiyah Islamic boarding school (*pesantren*) using Facebook and its relation to their performance as a preacher show significant differences. Young preachers who utilize social media Facebook and WhatsApp, are better known and exist in the broader community through videos, statuses, and activities uploaded. This is not the case with preachers who do not take advantage of social media, their performance is only known in a smaller scope, and their preaching opportunities are limited in the area where they live. The way they are known is only through oral culture (word of mouth) or official letters from the Islamic boarding school (*pesantren*) where they live (Halim, 2018). These two notable differences are the effect of the internet that can reach the boundaries of time and space (Nasrullah, 2017), even introducing the religious authority of a preacher.

A controversial preacher who is more known explicitly through Instagram is Felix Siaw. Hew Wai Heng mentioned Felix Siaw makes good use of social media, especially Instagram, to spread his understanding of the caliphate. He preached through compelling images, sensational captions, and his ideas about politics and public consumption. His awareness of the relationship between online and offline preaching has made it increasingly known to the broader community, especially young people. No wonder his preaching creativity can attract many young men, especially those who do not have a strong understanding of Islam. His visual preaching and persuasion of Islam made Felix's preaching known for being fun but radical, colorful but conservative, down-to-earth but loud, and interactive but highly dogmatic (Weng, 2018).

Referring to the facts above, the effectiveness of social media, especially Instagram, has a significant role in the progress and transformation of proselytizing in various ways. First, through its extensive network power, social media can reach and introduce proselytizing figures who actively utilize social media with a more massive, broad reach. Second, creating religious figures become references and role models in answering religious problems. Third, as an effective tool for spreading the ideology of certain religious groups that simultaneously represent the image of Islam itself in the digital world. Felix Siauw specifically performed this third role to spread the values of Hizbut Tahrir Indonesia.

Moderate preachers have not utilized awareness of the effectiveness of Instagram preaching. This is partly due to differences in culture, strategy, technicality and a sense of inferiority to color the digital universe. Also technological, managerial, and branding expertise when introducing their own preaching performance. This can be seen in the *ustaz* or *kyai* preaching, which is still heavily reliant on lengthy videos, the reading of long classical texts, and the use of regional languages that are not widely understood by ordinary people, especially those without a religious education background. Similarly, advanced Islamic material is irrelevant to most societies.

Previous research has shown that there have been several studies on preaching on Instagram conducted by researchers (Humaira et al., 2022; Mahmuddin & Halik, 2019; Shariffadeen & A.Manaf, 2019; Wahyudi, 2021). Most of these studies examine the effectiveness of Instagram as a *da'wa* medium. Very popular Instagram, especially among young people, makes it easier for preachers to spread the religious values they profess. Moreover, Instagram is currently based on text and visuals and audio-visual through reels. This further adds to the attractiveness of Instagram.

On the other hand, no research has focused on the efforts of moderate groups in coloring proselytizing on social media, which is still

dominated by radical and extreme groups, especially among young people. Husein Ja'far Al-Hadar (HJA) is one of the pioneers of young preaching figures representing moderate circles in spreading Islamic preaching in simple, easy-to-understand and fun language. Set in *'Alawiyyin* HJA is familiarly known as Bib Husein or Bib Ja'far. HJA's preaching method contrasts with the general *habaib* who uses robes, turbans and headbands. HJA appears casual, wearing jeans, a shirt or hoodie, a white hat and sneakers every occasion.

The preaching of HJA on Instagram was published through his personal account called @husein_hadar, which has a blue tick (Instagram has officially verified the account as the original or first account owned by a well-known public figure, brand or brand). HJA introduced himself in an Instagram bio column as a writer, a student who preached on "*Jeda Nulis.*" His name is known after his collaboration video with comedians *Tretan Muslim* and Coki Pardede. He got the nickname The Protector after his program called "*Kultum Pemuda Tersesat*" continued with a closed study called Deep Talk with *Majelis Lucu Indonesia* (MLI), held in various regions.

Several researchers have carried out several studies regarding the preaching of HJA ('Afiifah & Misbah, 2021; Fiardi, 2021; Masfupah, 2019; Utomo & Adiwijaya, 2022; Wiranti & Mawehda, 2021). They generally see HJA's *da'wa* as moderate preaching. They also observe the success of HJA's digital *da'wa* through social media. Some researchers see HJA's preaching as *dakwahtainment,* and some see it as a prophetic education. This research has brought novelty because other researchers have not studied it.

This paper discusses the forms of the mediatization of peaceful preaching Husein Ja'far al-Hadar on Instagram. Primarily through varied content in the form of videos, quotes, and visual images that adopt the popular culture. He combines the style of preaching through visuals through images as done by the @*Ukhtisally and* @*Duniajilbab* preaching accounts, writing through content and captions as Felix Siauw did,

and audio in the form of short videos as ustaz Hanan At-Taki did on Instagram which is entirely aimed at urban millennial youth who do not have a religious education background. Different from Felix Siauw's confrontational proselytizing, UHA which is closely related to motivation, HJA carries Islamic values that are full of love, love, mercy, tolerance and inclusive with the theme of "*Islam Cinta*" as the cultural heritage of its ancestors (*habaib*) which is closely related to peaceful preaching since the first entry of Islam into the archipelago.

METHODS

The method used in this study is descriptive qualitative through the paradigm of communication science and preaching combined with the approach of anthropology with virtual ethnography. That is the method used to uncover the reality of both visible and invisible computer-mediated communication among entities (members) of virtual communities on the internet (Nasrullah, 2018). Primary data sources were taken from all HJA Instagram content in 2018 – 2021 which are grouped into three oral, text and visual forms as in the *da'wah* media category. The researcher also conducted intensive interviews with HJA at Warung Sejarah RI twice, with 4 of his followers, namely, Rama Abdurrahman (@ramaabdr) and Abraham Tatoa (@abrahamtatoa) through Instagram direct messages, Zainal Abidin and Firdaus through the WhatsApp messaging service.

The analysis technique used in this article is cyber media analysis. Cybermedia analysis is a way of deciphering culture on the internet through micro and macro levels (layers) by looking at text and context categorized in media spaces, documents, objects, and experiences (Nasrullah, 2018). That is by looking at pictures, narratives, videos, and comments on HJA's Instagram as a cultural artefact to find attachment to one another as reality.

RESULTS AND DISCUSSION

The mediatization of religion is a new phenomenon discovered in western societies that the media can become an independent institution (Hjarvard, 2013). At a time when the media becomes an essential source of information and becomes a place to visit to bind ways of worship, the media gains some of the power of the church (religious institutions) to define and frame religious issues. The media influence religion as a social institution as well as culture in various forms. The mediatization of religion is a media-specific process linking religious development with the broader modernization process. The adjustment of modernity to religion made religion change due to the increasingly symptomatic process of mediatization. This concept by Stig Hjarvard goes beyond the concept of media as *an intermediary* (Hjarvard, 2013).

Cultural and social changes in the phenomenon of the mediatization of religion take many forms and have various consequences depending on religion, the media and the context in question. Stig Hjarvard mentioned that the transformation of the existence of the mediatization of religion was formed in three aspects. First, the media becomes essential even though it is not the primary source of information about religion. This is because interactive mass media is both a producer and distributor of people's religious experiences. The media, on the other hand, provides a platform for expressing and circulating the religious experiences of each individual. Thus, the media processes religious content as well as a forum for expression that is used as a reference by other people. The phase of the internet as a source of information has occurred in the context of Indonesian society. Alvara's research in 2019 stated that in addition to the family, the Youtube platform, Facebook and websites, which are part of the internet, are used by Indonesians as a source of Islamic information (Hjarvard, 2013).

Secondly, religious information and experience are formed according to the demands of popular media genres. That is by presenting symbols, practices, religious beliefs and beliefs as the main capital in shaping the media narrative. The media provides about religion and creates virtual narratives and languages to invite people to have a religious experience. The media further adapted the religious production to the audience's demand through pop culture genres such as movies, talk shows, games, novels, Tik-tok, etc. Through these genres, the media continues to present religious representations that combine institutionalized religious elements with other spiritual elements in new ways.

Third, the media takes over religious institutions' culture and social functions. It provides spiritual instruction, has a moral orientation, a place of ritual, and a sensitivity and belonging to the community. Through its great power, the media constantly presents religious content consumed by society. Through this content, readers and viewers not only get information but enter into a social space together. The representation that the media does unconsciously has formed a new environment (community) whose members are attached to each other. Thus the result of the mediatization of religion is not a new religion but rather a new social and cultural condition in which the power to define and practice religion has been changed (Hjarvard, 2013). At this point, the preacher is the institution itself that functions in producing religious values that are simultaneously accepted by society as a reference for life (way of life). People no longer need to study in Islamic boarding schools or Islamic study groups (*majelis taklim)* assemblies as religious institutions, but rather by listening to lectures through their mobile phones.

Religion in this study refers to proselytizing which is part of religious activities that invite others to carry out kindness and prevent badness (*amar ma'ruf nahi munkar*) both in the form of dissemination (*tablig*), guidance and counseling (*irsyad*), group empowerment (*tadbir*), economic

empowerment (*tathwir and tamkin*) (Mahfuzh, 1979). Among the scope of preaching, the concept of delivery (*tablig*) is the most common in society both in oral, written and image forms through the medium of preaching categorized into oral or oral, written, visual, audio-visual and values or culture (Ni'mah, 2016).

The mediatization of preaching on Husein Jafar al-Hadar's Instagram can be categorized into three forms, namely oral, textual and visual, based on the preaching media category (Arifuddin, 2016). His oral preaching is embodied in short videos as well as short snippets or videos. Textual preaching is found in quotations and image descriptions of Islamic exhortations. Meanwhile, visual preaching is depicted from uploads in visual images about life and relevant religious issues. In addition, the visible preaching is illustrated by the presentation of oral and textual preaching, which provides visual elements in the form of images, graphic design, illustrations and color play. These three formats are a form of adjustment to the policies and needs of Instagram as a social media synonymous with visuals (Mahendra, 2017). HJA made adjustments to the format to get entanglement with Instagram users who are dominated by urban youth. For this reason, his preaching is always presented in a simple, fun, relaxed, contemporary form and adopts popular culture.

Mediatization Of Humanist Preaching In Oral Form

Oral preaching is one of the forms of preaching that HJA uses on Instagram in spreading humanist values to virtual society. His oral preaching was carried out in the form of lectures and advice presented in the form of short videos about the Islam of love, as shown below;

Figure 1. *Puasa Madrasah Cinta* (Fasting As School Of Love)

Figure 2. *Kemanusiaan Islam* (Islamic Humanity)

Figure 3. *Makna Takbir* (The Meaning Of "Takbir")

Figure 4. *Ritual Dan Akhlak* (Rituals And Moral Characters)

Figure 5. *Hukum FaceApp* (The Law Of Using *FaceApp*)

Figure 6. *Bercadar Radikal* (Is Someone Using Veil A Radicalist?)

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Figure 7. *Aktualisasi Jihad* (Jihad Actualization)

Figure 8. *Ketakwaan Dan Adsense* (Piety And Adsense)

In terms of the form specifications, the videos above can be classified into two: short videos in the form of snippets or snippets of long videos and videos in the form of question-and-answer parodies. These three forms are evidence of the transformation that HJA made to mediate humanist preaching on Instagram. This can be seen from the change in format from one form to another and the development of the Instagram feature itself. As well as adjustments to the growing variety of popular culture on social media especially on Instagram. The mediatization of humanist preaching on Instagram @husein_hadar was originally just simple short videos as is (Figure 1), without filters and visual editors. Unlike the case with videos in 2019 (Figure 2) which was carried out with a more varied process with written notes in each sentence spoken in the development of the Instagram feature itself. This short video format later evolved (Figure 3 - Figure 7) in the form of light Q&A on current religious issues in a parody style. The transformation of the mediatization of preaching in oral form continues to be carried out by HJA in 2021 (image 5.1.8) in a contemporary and popular style in the form of modern

editing, filters, background sounds adopted from popular songs that are rife in the Tik-Tok application.

Tik-Tok is a popular application that allows users to create and share videos within 60 seconds. This app combines the sound of music with the movement of the lips or body to create an interesting video. Tik-Tok has become a mass popular culture that can shape identity, personal branding to bring out new influencers in the entertainment world (Arya, 2020). Among the popular songs (background sound) that are popular on this application include *To the Bone* by Pamungkas and *Harta dan Tahta, Jelek Gak Papa* by Paijo as adopted by HJA for his proselytizing video on Instagram.

The format transformation has implications for the pattern and content of the content. The shape of the short video, both trailer and full, produces a longer and more detailed narrative. For example, the video in Figure 1 describes fasting as a love of Islamic school (*madrasah cinta*). HJA explained in detail about the definition, meaning of *"madrasah"*, their aspects and arguments derived from the hadith of the Prophet. This video about fasting provides a new understanding of fasting from the perspective of wisdom as a school of love (*madrasah cinta*), not in the context of the law as the general explanation suggests. This is the case in the description of the Islamic vision of humanity in Figure 2 which outlines the meaning, reasons and postulates about humanity in Islam. This narrative was created in response to the rampant cases of terrorism in the name of Islam as the embodiment of *"jihad"* in the way of Allah (Siskamayanti, 2018). Also a video about ritual and moral worship in Figure 4 explains by analogy the multiplication of the urgency of morals and worship in everyday life. This pattern has implications for a comprehensive, profound and light meaning of the understanding of Islam itself.

It differs from the parody format of the question and answers, whose description is shorter and concise, and the argumentation building

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is based on logic. This parody format in oral form has implications for instant Islamic messages and simplifying religious issues being discussed. For example, the video in Figure 3 about the meaning of "*takbir*" is explained literally, and the description of wisdom from the word Allah is Great. This meaning gave birth to an invitation to defend minorities and marginalized people as an implementation of the meaning of the "*takbir*". Similarly, the descriptions in Figure 5, Figure 6 and Figure 7 focus on one aspect or perspective in the theme of "*jihad*", *FaceApp* and *veil*. The emphasis on this one aspect is manifested in the re-meaning of the issue of "*jihad*", the diversion of radical meanings to face coverings (*veils*) and fatwas on the ability to use face-changing applications (*FaceApp*). This discussion becomes narrower in the last video model involving effects, illustrations and editing in image 5.1.8 on obedience to Allah (*takwa*). This is because the video is a snippet of a short sentence, and for most of the duration, the video contains effects, songs and compositions. This format has implications for narratives and content that are very concise, short and substantive and the blurring of the arguments or arguments that underlie the narrative.

Modifications to the forms and the content of the preaching above are HJA's efforts to display preaching that is interesting and in demand by the public. The change in different video formats in terms of technicality, model, and content is proof of HJA's adjustments to Instagram in distributing preaching content in the form of videos. He changed the technicalities from the form of recording videos, and question and answer of parody to video effects to adjust Instagram's policies that include features, aesthetics, to content packaging. These methods as mentioned by Hjarvard are a manifestation of the media logic that makes HJA's preaching a religious institution dependent on the media (Hjarvard, 2013). The media, in this case fully controls the preaching of HJA to follow the media's rules and whether he wants it or not to participate in the flow. The

media in this case dominated and created new frames and colors in the process of preaching HJA.

Tangible dependence on this pattern while creating a society towards the preaching presented by the media. In this context, followers must continue to follow and wait for HJA's preaching content. On the contrary, HJA continues to present contemporary preaching content in accordance with his preaching market. Therefore, in this case, Instagram forced HJA to continue to modify his form of oral preaching to make it attractive as prescribed by the media. What HJA did had to do with the form of oral preaching by Stig Hjarvard as an implication of the mediatization of religion as a form of re-enchanting of religion (*re-enchanting media*) (Hjarvard, 2013). The media became the leading supplier to the society of religious existence that can be enjoyed easily, instantly and in accordance with the pattern of modernization that is developing today. People do not need to go to the *taklim* assembly to get the necessary religious knowledge.

The media no longer see themselves as suppliers of the agenda of other institutions. On the contrary, their activities are much more in tune with the services of their audiences and often incorporate the commercial market's logic. In other words, the media is increasingly organizing public and private communications in a way adapted to the logic of each media and market consideration. Other institutions are still represented in the media. Still, their functions are increasingly numerous as providers of raw materials, which are then used and changed by the media for the purpose of the media itself (Hjarvard, 2013). This is clearly seen in HJA's videos which are manifestations of his oral preaching on Instagram. The videos change over time to meet Instagram's needs as a visual platform and demand aesthetic elements.

Therefore, the comments and responses that appear in his oral preaching change from time to time. His first video was only viewed 781 times with no comments. This number of viewers increased further in

the following year in 2019, reaching thousands (5,487) on February 15, 2019 uploads to tens of thousands (36,613) in June of the same year to the following years. The comments on HJA's oral preaching were responded to with appreciation, as well as criticism and hate speech for his personality, who was accused of being an adherent of Syiah's teachings. Various comments appeared, HJA's preaching became dazzling again with the appearance of epithets of HJA. This nickname was born from contemporary culture due to changes in content visualization that are adapted to the popular culture of social media. At the same time, the impact of contemporary preaching is entertainment and spectacle, not guidance. Among those responses appeared content about *takwa* and adsense modified with illustrations and image and audio editing on April 04, 2021;

> "@arief_ulumv: HIBHOP = HabIB hipHOP"
> "@riopraananda: Hyung jafar al tik toky ◉"
> "@ahdsky: HADAGDUG HABIB JEDAG JEDUG"
> "@ferdinata; bibtok = habib tiktok"
> "@leoangga.s; Habib quotes"
> "@skawnamnrs; Habag. Habib Swag"

What happened in the above comment is essentially a form of passive social interaction in preaching activities between HJA and its followers. This interaction is a fundamental consequence of the mediatization of religion as expressed by Hjarvard as the banalization of religion. That is, a phenomenon in which mediatization has succeeded in creating new patterns of religious practice and interaction that are combined with things other than religion, but contextualized as part of religion (Hjarvard, 2013). HJA preaching in popular culture presents a number of symbols and actions that can implicitly reinforce the presence of religion by re-articulating the variety of religious rituals and symbols in a new context.

In this context, HJA preaching is delivered through Tik-tok, swag-style, hip-hop effects which are a new-than-usual way of preaching delivered in the form of lectures that reinforce the presence of religion in culture and society.

Mediatization Of Humanist Preaching In The Form Of Texts

Mediated religious transformation, as Hjarvard argues that the media is a source of religious information like any other religious institution. This happened to the preaching of HJA texts on Instagram, which became a source of information as well as references related to religion, such as jihad, music, hijra and the law of valentine's celebrations as disputed religious issues. In this phase, the preaching of the HJA text implies what Hjarvard calls journalism on religion, which means that mediated religion (mediatization of religion) explains, redefines and frames religious issues in the public sphere (Hjarvard, 2013). The HJA succeeded in reframing the meaning of jihad, understood as violence in the form of resistance to the weak. This is a logical consequence of Instagram as a mass media that has the function in producing and distributing religion to the public.

The mediatization of HJA's humanist preaching on Instagram occurs in his preaching on Instagram in the form of text or writing and narration as a message of preaching itself (Fitria & Aditia, 2019). The preaching of the text can be interpreted by preaching through writing (*bil al-qalam* or *bi al-kitabah*) as the Prophet did to King Najasyi, Emperor Heraklius, Persian Kisra, al-Muqauqis, Al-Harits Al-Ghassani (Ya'qub, 1997). Mediatization in the form of text on HJA's preaching on Instagram is manifested in writing as narratives of quotes of Islamic advice. The following is the mediatization of HJA's preaching in the form of a text.

Figure 9. *Hukum Musik* (The Law Of Music In Islam)

Figure 10. *Makna Hijrah* (The Meaning Of Hijrah)

Figure 11. *Kerudung Di Pengajian* (Hijab For Going To Recitation)

Figure 12. *Ibadah* (Worship)

Figure 13. *Aktualisasi Jihad* (Jihad Actualization)

Figure 14. *Makna Jihad* (The Meaning Of Jihad)

Figure 15. Hukum Memberi Coklat (The Law For Giving Chocolate)

Figure 16. Hujan Dan Takdir (The Rain And Destiny)

Figure 17. Eksistensi Tuhan (God Existensialism)

Figure 18. Terorisme (Terrorism)

Figure 19. Membangun Ka'bah (Building Ka'bah)

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Mediatization in the form of HJA's text can be categorized in two patterns: quotations and question-and-answer narratives. Different from the concept of quotes in general taken from the lecture section, HJA's quotes on Instagram were deliberately uploaded and spread. These quotes contain short narratives created to provide knowledge and answers to ongoing religious issues. The answer was given as a reconstruction of the mainstream discourse as well as becoming a new religious source on social media. The preaching text form contains the essence of religious values that are cool, peaceful and formulated in short narratives of quotes as one of the popular cultures on Instagram. This can be evidenced by the presentation of preaching that is limited to one display with short sentences of no more than two paragraphs in each writing. As well as the characteristics of the narrative in his quote that are suggestive at one point of discussion.

An example is the quotations in the form of a short narrative in figure 10 about the scope of the "*hijrah*" which HJA interprets as a change in worship, physique, appearance, as well as good relations with fellow human beings. This meaning is the antithesis of the *"hijrah"* narrative centered on physical change and worship but not heeding social and human values. "*Hijrah*" is generally interpreted as a physical change from bad to good such as not hooded to hooded or not bearded to bearded. Physical changes and religious spirits, especially in ritual worship, are one of the important points in the hijra group. The desire to make a change from the meaning of the hijra to those of thinking narrowly about religion. They are reluctant to befriend friends who have not yet moved, forbid music, have beards and *cingkrang* pants, wear robes or hood. What they do (studies, study results, and clothes worn) are uploaded on social media to strengthen their identity as part of the hijra. This movement met its momentum in 2018 at the *Hijrah Fest* at the Jakarta Convention Center which continued in 2019. This activity was pioneered by Musawara

Studies by artists including Arie Untung, Dude Herlino, etc. Through ritual worship, the majority of which leads to the study of jurisprudence (Islamic law), "*hijrah*" groups believe that it is the charity of worship that is the provision and savior from hell (Rahman et al., 2021).

Similarly, the quote in figure 12 about worship is interpreted as the art of seducing God. This narrative was created to provide an alternative reading that worship is not the only cause of a person going to heaven. Also, the quote in image 5.2.5 about "*jihad*" that HJA exemplifies with daily activities such as kissing the hands of parents, not interrupting the queue. The narrative in this quote is made to color the discourse about "*jihad*"which is synonymous with suicide bombings and violence against adherents of other religions.

The author also obtains another example in the quote in figure 14 about the meaning of "*jihad*"which HJA narrated as resisting, killing and war on passions on oneself and the tyranny that occurred as a reconstruction of the meaning of "*jihad*" that existed. Also in figure 16 about ascertaining the rainfall due to cloudiness as preceding God's decree correlated with prejudice to others. This narrative was created to provide both an understanding as well as a religious source of prejudice against others based on their appearance. Likewise, in the quote in figure 17 about the existence of God located in the heart, not confined to places of worship. Also in figure 18 about burning a house of worship of another religion that HJA narrates as a sign of one's loss of faith. This meaning is a reconstruction of the misunderstood sense of "*jihad*". The quote in the form of the latter narrative, as in figure 19 about the guiding attitude of Prophet Ibrahim who fed the hungry and orphans after Allah's rebuke to him.

In addition to quotes in the form of narratives, quotes in the form of questions and answers also occur in the mediatization of text forms on HJA's Instagram. The format of this question and answer citation,

as in the narrative, is also intended to provide alternative discourse, new religious sources and re-meaning of current religious issues. For example, the quote in figure 9 about music is elaborated through the logic of the equation between the sound of music and the sound of spoons and forks. The sound of the music is haram when forgetting neighbors who are starving. The interpretation of music on the sound of spoons and forks with the starving is a new meaning based on the arguments of Jalaluddin Rumi in his *sufi* poetry.

Another example is the quote in figure 15 about the law of giving chocolate on valentine's day, narrated by HJA as almsgiving. The narrative in the quote is not accompanied by hadith or Quranic arguments. He only mentioned that the law of giving chocolate on Valentine's Day is the same as the law of origin of giving, or called almsgiving.

Such is the case with the quote in figure 11 on the question of the use of the veil during recitation, to which it is responded by logical argumentation. The logical reasoning in the sentence is his message to use the brain as a forgotten part of listening to recitation. The brain is an analogy of consciousness and the critical nature of receiving knowledge, including about the doctrines of the Islamic religion. It is based on the public's belief in the absolute truth in the content of the study presented by the preacher. They believe without confirming or criticizing the content of preaching material which sometimes contrasts with the basic Islamic values of politeness, gentleness and compassion. For example, Habib Riziq Shihab (HRS) 's harsh preaching, mentioned *lonte* in a lecture at the Prophet's Maulid event (Dharmastuti, 2020). Or Felix Siauw, whose lectures contained propaganda about establishing an Islamic state (caliphate) and disimaged the Indonesian system (Hutabarat, 2019). Also, Ustaz Abdul Somad's lecture insulted the cross and denounced non-muslims with the epithets of infidels and hell (Santoso, 2019). What is said does not characterize the preaching of the Prophet Muhammad as a bearer of grace who is noble ethical, unifying, and spreads peace.

The characteristics of preaching in the form of HJA's text in general have a concise, concise, simple and easy-to-understand language for the reader. HJA does not list complicated religious terms that ordinary people do not understand. Nor does it mention or list verses or hadiths only in Arabic, except in conjunction with their meaning. This characteristic differs from the majority of dai who mention Quranic verses or hadiths in Arabic in their lectures. He avoided using foreign religious terms to adjust the object of his preaching with no religious background. Thus his preaching became readily accepted and relevant to the daily life of urban Muslims who did not have a qualified religious background.

Short text adjustments packed with illustrations, image designs and color play on the writing and background of quotes are proof of mediatization in the form of Instagram's customizations as a visual application that relies on an aesthetic look (Purnomo & Kusuma, 2019). Aesthetics is the primary key in the Instagram platform which is the main factor in the community's interest (Leaver et al., 2020). The aesthetics in HJA's text preaching can be seen from the choice of background colors, writing typologies and image illustrations that are adapted to the discussion. The visualization in this quote is nothing but so that the values in the message are conveyed and can compete with other Islamic preaching content. Another proof of this aesthetic role is Hew Wai Weng's research on the success of Felix Siauw's preaching, which emphasizes aesthetics in his preaching visuals on Instagram (Weng, 2018).

The use of short and short language is an effort made to make it easier for readers to understand the message of Islam through contemporary issues framed in a simple, fun and light manner. These three aspects are essential elements that make the narrative in HJA's quote readily accepted by the virtual community. In explaining the meaning of "*jihad*", for example, HJA gave an example closely related to daily life that some people have missed. He introduced paying debts, not interrupting

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queues and answering greetings as concrete and simple examples in "*jihad*". This discussion is intended for reconstructing the identical meaning of "jihad" understood as a form of resistance and violence to those not of the same faith.

At the same time, the fun aspect becomes an important element to provide freshness in his preaching so as not to be monotonous and severe. This is because millennials are very closely related to the culture of humor and don't like seriousness. However, the pleasant element in HJA's preaching on the one hand has implications for his preaching, becoming a joke and entertainment that will be explained in the next sub-chapter. The following are responses to HJA's light, simple, but pleasant text preaching;

> "*@namakujoyo: wkwkw kocak bgt ini, misal udah capek2 "jihad" taunya masih ada utang di abang nasi goreng... 🤣🤣🤣*"

("@namakujoyo : this is hilarious, if there's someone has already done "jihad" with all the efforts, but then he's forgot about his debt for a fried rice seller")

> "*@yudhakurniawant7; Pendekatan & penyampaian informasi yg simpel dan mudah di cerna.Mantab bib @husein_hadar*"

("@yudhakurniawant7: The approach and delivery of information is simple and easy to digest. Awesome bib @ husein_hadar")

> "*@bacangeee: saya suka dakwah habib tapi tidak humor apalagi meme nya 🙈, makasih bib saya jadi bisa beri masukan buat temen saya yang kemarin sg soal masalah face app ini,*"

("@bacangeee: I like habib's da'wah but no humor especially the memes 🙈, Thank you, bib, so I can provide input for my friend who yesterday was concerned about this face app problem,")

> "*@linguafranca___: sangat sederhana namun berkelas 😌*"

("@linguafranca___: very simple yet classy 😌"

"@calon_imam_yang_asik: Wkwkwkwk habib @husein_hadar sudah mulai lucu,,, dan ini jokes.nya ultimate sih 😄😄😄*"*

("@calon_imam_yang_asik: Wkwkwkwk habib @husein_ hadar is starting to be funny,,, and his joke is so hilarious 😄😄😄")

Nevertheless, the mediatization of preaching in the form of this text constructs a new religious understanding of Islamic values whose meaning has been reduced by the internet. In the example comment above, followers give feedback and affirm the understanding of "*jihad*" as an effort to fight lust and bad things. The media, in this case, constantly provides religious representations that combine institutional elements of religion with other spiritual aspects in a new way (Hjarvard, 2013). The public, aesthetic and nuanced nature of the media has an impact on the representation of religion that is more general in the long run and can structure religious behavior in society. This change continues to occur as an ongoing process so that the media will continue to have the potential to give birth to new practices and understandings of religion. Religious mediatization illustrates that the media is increasingly active and creative in transmitting and representing religion in the media (religion in media), which has an impact on its adherents both individually and in the wider institutional context.

Mediatization Of Humanist Preaching In Visual Method

As outlined in the previous chapter, mediatization assumes that the relationship established between the audience and the media occurs in the context of a mediated and virtual reality. The media, in this phase, plays a big role in giving birth to religious meaning and replacing the position of religious institutions. Through the media, a person only needs to use his mobile phone to access Islamic messages through images connected to captions, as in the virtual form of HJA preaching. Visual preaching

can be interpreted as disseminating Islamic teachings by utilizing visual communication media such as posters, banners, animation and videography (Muntazori, 2020). Visual preaching is closely related to mass communication technologies that are developing today, such as Instagram, Youtube and Facebook, which provide visual features for their readers. The following is the mediatization of HJA's humanist preaching in visual form;

Figure 20. *Persamaan Dalam Perbedaan*
(Similarities in Difference)

Figure 21. *Akhlak Terhadap Sesama*
(Moral Characters to others)

Figure 22. *Hukum Menggambar*
(Drawings in Islam Point of View)

Figure 23. *Melawan Nafsu*
(Fight against Lust)

Preaching in the form of Visual HJA is spread through images or photos accompanied by Islamic messages through captions. The uploaded image becomes a means of conveying the expressed and implied messages

in the image. An example is the upload in figure 20 which contains a photo of HJA with his partner. HJA narrated this photo through a caption column about the *Tahu Thek* (traditional food with tofu as the main ingredients) food stall that unites the two. This story was raised to provide values of unity in the midst of the many feuds that occurred during the elections.

Similarly, figure 21 contains a photo of a child kissing the hand of the superhero Ultraman. Through this image, HJA outlines the urgency of morals as a preaching message visualized by a child kissing a hand in the image of a caricature of HJA's face in figure 22. Through the face caricature, HJA outlined the ability to draw and draw as the antithesis to understanding the prohibition of drawing and drawing. Meanwhile, figure 23 contains another meaning of prostration, which means subduing the ego through visualization of images of humans and animals looking down. This visual became another bridge to the meaning of prostration, generally interpreted as prayer worship, but HJA reshapes it in resisting ego and lust.

Similar to oral and text forms, the visual form through images in HJA's preaching was created to match the format of the Instagram platform, which obliges to upload of images or videos. The image in this visual form is a bridge for conveying Islamic messages through narration in the caption column. The mediatization of HJA 's visual preaching is inseparable from the occurrence of the mediatization of preaching in oral and text forms. This is because the visualization in preaching serves as a support for preaching messages both in the form of text and video. The function of visual media is to attract attention, clarify the presentation of ideas, and describe or decorate facts that may be quickly forgotten if not visualized (Toybah, 2016). Therefore, visuals become a bridge for delivering Islamic messages and values formulated by HJA through quotes and short videos. The delivery combines art, emblems, typography, images, graphic design, illustrations, and colors (Ni'mah, 2016).

The three forms of images in HJA 's visual preaching above are ultimately attempted to reconstruct the discourse on religious issues that are widely discussed. In the description of the law of drawing in image 5.3.3, for example, HJA outlines the reasons for the ability to draw with notes not being used as offerings. The ease of language assembled by HJA and visualization attracted the public's attention to read his preaching messages.

"@*chikun.kuntarta; Makin hari tampilan serta konten vlognya makin* 👍 *Bib*"

("@chikun.kuntarta; Every day the views and content of the vlog are getting better Bib")

"@*difarel; Maknanya sangat menginspirasi, tapi tolong backsoundnya bisa diperbaiki.*👏 👏 👏"

("@difarel; The meaning is very inspiring, but please fix the backsound")

"@*misbahmz; Konten nya bagus bib* 😎 *kekinian banyak yang suka*"

("@misbahmz; The content is good bib 😎 many people like it now")

CONCLUSION AND SUGGESTION

Conclusion

This research contains the mediatization of humanists preaching HJA on Instagram through quotes and short videos to the millennial generation in creating the reality of Islam as a religion of peace and love. Using Instagram as a visual platform, HJA uses popular culture to spread Islamic humanist values. This pattern is used to invite and attract the audience's interest on Instagram, the majority of whom are young people in understanding and living Islam as a religion that is easy, light and upholds humanity.

The forms of mediatizing preaching into text, oral and visual, are HJA's efforts in adapting Instagram's visual policy to limited features and duration. Therefore, the narrative of the message conveyed is short, concise, substantial, abstract and global. These three forms are packaged by adopting forms of popular culture to attract an audience dominated by young people. Through presentation in the form of modifications to popular culture, media logic plays a significant role in changing the pattern of humanist preaching. The logical consequences of this adjustment generate humanist preaching as entertainment and consumption of the audience. His light, relaxed and entertaining nature helped HJA's popularity to be widely known in the online world. This popularity had implications for his authority as a new preacher as well as a source (reference) for humanist Islam in the digital universe that reciprocally influences and changes the Islamicity of digital audiences, especially millennials.

Suggestion

This research focuses on the preaching of HJA, which has recently been very popular and acceptable to all groups. In subsequent studies, there will be opportunities for in-depth research on other moderate and humanist preachers in Indonesia. If this research focuses on Instagram, it is suggested that Tiktok can be research material in subsequent studies. This is important and interesting, considering that today Tiktok is Indonesia's most popular social media. Dynamic digital da'wah provides many diverse research spaces for researchers.

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