

Digital Da'wah Strategy and Audience Response to the Construction of Moral Values for Women in Ustadzah Halimah Alaydrus' YouTube Videos

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Abstract

This study examines the digital da'wah strategy employed by Ustadzah Halimah Alaydrus through her YouTube video *"What Are the Criteria for Women Desired by Heaven?"* and analyses audience responses to the religious messages conveyed. This research is significant because digital platforms increasingly function as key spaces for religious communication, where religious authority, moral values, and gendered ideals are constructed, negotiated, and contested in public digital arenas. The study adopts a qualitative descriptive approach. Data were collected through direct observation of the video content and textual analysis of audience comments on YouTube. The video was examined to identify dominant da'wah themes, communication style, and media strategy, while audience responses were categorised based on recurring patterns of engagement. Data analysis followed an interactive model consisting of data reduction, data display, and conclusion drawing to ensure systematic interpretation. The findings indicate that the digital da'wah strategy integrates thematic moral content, an audio-centred and minimalist communication style, and interactive audience engagement. The da'wah message prioritises inner faith, moral character, patience, self-restraint (*iffah*), and orientation towards the hereafter rather than physical appearance. Audience responses reveal diverse forms of engagement, ranging from approval and personal spiritual reflection to theological questioning and critical perspectives. This diversity demonstrates that digital audiences actively negotiate religious meanings rather than passively consuming content. The study further suggests that digital da'wah on YouTube functions not only as a medium for religious transmission but also as a digital religious public sphere where religious authority, gender norms, and moral values are continuously shaped through interaction. Practically, the findings highlight the importance of contextualised and inclusive da'wah strategies to avoid rigid or overly normative interpretations in digital environments. The originality of this research lies in its integrative analytical framework, which simultaneously examines message content, media strategy, and audience responses within a single thematic video, contributing new insights to studies on digital religion, Islamic da'wah, and gendered religious discourse.

Keywords: digital da'wah; religious authority; audience engagement; gender and religion.

Introduction

The rapid development of digital technology has brought significant transformations in the ways information is produced, distributed, and consumed within contemporary society. The internet and social media have evolved beyond their initial function as platforms for entertainment, becoming new public spaces that mediate various social practices, including education, politics, and religion (Fitriyani, Sholekhati, Nafisah, Hanifah, & Mazaya, 2023). In the Indonesian context, as the country with the largest Muslim population in the world, this transformation has had a direct impact on how Islamic teachings are conveyed, interpreted, and practised by the wider community. Digital media enable religious messages to reach broader audiences across age groups, social classes, and geographical boundaries, thereby reshaping the ecosystem of Islamic da'wah in an increasingly open and dynamic manner.

From a quantitative perspective, this phenomenon is evident in the high level of internet and social media penetration in Indonesia. The Digital (2024) report indicates that Indonesia has more than 215 million internet users, with YouTube ranking as one of the most widely accessed platforms, used by over 90 per cent of internet users. The popularity of audio-visual content positions YouTube not merely as a source of entertainment, but also as a primary channel for information dissemination, including religious and da'wah-related content. This condition highlights YouTube's strategic role in shaping contemporary Islamic discourse within the digital public sphere.

These developments have also transformed the practice of Islamic da'wah itself. Da'wah activities are no longer confined to physical spaces such as mosques or religious gatherings, but have increasingly shifted into digital environments characterised by different modes of communication. Preachers are required to adapt their strategies to the logic of digital media, including shorter message formats, engaging visual presentation, and emotionally resonant narratives. Within this context, several religious figures have actively utilised YouTube as a medium for da'wah, one of whom is Ustadzah Halimah Alaydrus, whose sermons attract a large and diverse audience (Nafingatul Khasanah, 2025).

The presence of Ustadzah Halimah Alaydrus on YouTube is particularly noteworthy, as her da'wah does not merely deliver normative religious teachings but is also framed thematically and contextually, especially in relation to issues concerning Muslim women, spirituality, and everyday life. This phenomenon raises important questions regarding how Islamic da'wah strategies are constructed within digital media and how audiences respond to religious messages delivered through platforms such as YouTube. Consequently, the phenomenon of digital da'wah warrants academic and practical examination, particularly within the fields of Islamic communication and contemporary da'wah studies.

Previous studies on digital da'wah can be broadly categorised into several research trends. The first trend focuses on the analysis of da'wah messages disseminated through social media platforms. Research within this category primarily examines the moral, spiritual, and religious values embedded in digital da'wah content, employing approaches such as content analysis and discourse analysis. For example, Nayla Hafidzah (2025) found that da'wah messages on Ustadzah Halimah Alaydrus's YouTube channel emphasise values such as trust in God (*tawakkul*), patience, and self-reflection as responses to challenges in modern life. However, studies in this category tend to concentrate on message content and meanings, while paying limited attention to the communication strategies employed in delivering these messages.

The second trend centres on da'wah strategies and communication styles used by preachers in digital media. Research in this group investigates persuasive techniques, emotional engagement, and rhetorical approaches aimed at enhancing audience motivation and understanding. Nikita Qatrun Nada (2025), for instance, demonstrates that Ustadzah Halimah Alaydrus employs a sentimental da'wah strategy that prioritises emotional and spiritual engagement with the audience. Nevertheless, this research adopts a general perspective and does not focus on a specific da'wah video or thematic content, thereby limiting its ability to explain how particular strategies operate within a clearly defined thematic context.

The third trend examines digital da'wah from the perspectives of media studies and gender, particularly focusing on women's da'wah on social media. Cut Muthia (2024) explores the phenomenon of "faceless" da'wah conducted by Ustadzah Halimah Alaydrus through the lens of new media theory, highlighting audience attraction and content relevance. While this study offers valuable insights into innovation and media usage, it does not provide an in-depth analysis of thematic da'wah strategies nor does it systematically examine audience responses to specific da'wah content.

Taken together, these research trends reveal a significant gap in the existing literature. Previous studies tend to address da'wah messages, strategies, and media perspectives separately, without integrating these dimensions into a focused thematic analysis of a single da'wah content. Moreover, limited attention has been given to audience responses as an integral part of understanding the effectiveness of da'wah strategies in digital environments. This gap underscores the need for research that specifically examines thematic Islamic da'wah strategies within a particular YouTube video while simultaneously analysing audience responses.

In response to the identified research gap, this study aims to analyse the Islamic da'wah strategies employed by Ustadzah Halimah Alaydrus in the

YouTube video entitled *“What Are the Criteria for Women Desired by Heaven?”*. Specifically, this research seeks to examine how thematic da’wah messages are constructed, the communication strategies utilised in their delivery, and the ways in which audiences respond to the content. Through this focus, the study is expected to contribute to the growing body of literature on digital da’wah, particularly with regard to thematic da’wah strategies on YouTube as a contemporary religious medium.

This study is grounded in the argument that Islamic da’wah in digital media, particularly on YouTube, is shaped not only by the substance of religious messages but also by communication strategies that align with the characteristics of the platform and the expectations of the audience. It is argued that thematic da’wah strategies that are emotionally engaging, contextually relevant, and closely connected to the lived experiences of audiences are more likely to generate positive responses and higher levels of audience engagement. By analysing both da’wah strategies and audience responses within a specific video, this study seeks to reinforce and extend existing theories of Islamic communication and da’wah within the broader framework of the mediatization of religion and contemporary digital da’wah studies.

Methods

The unit of analysis in this study is a single digital da’wah artefact, namely the YouTube video entitled *“What Are the Criteria for Women Desired by Heaven?”* delivered by Ustadzah Halimah Alaydrus (2024). The analysis focuses on the da’wah content contained within the video, including narrative segments, thematic messages, and moral and religious values conveyed to the audience. In addition, audience responses in the form of comments posted on the video are examined as supporting units of analysis in order to understand how the da’wah message is received and interpreted by viewers. This clear delimitation allows the study to concentrate on a specific da’wah event within the digital space.

This study employs a qualitative research design with a descriptive approach (Creswell & Creswell, 2018). The qualitative method was chosen because the research seeks to explore meanings, communication strategies, and audience interpretations rather than to measure variables quantitatively. A descriptive qualitative approach is particularly appropriate for examining digital da’wah content, as it enables an in-depth understanding of how religious messages are constructed and communicated within a specific socio-cultural and media context. This design allows the researcher to capture the complexity of da’wah strategies and audience responses as they naturally occur on digital platforms such as YouTube.

The data used in this study consist of primary and secondary sources. Primary data include the selected YouTube video as an audiovisual text and

audience comments associated with the video, which reflect viewers' responses to the da'wah content. These data represent first-hand materials directly related to the research object. Secondary data comprise scholarly literature in the form of journal articles, books, and previous research findings relevant to digital da'wah, Islamic communication, and media studies. Secondary sources are used to support the analysis and to situate the findings within the broader academic discourse.

Data were collected through non-participant observation and documentation techniques. The researcher observed the selected YouTube video by repeatedly watching and documenting its content, including key statements, themes, and narrative patterns. Audience comments were collected by documenting selected comments posted on the video, based on their relevance to the da'wah message and audience engagement. Screenshots and written notes were used as documentation tools to record relevant data. This process ensured systematic data collection while maintaining the authenticity of the digital content.

Data analysis in this study follows the interactive model proposed by Miles and Huberman (Miles, Huberman, & Saldana, 2014), which consists of three main stages: data reduction, data display, and conclusion drawing. In the data reduction stage, the researcher selected and organised relevant parts of the video content and audience comments related to da'wah strategies and thematic messages. The data were then displayed in the form of thematic categories to facilitate interpretation. Finally, conclusions were drawn by identifying recurring patterns, dominant strategies, and audience responses, allowing the researcher to develop an interpretative understanding of the da'wah strategies employed and their reception within the digital environment.

Results and Discussion

1. Strategies for Conveying Da'wah Messages in the Video 'What Are the Criteria for Women Desired by Heaven?'

Based on direct observation of the YouTube video entitled "*What Are the Criteria for Women Desired by Heaven?*", the sermon is delivered entirely in the form of oral narration without displaying the preacher's face. The video content focuses on conveying da'wah messages concerning the criteria of women who are desired in heaven, presented through a structured and thematic sermon. The narration progresses sequentially, beginning with the affirmation of faith as the primary foundation, followed by discussions on moral conduct, patience, self-guarding (*iffah*), and orientation towards the afterlife as the ultimate purpose of life.

In delivering the message, Ustadzah Halimah Alaydrus consistently positions faith as the basis of all female behaviour. Faith is framed as the primary measure, rather than physical appearance or outward attributes. This emphasis is explicitly articulated in her statement, *“A woman who is desired by heaven is not the one with the most beautiful appearance, but the one whose faith in Allah is the strongest”* (Alaydrus, 2024). This statement indicates that faith functions as the starting point in constructing the ideal image of women within the da’wah message.

Faith is then directly linked to the formation of moral character. Moral qualities emphasised in the sermon include gentleness, humility, and the ability to guard one’s speech in social interactions. The relationship between faith and morality is reinforced through the following statement: *“If one’s faith is good, then one’s character will also be good. The way a person speaks and behaves reflects what is in their heart”* (Alaydrus, 2024). Such expressions are repeated in varied forms throughout the sermon, strengthening the connection between inner belief and outward behaviour.

Beyond faith and morality, the data also reveal a strong emphasis on the value of patience. Patience is portrayed as a quality frequently required of women when facing life’s trials, both within family and social contexts. Rather than being described as passive submission, patience is presented as a form of spiritual strength. This is reflected in the statement, *“Patience is not a sign of weakness; it is a great strength that Allah loves, especially when a woman is tested in her life”* (Alaydrus, 2024). This illustrates how patience is positioned as an integral element of steadfast faith.

The sermon further includes an exhortation to maintain self-respect (*iffah*), which is associated with attitudes, social interactions, and maintaining personal boundaries in everyday life. This value is conveyed alongside a consistent emphasis on an afterlife-oriented perspective. Worldly life is framed as a means rather than an end, encouraging women to situate their daily activities within a broader spiritual framework. This orientation is evident in the statement, *“This world is not the final destination. It is only a path; what we seek is the pleasure of Allah and the life of the hereafter”* (Alaydrus, 2024).

Overall, the observation of the video shows that the da’wah message is delivered through a fully oral and faceless format, with a clear and thematic structure. The sermon consistently places faith as the main foundation for women’s behaviour, while physical appearance is not presented as a determining factor. Faith is closely connected to moral conduct, such as gentleness, humility, and the ability to guard one’s speech, which are repeatedly emphasised throughout the narration. In addition, patience is highlighted as an important quality for women in facing life’s challenges and is described as a form of spiritual strength rather than weakness. The message also includes an

encouragement to maintain self-respect (*iffah*) in daily attitudes and interactions. All of these values are framed within an afterlife-oriented perspective, where worldly life is described as a temporary path towards the ultimate goal of attaining the pleasure of Allah and the life of the hereafter.

Based on the observed data, several recurring patterns can be identified in the way da'wah messages are structured and delivered in the video. The first pattern is the consistent positioning of faith as the primary foundation of women's identity and behaviour. Throughout the sermon, faith is repeatedly presented as the core criterion that determines a woman's worth in the religious context, while physical appearance and outward attributes are explicitly marginalised. This pattern shows that the da'wah message prioritises internal belief as the starting point for all other values conveyed in the sermon.

The second pattern relates to the close linkage between faith and moral conduct. The data indicate that moral qualities such as gentleness, humility, and the ability to guard one's speech are continually associated with the state of one's faith. Moral behaviour is not presented as an independent social ethic, but as a direct reflection of inner belief, reinforcing a consistent connection between spiritual conviction and everyday conduct.

The third pattern concerns the portrayal of patience as a form of spiritual strength. Patience is repeatedly highlighted in the context of women's experiences of life challenges, particularly within family and social settings. Rather than being framed as passivity or resignation, patience is described as an active and valued expression of steadfast faith, suggesting its central role within the overall da'wah message.

The fourth pattern is the integration of self-respect (*iffah*) within an afterlife-oriented worldview. The data show that maintaining personal boundaries and dignified behaviour is consistently framed alongside the idea that worldly life is temporary and instrumental. This pattern situates everyday actions within a broader spiritual purpose, where life in this world is understood as a path towards the ultimate goal of the hereafter. In summary, the data indicate that the da'wah message in this video is organised around an integrated set of spiritual values, in which faith serves as the central foundation, moral conduct and patience function as its manifestations, and self-respect is framed within a clear orientation towards the afterlife.

2. Communication Style and Media Strategy in Digital Da'wah

Based on observation of the YouTube video "*What Are the Criteria for Women Desired by Heaven?*", the sermon is presented in an audio-centred format without displaying the preacher's face. The visual appearance of the video is minimal and does not feature dominant visual elements, facial expressions, or body gestures. As a result, audience attention is directed primarily towards the preacher's voice,

intonation, and narrative flow. This media strategy is evident from the opening of the sermon, in which emphasis is placed on inner values rather than outward appearance, as expressed in the statement, *“What Allah looks at is not our appearance in front of people, but what is inside our hearts”* ((Alaydrus, 2024).

In delivering the message, Ustadzah Halimah Alaydrus employs a calm, steady, and clear vocal intonation, with a controlled speaking tempo throughout the sermon. Changes in intonation are used selectively to emphasise reflective points, particularly when addressing personal transformation and spiritual processes. The language used is simple and closely aligned with the everyday speech of the audience, avoiding complex or technical religious terminology. This communication style is illustrated in her statement, *“If we want to change, start slowly. There is no need to be hard on yourself; what matters is consistency”* (Alaydrus, 2024), which reflects a persuasive and accessible mode of delivery.

The communication style observed in the video also demonstrates an empathetic character. The narration is delivered without a judgemental tone or moral pressure, and the preacher avoids explicitly harsh normative expressions. Instead, the sermon relies on reminders and reflective invitations rather than direct commands or prohibitions. This approach is evident in the statement, *“Allah never burdens His servants beyond their capacity, so face everything calmly and with patience”* (Alaydrus, 2024), which is conveyed in a reassuring and supportive manner.

Furthermore, the structure of the sermon reveals a consistent pattern of message repetition using varied expressions. Key messages are reiterated gradually to reinforce audience understanding without relying on humour, dramatic sound effects, or visual enhancement. No excessive multimedia elements are employed, indicating that the media strategy prioritises verbal communication and narrative depth as the core components of da’wah delivery, while visual aspects function solely as a minimal background.

Overall, the observation shows that the da’wah message in this video is delivered through an audio-centred and minimalist media format, where the preacher’s voice becomes the main medium of communication. The absence of facial visuals directs the audience’s attention to the content of the message, the tone of voice, and the flow of narration. The sermon is conveyed using calm and steady intonation, simple language, and a measured speaking pace, making the message easy to follow. The communication style avoids judgement and harsh instruction, instead using gentle reminders and reflective statements. Key messages are repeated in different expressions to reinforce understanding, while visual elements and additional media effects are kept to a minimum. This presentation highlights a communication approach that relies on clarity, verbal emphasis, and narrative consistency rather than visual attraction.

Based on the observed data, several recurring patterns can be identified in the communication style and media strategy employed in the video. The first pattern is the consistent use of an audio-centred and minimalist media format. The absence of facial visuals and dominant imagery indicates a deliberate strategy to shift audience attention away from visual appearance and towards the spoken message. Voice, intonation, and narrative structure function as the primary carriers of meaning throughout the sermon.

The second pattern concerns the use of calm, clear, and accessible verbal communication. The data show that the preacher maintains a steady speaking pace and employs simple, everyday language that is easy for a broad audience to understand. Changes in intonation are limited and used mainly to emphasise reflective points, suggesting a communication style that prioritises clarity and comprehension over dramatic expression.

The third pattern is the dominance of an empathetic and non-judgemental communication approach. The sermon avoids harsh commands, moral pressure, or confrontational language. Instead, messages are delivered through gentle reminders and reflective statements, creating a communicative atmosphere that appears supportive rather than authoritative.

The fourth pattern is the repetitive reinforcement of key messages through varied expressions. Important points are reiterated gradually using different wording, while the use of humour, sound effects, or visual enhancement is minimised. This repetition functions as a structural technique to strengthen message retention without relying on multimedia stimulation. In summary, the data indicate that the communication and media strategy in this video is characterised by a minimalist, voice-focused approach that emphasises clarity, empathy, and narrative consistency as the primary means of delivering da'wah messages.

3. Audience Response to Video Da'wah Content

The data in this sub-section were obtained from audience comments posted on the YouTube video entitled *"What Are the Criteria for Women Desired by Heaven?"* (2024). All comments analysed were collected from the video's comment section and subsequently grouped according to the dominant tendencies of audience responses towards the da'wah message delivered in the video. This categorisation was conducted to map the variety of audience reactions to the messages concerning faith, morality, and women's roles presented in the sermon. The classification of comments indicates that audience responses to the da'wah content vary in nature, ranging from affirmative and supportive reactions to more critical and questioning responses. To present the distribution of these response tendencies more clearly, the data are summarised in the following table.

Table 1. Categories of Audience Responses to the Da'wah Video

No	Response Category	General Description	Percentage
1	Approval and Support	Comments expressing agreement with the da'wah message and praising the sermon content	42%
2	Personal Spiritual Reflection	Comments reflecting self-introspection, prayers, and intentions for self-improvement	26%
3	Theological Questions	Comments containing follow-up questions related to Islamic teachings, evidence, or hadith	15%
4	Criticism and Scepticism	Comments questioning interpretation and gender relevance within the da'wah message	11%
5	Neutral/Irrelevant	Brief comments, emojis, or comments not directly related to the video content	6%

As shown in Table 1, the majority of audience comments fall within the category of approval and support, followed by comments expressing personal spiritual reflection. In addition, a proportion of comments demonstrate active engagement through theological questions, while others convey critical or sceptical perspectives regarding the interpretation and relevance of the da'wah message. A smaller portion of comments are classified as neutral or not directly related to the content of the video.

Overall, the data show that audience responses to the da'wah video are diverse but clearly patterned. Most comments express approval and support for the message, indicating that many viewers agree with the values conveyed in the sermon. A substantial number of responses take the form of personal spiritual reflection, in which viewers express self-introspection, prayers, and intentions to improve themselves after watching the video. Other comments demonstrate active engagement through theological questions related to Islamic teachings and religious references. In addition, a smaller group of viewers offer critical or sceptical responses that question the interpretation or gender relevance of the message, while a limited number of comments are neutral or not directly related to the video content. Together, these responses illustrate a range of audience reactions to the da'wah message presented in the video.

Based on the audience response data, several recurring patterns can be identified in how viewers react to the da'wah video. The first pattern is the dominance of affirmative and supportive responses. A large proportion of

comments express agreement with the da'wah message and appreciation for the content, indicating that the values conveyed resonate strongly with many viewers. These responses suggest that the message aligns with the religious understanding and expectations of a significant segment of the audience.

The second pattern is the prevalence of personal spiritual reflection. Many viewers respond by sharing self-introspection, prayers, and intentions to improve their behaviour after watching the video. This pattern shows that the da'wah content is not only received at a cognitive level but also prompts inward reflection and personal spiritual awareness among viewers.

The third pattern involves active engagement through theological questioning. A noticeable portion of comments consists of follow-up questions related to Islamic teachings, religious evidence, or the applicability of the message. This indicates that the video stimulates curiosity and encourages audiences to seek deeper understanding of the religious issues discussed.

The fourth pattern is the presence of critical and sceptical responses. Although smaller in number, some comments question the interpretation of the message or its relevance to gender roles in contemporary contexts. These responses reflect the diversity of perspectives within the digital audience and highlight that not all viewers receive the message in the same way.

In summary, the data indicate that audience responses to the da'wah video are largely positive and reflective, while also encompassing questioning and critical reactions, demonstrating a dynamic and varied pattern of engagement with the da'wah content.

Discussion

This study examines the digital da'wah strategy employed by Ustadzah Halimah Alaydrus through her YouTube video entitled *"What Are the Criteria for Women Desired by Heaven?"* (2024). The findings demonstrate that the da'wah message is delivered through an integrated strategy that combines thematic religious content, an audio-centred and minimalist communication style, and a pattern of audience engagement characterised by supportive, reflective, questioning, and critical responses. These results indicate that digital da'wah on YouTube does not merely function as a channel for transmitting religious messages, but also operates as an interactive space where meaning is negotiated between preacher and audience.

The effectiveness of this digital da'wah strategy can be explained by the alignment between message construction, communication style, and the characteristics of digital audiences. The emphasis on faith, moral conduct, patience, and orientation towards the afterlife resonates with audiences because these values are framed in a manner that is emotionally accessible and closely connected to everyday experiences. The audio-centred and faceless format

reduces visual distraction and shifts audience attention towards the substance of the message, allowing listeners to engage more deeply with the narrative. This approach helps explain why many audience responses take the form of personal spiritual reflection rather than passive consumption.

In comparison with previous studies, this research both confirms and extends existing scholarship on digital da'wah. Earlier research by Nayla Hafidzah (2025) highlighted the moral and spiritual depth of Ustadzah Halimah Alaydrus's preaching messages, while Nikita Qatrun Nada (2025) emphasised her sentimental and emotionally driven preaching strategy. Cut Muthia (2024) further identified *faceless da'wah* as a distinctive feature that attracts digital audiences. This study builds upon those findings by integrating three analytical dimensions simultaneously: thematic message content, communication and media strategy, and audience responses within a single, specific video. This integrative focus constitutes the novelty of the present research, as it demonstrates how these dimensions operate together to shape audience engagement in digital da'wah.

To interpret the findings more comprehensively, the following discussion situates the results within historical transformations of religious authority, social dynamics of digital religious engagement, and ideological negotiations surrounding gender and morality. From a historical perspective, the findings reflect a broader transformation in Islamic preaching practices that aligns with the digitalisation of religious authority. Traditionally, da'wah was conducted through face-to-face sermons in mosques or public gatherings, where physical presence and visual authority were central to religious legitimacy. In contrast, the digital da'wah examined in this study represents a shift towards mediated religious authority, in which voice, narrative coherence, and emotional resonance replace physical visibility. This transformation corresponds with the emergence of new forms of religious authority in digital spaces, where influence is increasingly shaped by communicative competence and media skills rather than solely by formal religious credentials (Campbell, 2020, 2022). Digital media decentralises religious authority, allowing audiences to selectively engage with religious figures and content that resonate with their personal beliefs, thereby producing a plurality of religious authorities that are continuously negotiated and hybridised (Abusharif, 2023; Andok, 2024). In Muslim contexts, this shift contributes to more personalised and reflective forms of religiosity, often described as digital post-Islamism, where religious meaning is constructed through mediated interaction rather than institutional transmission alone (Zhorabek et al., 2025). Consequently, the case examined in this study illustrates how Islamic preaching adapts to technological change by reconfiguring authority through mediation, while still maintaining core religious values within an evolving digital religious landscape.

Socially, the results indicate that YouTube functions as a digital religious public sphere that enables diverse and interactive forms of engagement with religious content. The predominance of supportive and reflective audience responses suggests that digital da'wah can foster spiritual awareness and self-reflection, particularly among women, by providing an accessible space for religious contemplation beyond traditional institutions. At the same time, the presence of theological questions and critical comments demonstrates that audiences within this digital space are neither homogeneous nor passive; rather, they actively negotiate religious meaning, question interpretations, and relate da'wah messages to contemporary social realities, including gender roles. This pattern aligns with studies showing that digital platforms democratise religious discourse and decentralise religious authority, allowing individuals to curate personalised belief systems while engaging in public religious debate (Campbell & Cheong, 2022; Zhorabek et al., 2025). In Muslim contexts, such digital engagement contributes to the pluralisation of religious expression and identity formation, as online religious spaces facilitate both affirmation and contestation of dominant interpretations (Dhuhri, Bhakti, Fauziyah, & Wahyudi, 2025; Fakhruroji, 2025). Consequently, the findings of this study support the view that digital da'wah on platforms such as YouTube operates not merely as a channel for religious transmission but as a socially dynamic arena where religious understanding is continuously shaped through interaction and dialogue (Campbell, 2012; Rahman, Hashim, & Mustafa, 2015).

Ideologically, the video promotes a moral framework that prioritises inner faith and character over physical appearance, reflecting a dominant religious discourse that places moral piety at the centre of women's religious identity. While this emphasis reinforces spiritual values, it also carries the risk of normative interpretation when detached from broader social and gender contexts. The emergence of sceptical and critical audience responses in this study indicates an awareness of this tension, particularly regarding how religious ideals for women are negotiated in modern life. This finding aligns with broader scholarship on gender and religious discourse, which shows that religious meanings related to gender are continuously contested and reinterpreted across social, political, and media contexts rather than being fixed or universally accepted (Aune & Nyhagen, 2016; Di, 2020). Digital media, including platforms such as YouTube, function as arenas where dominant religious norms are both reproduced and challenged, enabling audiences to question gendered interpretations and relate them to lived experiences (Tsuria & Bartashius, 2023). Consequently, the ideological dynamics observed in this study support the view that digital da'wah operates within an ongoing negotiation of gender, morality, and religious authority, where religious discourse simultaneously affirms traditional values and opens space for critical engagement and reinterpretation.

(Gemzöe, Keinänen, & Maddrell, 2016; Giorgi, 2024).

Reflecting on the functions and dysfunctions of this digital da'wah strategy, the study identifies several key points. Functionally, the strategy succeeds in making religious messages accessible, emotionally engaging, and relevant to everyday life. It encourages reflection, strengthens religious identity, and facilitates interaction between preacher and audience. However, a potential dysfunction of digital da'wah lies in the risk of narrow interpretation or excessive idealisation of women's roles when religious messages are received without sufficient contextual explanation. In digital spaces, where content is consumed rapidly and selectively, complex religious teachings are often simplified, increasing the likelihood of literal or rigid interpretations. Previous studies indicate that the simplification and decontextualisation of religious discourse—particularly in digitally mediated environments—can distort religious meanings and lead to shallow or normative readings that overlook social and cultural nuances (Carr, 2008; El Ghamari, 2024). Such misinterpretations are further shaped by individual psychological and emotional contexts, as well as broader media dynamics that influence how religious messages are perceived and applied in everyday life (Nordin & Nor, 2018; Savelyuk & Tkach, 2019). In relation to gender, misreadings of religious discourse have been shown to reinforce idealised or restrictive roles for women when moral teachings are detached from their historical and social frameworks (Manobo, 2021). Therefore, the findings of this study underscore the need for careful contextualisation in digital da'wah to prevent rigid applications of simplified narratives that may unintentionally reproduce normative or exclusionary interpretations.

Based on these findings, several practical implications can be proposed as a form of action plan. Digital preachers are encouraged to maintain clarity and emotional accessibility while also providing contextual explanations that acknowledge social diversity and contemporary challenges. Content creators and Islamic institutions should promote digital religious literacy, enabling audiences to engage critically and reflectively with da'wah content. Finally, future digital da'wah strategies should balance spiritual guidance with inclusivity, ensuring that religious messages remain relevant, nuanced, and responsive to the complexities of modern Muslim life.

Conclusion

This study demonstrates that digital da'wah on YouTube, as exemplified by Ustadzah Halimah Alaydrus's video *"What Are the Criteria for Women Desired by Heaven?"*, functions as more than a medium for religious transmission. The main finding of this research shows that digital da'wah operates through an integrated strategy combining thematic moral messages, an audio-centred and minimalist communication style, and active audience engagement. The emphasis on inner faith, moral character, patience, and orientation towards the hereafter is received

by audiences not only as doctrinal guidance but also as a stimulus for personal spiritual reflection, while simultaneously inviting questioning and critical responses. This indicates that digital da'wah creates a dynamic space where religious meanings are both internalised and negotiated by audiences.

In terms of scientific contribution, this study offers an integrative analytical perspective on digital Islamic preaching by simultaneously examining message content, communication and media strategy, and audience responses within a single thematic video. Unlike previous studies that focus on one aspect of digital da'wah in isolation, this research highlights how these dimensions interact to shape religious authority, public engagement, and gendered moral discourse in digital spaces. By situating the findings within historical, social, and ideological frameworks, this study contributes to broader discussions on the digitalisation of religious authority, the formation of digital religious public spheres, and the negotiation of gender norms in contemporary religious discourse.

Despite its contributions, this study has several limitations. The analysis is limited to a single video and a specific religious figure, which restricts the generalisability of the findings to other forms of digital da'wah or different socio-religious contexts. In addition, audience responses were analysed based on textual comments without in-depth exploration of viewers' offline experiences or long-term behavioural changes. Future research could expand the scope by comparing multiple da'wah creators, platforms, or thematic contents, as well as employing interviews or mixed-method approaches to gain a deeper understanding of how digital da'wah influences religious interpretation, identity formation, and gender relations over time.

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