

Mediatization of Da'wah Hadith in the Digital Age: An Analysis of @risyad_bay's TikTok Account

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Abstract

The phenomenon of digital da'wah has grown rapidly alongside the increasing use of social media as a new platform for conveying Islamic messages, including hadith. This study examines how the process of hadith mediatization is carried out through the TikTok account @risyad_bay. The main issue explored is how hadiths are mediated and repackaged into short-form content for digital audiences. This research was conducted to address the academic need to understand the transformation of hadith transmission in virtual spaces, which differ significantly from traditional da'wah settings. The study aims to uncover the forms of hadith presentation, da'wah communication strategies, and the implications of mediatization on religious understanding among users. The theoretical framework employed includes the theory of religious mediatization and digital da'wah communication. The method used is qualitative content analysis of TikTok videos uploaded by the account @risyad_bay over a specific period. The findings indicate that hadiths are presented contextually, accompanied by engaging visual elements, and delivered in a communicative style relatable to younger audiences. This mediatization process contributes to the popularization of hadith values, although it also poses a risk of meaning simplification. The study concludes that hadith mediatization on TikTok is an adaptive and effective da'wah strategy, yet it requires deeper interpretive efforts to maintain religious depth.

Keywords: *Hadith mediatization; Digital da'wah; TikTok*

Abstrak: Fenomena dakwah digital berkembang pesat seiring dengan penggunaan media sosial sebagai ruang baru penyampaian pesan keislaman, termasuk hadis. Penelitian ini membahas bagaimana proses mediatisasi dakwah hadis dilakukan melalui akun TikTok @risyad_bay. Masalah pokok dalam kajian ini adalah bagaimana hadis dimediasi dan dikemas ulang dalam format konten singkat untuk audiens digital. Penelitian ini dilakukan karena terdapat kebutuhan akademik untuk memahami transformasi penyampaian hadis di ruang virtual yang

memiliki karakteristik berbeda dengan ruang dakwah tradisional. Tujuannya adalah untuk mengungkap bentuk penyajian hadis, strategi komunikasi dakwah, serta implikasi mediatisasi terhadap pemahaman keagamaan pengguna. Teori yang digunakan adalah teori mediatisasi agama dan komunikasi dakwah digital. Metode yang digunakan adalah analisis isi kualitatif terhadap video TikTok yang diunggah oleh akun @risyad_bay selama periode tertentu. Hasil penelitian menunjukkan bahwa hadis disajikan secara kontekstual dan disertai visualisasi yang menarik, serta menggunakan bahasa yang komunikatif dan dekat dengan generasi muda. Proses mediatisasi ini berkontribusi pada popularisasi nilai-nilai hadis, meskipun berpotensi menimbulkan penyederhanaan makna. Simpulan dari penelitian ini adalah bahwa mediatisasi hadis di TikTok merupakan strategi dakwah adaptif yang efektif, namun perlu dilengkapi dengan pendalaman makna secara komprehensif.

Kata Kunci: *Mediatisasi hadis; Dakwah digital; TikTok*

Introduction

The development of digital technology has significantly changed the way religious communication is conducted. Da'wah spaces that were previously limited to assemblies, pulpits, or conventional media are now moving to social media that is more interactive, fast, and reaches a wide audience (Nurhayati et al., 2023). One of the phenomena that attracts attention is the emergence of young dai who are active in conveying Islamic teachings through the TikTok platform. Despite the limitations of the duration and format of short videos, religious messages, including hadiths, are packaged creatively and adaptively. However, this condition raises an important question: how can a sacred and profound hadith be popularly packaged without losing its essential meaning.

This phenomenon leaves epistemological as well as practical problems in the context of digital da'wah. On the one hand, the use of TikTok as a da'wah medium opens wider access for the younger generation to get to know Islamic values. On the other hand, there is a risk of simplifying messages, reducing meaning, and even the potential for misuse of religious sources if it is not accompanied by adequate understanding (Musdalifah & Hadiati Salisah, 2022). This makes it necessary for an academic study that not only assesses the content textually, but also understands how the mediatization process works in constructing religious messages in the digital space.

A number of previous studies have raised the theme of da'wah and social media, such as the study of Purnamasari and Thoriq (2021) which discussed the role of social media in the transformation of Islamic da'wah (Purnamasari & Thoriq, 2021). Faishol and Zuhro's (2024) research on da'wah communication strategies on Instagram (Faishol & Zuhro, 2024). Then Mukhtar's (2022) research which reviews the use of YouTube by

millennial dai (Mukhtar, 2022). In addition, Almunadi and Zulfikar (2023) examined the reinterpretation of hadith in TikTok content (Almunadi & Zulfikar, 2023), and Islamuvida (2023) analyzed the style of short and viral da'wah on digital media (Islamuvida, 2023). However, most of these studies have not specifically examined the process of mediating hadith in the context of TikTok, especially on accounts that consistently convey hadith as the main content.

This gap is the starting point of this research. This study is here to fill the blank space in the study of digital da'wah by focusing on the aspect of mediatization of hadith on TikTok, as well as how the process of presentation and delivery has an impact on the religious understanding of the digital public. This research position offers a new perspective with an approach to Islamic content analysis based on the theory of religious mediatization, especially in the context of da'wah hadith in short digital media.

Based on these gaps, the purpose of this study is to analyze how TikTok accounts @risyad_bay mediate hadith into a communicative and relevant short video format, as well as how the message is constructed and received by the audience. The focus of the problem studied includes the form of presentation of hadith, the da'wah strategy used, and the implications of the mediatization process on Islamic messages. This research is important because it can make a theoretical contribution to the study of digital and practical da'wah to the development of da'wah strategies in the era of information technology. The findings in this article are expected to expand understanding of the new dynamics of the spread of hadith and the transformation of Islamic da'wah on visual and audio-based digital platforms.

Method

This study uses a qualitative approach with a content analysis method to examine how the process of mediatizing da'wah hadith is carried out through the TikTok account @risyad_bay. This approach was chosen because it is relevant in examining the meaning, message, and communication strategies contained in Islamic content presented in short visual and audio forms. The data sources in this study consist of two types, namely primary data and secondary data. Primary data was obtained from videos uploaded by TikTok @risyad_bay account in the last three months. The selection of videos is carried out purposively by considering the relevance of content that contains hadith explicitly or implicitly. Meanwhile, secondary data is obtained from related literature, such as books, journal articles, and scientific publications that discuss digital da'wah, religious mediatization, and Islamic communication theory.

The data collection technique was carried out by non-participatory observation of the analyzed video content, systematic recording of the content of the da'wah message, and documentation of visual and verbal narratives conveyed by the creator. The data is then coded based on certain themes, such as the form of hadith presentation, da'wah

communication style, and the religious narrative that is built. In analyzing the data, the author uses the theory of religious mediatization as developed by Stig Hjarvard, as well as the theory of digital da'wah communication to understand the strategy and effect of religious message delivery on social media. The analysis was carried out in a descriptive-qualitative manner by tracing how hadith is repackaged through audio-visual elements, popular language, and contextual narratives to see digital audiences, especially the younger generation.

Results and Discussion

Tiktok Account Profile @risyard_bay

The TikTok account with the username @risyard_bay is a personal account owned by Risyad Baya'sud, who presents himself as a creator of da'wah content with a visual, reflective, and emotional approach.

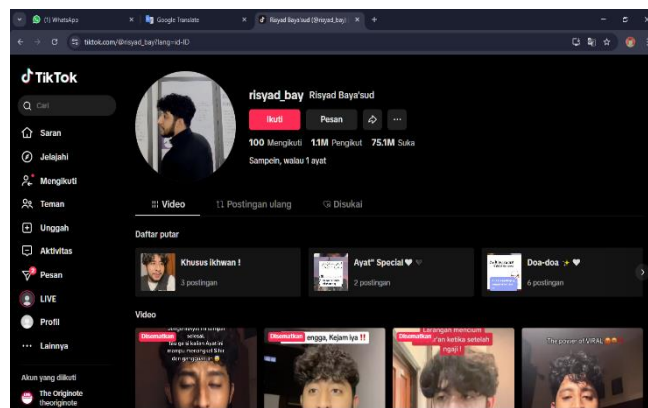


Figure 1: Tiktok Account Profile Picture @risyard_bay

Statistically, this account shows a very significant influence with more than 1.1 million followers and 75.1 million likes, indicating a high level of engagement and digital public trust in the da'wah content it presents. This figure reflects that da'wah carried out through TikTok can reach the masses on a wide scale, as well as form a community that actively follows the Islamic messages he conveys.

Interestingly, despite having a huge influence, this account only follows 100 other accounts. In the content display section, it can be seen that Risyad grouped the videos into several thematic playlists such as "*Ikhwan Special*," "*Special Verse*," and "*Prayers*." This grouping shows the accuracy of structured content and shows that the da'wah carried out is not only reactive to follow trends, but also designed with an educational and segmentative vision according to the needs of the audience.

Furthermore, the videos and content titles contain keywords such as "*study*," "*ngaji*," "*doa*," and even "*viral*," which are a bridge between Islamic messages and the tastes of TikTok audiences. The language used is popular and emotional, which shows that Risyad is aware of the importance of adapting the style of religious communication to the digital characteristics that are the majority of users of the platform.

Thus, the TikTok account @risyad_bay become a real representation of the transformation of the face of Islamic da'wah in the digital era. These profiles not only display the personal image of a young dai, but also build a virtual religious authority based on an integrated aesthetic, algorithm, and spiritual narrative. After understanding the character and strength of this account, it is important to continue the discussion on how the form of hadith presentation is mediated in the uploaded video content, as the core of this study.

Form of Hadith Presentation on TikTok Account @risyad_bay

After understanding the characteristics and structure of the TikTok account profile @risyad_bay, the next step is to examine how the form of hadith presentation is represented in the uploaded content. This process is important because it is at the heart of the mediatization of da'wah carried out, where the hadith is not simply conveyed normatively, but is repackaged through a distinctive visual, narrative, and emotional approach. Therefore, this discussion will reveal how hadith is presented, contextualized, and positioned as a spiritual message that lives in the midst of the following social media visual culture:

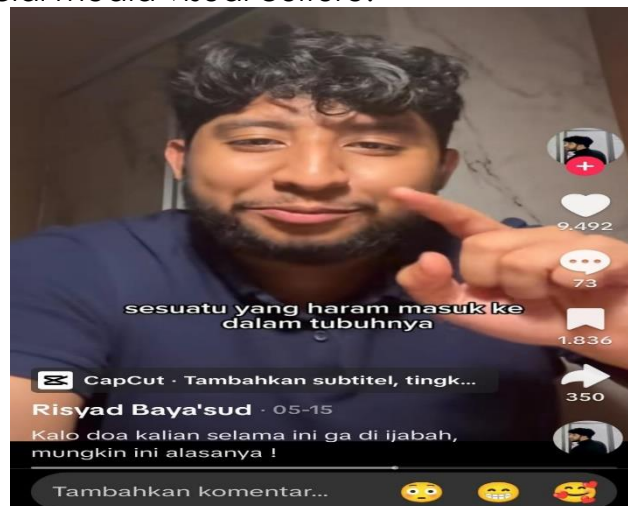


Figure 2: TikTok Account Posts @risyad_bay

In one of his contents, Risyad Baya'sud raised a hadith that is very relevant to daily life, namely about the reason why prayers are not answered because of haram food consumed by a person. This hadith is narrated by At-Tirmidhi and is often used as a reference in the study of consumption ethics in Islam. The presentation of this hadith in the TikTok video is done narratively and emotionally, not in the form of Arabic literal quotes or complete sanad mentions. Risyad opened the video with a calm but serious body gesture and facial expression, then directly directed the audience to the core of the message, which is "something that is haram to enter his body."

Interestingly, in the video there are no excess visual elements. Simple backgrounds, face-focused lighting, and no crowded transition effects actually emphasize the seriousness of the message. In this way, the hadith message appears as the main center of content, without being distracted

by visual gimmicks. It shows a minimalist but functional aesthetic choice in conveying religious substance.



Figure 3: TikTok Account Posts @risyard_bay

In one of the uploaded content, Risyad Baya'sud conveyed a hadith about the prohibition of blowing hot food or drinks. This hadith refers to the words of the Prophet PBUH who forbade his people to blow drinks in glasses, as narrated by Imam Muslim. The message was conveyed in a short video, with a relaxed and familiar presentation style, reflecting the characteristics of virtual da'wah that is grounded and not patronizing. In the show, Risyad sits casually wearing a green t-shirt and casual pants, holding a gadget and talking to an interlocutor who is not visible on the screen. The simple arrangement of the space, natural lighting, and informal atmosphere show that the delivery of this hadith is wrapped in the context of small talk, not formal lectures. This strategy gives the impression that da'wah can be done in everyday situations, making the audience feel that the teachings of the Prophet are close and relevant in their lives.

The caption text in the video appears in the form of informative subtitles: "*about a person who breathes when drinking and blowing it.*" These subtitles help clarify the context of the discussion for audiences who might be watching silently. In the title of the video, it is written, "*Stop blowing hot food/drinks,*" which uses popular language to explain the content of the hadith in a light but touching tone of invitation. The choice of simple and direct words in daily actions is part of the strategy to relate the hadith to actual social practices.



Figure 4: TikTok Account Posts @risyad_bay

In the short video that opens with a stern warning sentence that reads "Beware of This Disguised Riba!!", Risyad Baya'sud conveyed one of the important hadiths narrated by Bukhari and Muslim about the curse of Allah and the Messenger against the perpetrators of usury. The delivery of this hadith is carried out in a typical Risyad style that is full of emotional pressure, serious facial expressions, and voice intonation that emphasizes the urgency and danger of the act. The phrase "because of *SINFUL RIBA*" appears on the screen with a combination of yellow and white colors, a visual strategy to highlight key terms in the video.

The use of capital letters and striking colors in the word "*DOSA RIBA*" serves not only as a visual sweetener, but also as a rhetorical technique that builds moral awareness instantly. In the context of fast-paced social media, this technique is particularly effective in emphasizing the most important part of the da'wah message, which is the spiritual threat of the practice of usury. This presentation shows how visual media is used to reinforce religious meaning through a combination of text, tone of voice, and facial expressions.



Figure 5: TikTok Account Posts @risyad_bay

In the video featuring the warm expression and gentle tone of Risyad Baya'sud, he conveys an important message that refers to the hadith about the command to repent to Allah, as narrated by Imam

Bukhari and Muslim. The title at the top of the video reads "Repent to Allah", with a yellow emphasis on the word "Allah", signifying the urgency as well as the warmth of the spiritual message to be conveyed. This is an example of how the hadith about spiritual invitations is packaged with empathy and emotional closeness in the digital da'wah space.

The Process of Mediating Hadith in the Digital Space

The mediatization of hadith in the digital space is a process of transforming the delivery of Islamic messages from traditional forms, such as recitations, sermons, or books, to a communicative, visual, and fragmented digital form in accordance with modern media consumption patterns (Perdana & Alfika Inayatul Masrurroh, 2023). In the context of @risyad_bay's TikTok account, this process seems very clear and systematic, showing how social media is not only a channel for da'wah, but also helps to reshape the way hadith is understood, felt, and disseminated.

Based on the previous discussion of the form of hadith presentation by Risyad Baya'sud, this mediatization process includes several important stages. First, there is a selective content selection process. Risyad does not convey hadiths randomly, but chooses hadiths that have high emotional appeal and social relevance. For example, hadith about the non-granting of prayers because of haram food, the prohibition of blowing hot drinks, or the sin of usury, are all packaged in response to social realities that are familiar to digital society.

Second, there is a recontextualization of the hadith message into popular language that is easy to understand. In each of his videos, Risyad does not read the complete hadith, but conveys the essence of the message in the form of a simplified narrative, but still touches on the core religious values. This shows that mediatization works by "retranslating" normative texts into a format that suits the mindset and emotions of social media audiences, particularly younger generations.

Third, visualization is the main element in the mediatization process. In some videos, Risyad uses subtitles, facial expressions, hand gestures, and lighting that are controlled in such a way as to reinforce the message of the hadith. For example, when discussing usury, words like "DOSARIBA" are highlighted in striking colors to emphasize its urgency. On the other hand, when delivering the hadith on repentance, he uses a gentle tone and soothing visuals to create a contemplative atmosphere.

The mediatization process also involves the influence of social media algorithms, which require creators to package da'wah in a very short, dense, and virality duration (Cholillah & Arju, 2024). This makes the delivery of the hadith simplify the form, which was previously long and requires an in-depth explanation, now must be delivered within 30-60 seconds with a strong narrative. Mediatization in this case not only changes the way of delivery, but also affects the form of understanding and acceptance of the audience to the hadith (Habibi, 2018).

In addition, religious authority in this process no longer only comes from sanad or formal Islamic institutions, but also from the personal image of the preacher on social media (Rachmadhani, 2021). Risyad Baya'sud's credibility is built through consistency, expressions of sincerity, and the way he builds emotional connections with the audience. In this context, the process of mediatization makes *the personal figure* the main medium of hadith representation, no longer a classical text or scholar (Putra & Chandra, 2019).

This process also creates new forms of interactivity. The audience is not only a passive listener, but engages through comments, likes, shares, or even questions directly in the discussion column. Mediatization makes hadith present in a dialogical space, where its meaning can develop through digital conversation. This marks a major change in the traditional dynamics of the spread of hadith that were previously one-way and hierarchical (Daffa, 2022). However, this process of mediatization also has epistemological consequences. Hadith that is conveyed without the context of sanad and in-depth fiqh explanations have the potential to be misunderstood or used as a single reference in making legal or moral decisions. Therefore, although mediatization opens up broad access to Islamic values, it also demands critical digital and religious literacy from audiences (Abdurrahman & Badruzaman, 2023).

Thus, the TikTok account @risyad_bay become a concrete representation of how hadith is not only transferred to a digital medium, but also undergoes a transformation of form, language, authority, and social function. This mediatization process shows that hadith da'wah in the digital era is not only a technical change, but a structural change in how Islamic messages are constructed and consumed in the midst of today's visual and algorithmic culture.

Analysis of the content of the Tiktok account of the Tiktok @risyad_bay account

In one of his TikTok uploads, Risyad Baya'sud conveyed a hadith from the Prophet Saw narrated by At-Tirmidhi about the reason why a person's prayer is not answered, namely because of haram food that enters his body (At-Tirmidhi, 2013). The phrase "*something unlawful enters his body*" is shown as the main subtitle in the video, while Risyad delivers it with a firm but gentle expression, accompanied by a pointing gesture that is pointing, as if emphasizing the urgency of the message being conveyed. This video is a strong example of how hadith undergoes the process of mediatization and transformation of the form of da'wah communication in the digital space.

Through the theory of mediatization of religion as put forward by Stig Hjarvard, this content reflects the process in which religion is not only mediated by the media, but also reshaped by the logic of the media itself. In this case, TikTok as a visual-audio platform that emphasizes short duration, dense narratives, and strong emotions, encourages Risyad to package hadith not as an academic text or legal discourse, but as a

spiritual message that directly touches the moral consciousness of users. Social media is not only a channel for da'wah, but has formed a new way of perceiving and permeating religious teachings (Hjavard, 2008).

Without reading the matan hadith in Arabic or explaining the narrator and the status of the sanad, Risyad immediately conveyed the substance of the hadith in the popular language. He does not explicitly mention the narration of At-Tirmidhi, but frames the message of the hadith into a narrative that is relevant to the general anxiety of Muslims, namely why prayers have not been answered. The video title, "*If your prayers have not been recited, maybe this is the reason!*", is an example of clickbait techniques adopted from digital media practices, but filled with religious values. This is a typical form of symbolic mediatization, in which religious symbols (hadiths) are integrated with the typical communication style of social media (Fidaraini, 2022).

Meanwhile, from the perspective of digital da'wah communication, this video represents how da'wah messages are packaged to be able to compete in the midst of a fast and dense flow of information (Hayat & Abidin Riam, 2022). Risyad uses an emotional and visual approach, not an instructional one. Facial expressions, body gestures, soft lighting, and soothing tone of voice form an atmosphere of da'wah that is not patronizing, but invites contemplation. This strategy allows the audience to feel psychologically close, and not only accepts the message as a moral obligation, but also as an invitation that touches on their spirituality (Junaidi, 2020).

The communication effect of this content can also be seen from the high interaction in the form of *likes*, *comments*, and *shares*. Many comments from the audience show self-reflection such as, "My prayer deserves not been granted," or "Masya Allah, I just found out that food can be a barrier to prayer." This shows that the digital delivery of hadith can create a broad spiritual resonance when delivered in a targeted form (Fatoni & Rais, 2018). In this case, the role of creators like Risyad is not only a conveyor of a message, but also a facilitator of moral awareness in the virtual space.

However, this content also reflects the challenges of the mediatization process. Simplifying the content of the hadith into one core sentence without explaining the background of fiqh, the requirements for the full acceptance of prayer, or the context of the scholars, can open up a space for multiinterpretation. So, the role of a digital preacher like Risyad is to balance a populist communication style with the accuracy of the content, so that it not only touches the heart, but also educates scientifically.

Thus, the video about the hadith of haram food as a barrier to prayer shows how the da'wah of the hadith can be effectively mediated in the digital space. Risyad Baya'sud successfully used the theory of digital da'wah communication through a personal, visual, and emotional approach, while actualizing the theory of religious mediatization in which Islamic messages are transformed following the logic of the platform used.

This content confirms that when social media is managed intelligently and responsibly, it can become a medium of da'wah that is not only wide in reach, but also in its influence.

In a TikTok upload that discusses a hadith about the prohibition of blowing drinks in a glass (HR. Muslim) (Al-Naisābūrī, 1955), Risyad Baya'sud conveys a religious message with a very typical approach from the digital world. The video is organized in such a way with a simple but effective visual display, where the main message is highlighted through dynamic text and the preacher's facial expressions. This direct and communicative delivery style shows the adaptation of da'wah in a modern format, where the short duration is filled with a firm message and is easy to understand by digital audiences.

The mediatization of this hadith is reflected in the way Risyad packages the message in the form of a narrative that not only relies on text, but also audio-visual elements such as tone of voice, body gestures, and graphic elements. The theory of religious mediatization developed by Stig Hjarvard states that modern media does not only convey religious messages, but also reshapes the way people understand and experience religion (Hjarvard, 2008). Thus, in the video, the message of the prohibition of blowing drinks is presented in such a way that it has a strong emotional impact and is able to relate traditional messages to the context of contemporary lifestyle.

From the point of view of digital da'wah communication, the strategy used by Risyad is very prominent. He chose to convey the message in a relaxed but persuasive language, using concise and direct sentences about the core of the problem. This is especially relevant to the characteristics of social media where information must be presented quickly and interestingly, without compromising on religious substance. This strategy ensures that the message conveyed not only stays in the audience's mind, but also encourages reflection on manners in daily life.

This method of presentation shows the traditional transformation of the delivery of hadith into an interactive digital format. Risyad does not include a long explanation of the context of fiqh or sanad hadith, but prioritizes the delivery of the message through visuals and expressions. The effect is the emergence of high audience engagement, as evidenced by the many comments and discussions that follow after the upload. With this approach, da'wah in the digital space becomes more inclusive, able to reach various levels of society instantly (Gunawan et al., 2024).

Overall, the video on the prohibition of blowing drinks delivered by Risyad Baya'sud is a real example of how the theory of religious mediatization and digital da'wah communication can be applied effectively. Through the proper presentation, the hadith sourced from HR. Muslims not only survive as normative texts, but are also integrated into the reality of digital life in a relevant and relevant way. This innovation in the form of delivery makes an important contribution in expanding the scope and effectiveness of da'wah in the era of social media, while emphasizing

that the transformation of religious messages through modern technology can enrich the spiritual experience of the ummah (Ibn Kasir & Awali, 2024).

In another content, Risyad Baya'sud raises a hadith about the curse of Allah and the Messenger of Allah against the perpetrators of usury, as narrated in Saheeh Bukhari and Muslim (Al-Bukhārī, 1993; Al-Naisābūrī, 1955). The video opens with striking text: "*Beware of This Covert Usury!!*", which visually instantly caught the attention of TikTok users. The delivery style in this video emphasizes emotional expression and urgency, showing the seriousness of the themes raised. The sentence "*because of SINS RIBA*" is displayed in capital letters and striking colors, emphasizing the value of the threat in the hadith. This indicates that the delivery of hadith through social media does not only serve as a normative reminder, but also as a strong and public moral warning.

Through Stig Hjarvard's theory of religious mediatization, this video shows how the media is not only an intermediary of religious messages, but also an active agent that reshapes the meaning of religion according to the logic and aesthetics of the media. In this context, the hadith's message about riba is mediated by the logic of digital media: fast presentation, strong visuals, and high emotion (Reza & Irfan, 2024). The prohibition of riba is no longer only in the space of fiqh studies, but is present as a public narrative that touches the realm of contemporary social and economic awareness. Social media audiences who are used to the style of instant communication, are treated to religious messages that are packaged in such a way that they remain relevant and evocative.

The digital da'wah communication strategy used by Risyad seems to be very effective. He positioned himself not as an expert in Islamic jurisprudence who elaborated on the details of fiqh muamalah, but as a young preacher who gave warnings and awareness to the public with an emotional and easily accepted approach. A series of visual messages, firm facial expressions, and strong voice intonation become rhetorical tools that replace the length of text quotes or explanations of scholars. In this case, the digital da'wah strategy adapts to the character of the media: short, dense, and impactful.

The effect of this strategy can be seen from the high number of interactions: thousands of likes, comments, and reshares of videos. Many audiences responded with fear, questions and answers about modern usury practices, or expressed gratitude for getting spiritual reminders. This suggests that appropriately mediated da'wah content can form a *digital religious resonance*, that is, an emotional and reflective response from a connected audience through social media platforms. Here, hadith is not only a material for memorization or scientific discussion, but also a *moral alarm* that lives in the midst of the digital world (Nurlina, 2020).

Thus, the delivery of the hadith on riba by Risyad Baya'sud shows a careful integration between the substance of Islam and the approach to digital media. Through the framework of religious mediatization, we see how hadith texts are transformed into visual content that is easily

accepted by the wider community. Meanwhile, through the perspective of digital da'wah communication, Risyad's strategy shows that da'wah on social media is not only about talking, but about creating a brief but meaningful spiritual experience. This is a form of da'wah innovation that makes hadith a living narrative in the digital public space (Lala Nabilah Chandra, Yunia Rahmiati, Faiz Abdurrahman, Abiyyu Haidar Mutawakkil, 2025).

In a TikTok video themed "*Repent to Allah*", Risyad Baya'sud conveyed a hadith about the Prophet's command to always repent, as narrated in Saheeh Bukhari and Muslim (Al-Bukhārī, 1993; Al-Naisābūrī, 1955). This hadith contains the message that Allah opens the door of repentance at all times, both night and day, for His sinful servants (Al-Nawawī, 1976). This content opens with a simple but powerful sentence: "*Remember this.*" With a warm smile and gentle intonation, Risyad framed the message of the hadith not in the form of a harsh warning, but as a spiritual invitation full of hope. This shows that the delivery of hadith does not always have to be done seriously or oppressively, but can be communicated with love and emotional closeness.

In the perspective of Stig Hjarvard's theory of religious mediatization, this content reflects how religious values are not only transferred into digital media, but also modified according to the characteristics of that media. The mediatization process makes the message of repentance no longer appear in the form of sermons or long lectures, but in the format of a short one-minute video that directly touches the emotions of the audience (Khumairoh, 2018). The hadith about repentance is reinterpreted as reflective, warm, and relevant content to the daily lives of social media users who may be looking for peace or direction in life. The mediatization here not only conveys, but also reformats religious experiences to be more personal and familiar.

From the point of view of digital da'wah communication, Risyad applies a very effective strategy by adjusting his speaking style and facial expressions to the atmosphere of the message conveyed. In digital da'wah, emotional and visual approaches are very important to reach the user's attention. Risyad chose a simple setting, soft light, and casual clothes to present himself as a relatable person who is not distant from the audience. Low-pitched delivery, non-formal language, and soothing facial expressions build an intimate spiritual atmosphere. This is a da'wah communication strategy that is able to position hadith as a friendly and heartfelt guideline for life.

The effect of this kind of delivery is very significant. Many social media users, especially young people, feel more connected to religious messages when they are conveyed in a non-judgmental style. Comments like "*thank you bang, I need this again,*" or "*I've been feeling so far away from God lately,*" are proof that digital da'wah that uses a personal and empathetic approach can reach the deepest side of the audience's psychology. In this case, hadith da'wah is not only a source of knowledge,

but also a space for spiritual strengthening that is dialogical and supportive.

Thus, the delivery of a hadith on repentance by Risyad Baya'sud shows how the process of religious mediatization and digital da'wah communication can complement each other. Hadith, which has been understood in the context of law or normative teachings, is now appearing in the form of inspirational and accessible spiritual content. This video shows that da'wah in the digital era must be able to combine the power of Islamic messages with the ability to touch the emotions and existential awareness of the audience. Risyad succeeded in using the media as a new space to present hadith as part of daily life, not just sacred texts that are far from the digital reality of the ummah.

Conclusions

This research confirms that hadith preaching through @risyard_bay's TikTok account is a form of adaptation of Islamic messages in the digital era. With short narratives, attractive visuals, and popular language, the content presented is able to reach young audiences emotionally and reflectively. Through the perspective of religious mediatization theory, it is found that digital platforms are not just a channel for da'wah, but also reshape the way the hadith is delivered and interpreted. Digital da'wah strategies that prioritize personalization, visualization, and active audience participation have proven effective in strengthening the religious understanding of the digital public. However, this popular approach still demands caution so as not to reduce the meaning of the hadith. Therefore, digital religious literacy is an urgent need to keep pace with the rapid development of da'wah on social media.

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