

## Interactive Da'wah Medium Concept: Analysis from Malaysian Da'wah Expert

Anwar Ahmad Fauzi<sup>1</sup>, Norazmi Anas<sup>2</sup>, Shahrel Nizar Baharom<sup>3</sup>  
& Anasztasia Natasha Muhamad Ramlan<sup>4\*</sup>

<sup>1</sup>Academy of Contemporary Islamic Studies (ACIS), Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar, Perak, Malaysia, <sup>2</sup>Academy of Contemporary Islamic Studies (ACIS), Universiti Teknologi MARA, Perak Branch, Tapah Campus, 35400 Tapah Road, Perak, Malaysia, <sup>3</sup>College of Creative Arts, Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar, Perak, Malaysia, <sup>4</sup>Akademi Pengajian Bahasa, Universiti Teknologi MARA, Melaka Branch, Alor Gajah Campus, 78000 Alor Gajah, Melaka, Malaysia

Corresponding Author Email: [anasztasia@uitm.edu.my](mailto:anasztasia@uitm.edu.my)

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v13-i12/23702> DOI:10.6007/IJARBSS/v13-i12/23702

**Published Date:** 30 December 2023

### Abstract

Interactive da'wah mediums have grown to be a prevalent option for the general public in honing their comprehension of Islamic teachings, given the creative, concise, engaging, and easy-to-understand contents employed. Nevertheless, the COVID-19 epidemic and catastrophic flooding worldwide have substantially lowered the operational capacity of mosques and suraus, forcing them to operate below capacity. Congregational attendance has been curtailed, and religious outreach activities, such as da'wah conducted through lectures and talks, have faced significant restrictions. Thus, the objective of this research endeavor is to determine the interactive da'wah mediums as perceived by Malaysian da'wah experts. It utilised a qualitative case study approach, with semi-structured interviews as the primary research tool, and featured six (6) da'wah experts from Malaysian public universities and Islamic institutions. The data were then subjected to thematic analysis for examination. The notion of interactive da'wah mediums implies the adoption of new media, notably social media, for dissemination of da'wah messages that are gaining ground with the general population and in line with current trends. Regardless, conventional da'wah mediums ought to be given prominence for they remain to have a loyal following, especially over certain age categories. Furthermore, modern preachers are expected to be competent not exclusively in religious studies yet also conversant in ICT in an effort to optimize the efficiency of the da'wah mediums deployed and so entice an even wider *mad'u* (target audience) to explore Islamic teachings.

**Keywords:** Interactive, Da'wah Medium, Malaysian Da'wah Expert

**Introduction**

The present-day society is greatly dependent upon technology, and as such embraced a technocentric worldview (a system of values rooted in technology), which contends that humans are capable of controlling nature. As an instrument for human connection, social media becomes more prevalent each day, linking people directly over different applications on it (Hanafi & Rahim, 2018). Preachers' social media postings of da'wah contents function as a means for closing the gulf between them and contemporary cyber society at large. According to Shaikh Mohd Salleh (2018), preachers ought to entirely capitalize upon current digitally savvy youth by producing online da'wah content to successfully reach them. Thus, these preachers need to be competent in harnessing social media as a contemporary platform for religious outreach.

Whilst a thorough grasp of ICT is not necessary for executing da'wah in this day and age, having the capacity to make optimal use of available technology suffices to fulfill the obligation of amar makruf nahi munkar (Fadli, 2010). Partnership with technological professionals elevates the potency of social media as an emerging channel for da'wah, propelling the Islamic outreach movement forward in a more advanced and effective way. Today's development of technology for communication has led to an entirely novel trend in human interactions, with emphasis on the integration of social media in numerous facets of life, which has grown into one of the most prevalent pursuits on online platforms nowadays (Socialnomics.net, 2012). Consequently, the incorporation of social media has emerged as an essential instrument for performing da'wah, and it ought to be administered in line with the prevailing demands of the current era (Omar et al. 2014). The broad acceptance of social media networks globally, especially mediums such as Facebook and Twitter, has extended the scope of da'wah operations, rendering them swifter and more worldwide. Moreover, numerous prominent preachers have begun to employ social media as their major outlet for spreading da'wah sermons (Kamarudin et al., 2019).

The consumption of social media platforms by every facet of the population has extended da'wah initiatives closer to the community, acting as an alternate or supplementary substitute to conventional da'wah methods like those that operate in mosques and suraus, an approach known as 'new-era da'wah' (Pitchan et al., 2018; Saleh & Rosli, 2020). As a result of technological advancements our modern da'wah approach has to be more interactive as compared to the past. Despite this, the COVID-19 epidemic has significantly disrupted conventional da'wah operations conducted via lectures and sermons in mosques as well as *musalla*. As a result, preachers are required to be innovative and creative in expanding their da'wah channels to ensure that their endeavors are not brought to a cease, instead they remain relevant and strengthen throughout time.

- This study aims to identify interactive da'wah mediums from the perspectives of Malaysian da'wah experts.

**Literature Review**

The medium of da'wah, also referred to as *wasilah*, is a key component in Islamic da'wah, operating as an outlet for imparting religion-based messages to the community. Zakariya and Mohamad (2013), state that the da'wah platform helps promote Islam, clarify the truth to the public at large, uphold concerns related to Muslim lives, implement prudent approaches to attain successful discourse, deploy psychological warfare towards Islam's adversaries, and

counter foreign propaganda with the goal to safeguard Islam from distorting threats. Aminuddin (2018) divided da'wah media into two broad categories: mass media and non-mass media. Newspapers, radio, television, and films are examples of mass media that have a regular role in daily life. While non-mass media forms include letters, telephones, SMS, faxes, CDs, and emails. Da'wah media can also be classified into two distinct groups based on their characteristics: conventional mediums and modern or new mediums.

Modern ICT-based technology has substantially broadened the mediums of da'wah, thereby rendering them more dynamic while advancing them into digital da'wah, that is quicker, more efficient, and more feasible to access. Given the emergence of the internet, da'wah information is now accessible to its intended demographic online, which coincides with the digital society's reliance on gadgets at present. Mardiana (2020), explains that da'wah is currently not limited to sermons from the *mimbar*, since the younger demographic entirely embraces digital media, allowing da'wah transmission more interactive, efficient, and impactful. The *mad'u* also appears prone to listen to talks and da'wah messages, both offline and online, particularly on social media sites like YouTube, Instagram, Facebook, Twitter, and WhatsApp. Regardless, present written da'wah content such as vlogs, infographics, films, and posters ought to be revised and developed on a regular basis using cutting-edge interactive technology in order to capture the *mad'u*'s interest and become substantially more viable.

The creative, concise, soothing, and straightforwardness of the da'wah contents deployed contributed to making interactive da'wah medium the default option of community to enhance their comprehension of Islamic knowledge (Mokhtar & Hassan, 2021). Zafri et al (2023b), indicated that social media-based interactive da'wah channels can pique the interest of young people in Islamic da'wah through a number of means, which include interactive engagement, cultural methods, psychological techniques, discussions and Q&A sessions, along with guidance, and uplifting personalities. Furthermore, interactive da'wah mediums are a two-way mode of communication which enable *da'i* (preacher) to converse directly with their intended *mad'u* by way of online platforms (Anas et al., 2023). The growing appeal of interactive da'wah mediums comprises conventional forms of media that include radio as well as new media, notably social media platforms such as YouTube, Twitter, Live streaming, Facebook, Instagram, TikTok, websites, and infographics.

In short, the notion of interactive da'wah channels entails the incorporation of new forms of media, like social media in da'wah, that appeals with the general population and remains in line with current trends. Nonetheless, conventional da'wah mediums ought not to be omitted for they continue to attract a devoted following, particularly among certain age groups. Additionally, modern preachers should be adept not merely in religious studies yet also in ICT to boost the efficacy of the da'wah mediums they utilize, enticing more *mad'u* to increase their grasp of Islam.

### **Methodology**

This study adopted a qualitative case study approach, incorporating semi-structured interviews as the primary research tool with Malaysian da'wah professionals from public universities and Islamic organizations (see Table 1). Hybrid semi-structured interviews were carried out either in person or online, contingent on the participants' preferences. All of the participants receive recognition as da'wah experts who represent chosen public higher

education institutes and zakat institutions throughout Malaysia. The data were evaluated thematically. Purposive sampling was applied to select six participants, which is consistent with Darusalam and Hussin's (2018) guideline of an appropriate sample size of one to seven for qualitative research. It ought to be emphasized that all participants are experts from the previously mentioned establishments.

Table 1  
*Participant Coding for the Study*

Institutions	Codes
Malaysian Islamic Development Department (JAKIM)	P1
Malaysian Islamic Da'wah Foundation (YADIM)	P2
Institute of Islamic Understanding Malaysia (IKIM)	P3
Universiti Sains Islam Malaysia (USIM)	P4
Universiti Teknologi MARA (UiTM)	P5
Universiti Malaya (UM)	P6

### Findings and Discussions

Interactive da'wah mediums are a new form of media in modern da'wah distribution, defined by a bilateral relationship that exists between the *da'i* (preacher) or information alongside the *mad'u* (target audience), where static information is converted into dynamic content via infographics and videographics (Anas et al., 2023; Zafri et al., 2023b). Zafri et al. (2023a) identified four key features for interactive da'wah approaches: (i) Interactive approach, (ii) Voice and music approach, (iii) Infographic approach, and (iv) Human resource management approach. These interactive da'wah criteria satisfy social media conventions while staying comprehensive and grounded in Islamic law and teachings, thus rendering them applicable to the setting of digital da'wah. This method has been found to be beneficial in ideologically affecting youngsters, promoting self-improvement, and growing their interest to explore greater detail about Islamic beliefs (Zafri et al., 2023b). Zunnabli et al. (2023) concur, adding that the online da'wah paradigm, which embraces modern media, allows religious scholars and preachers to sustain their da'wah activities without regard for time or space.

"Interactive da'wah medium refers to a da'wah approach which harnesses modern technology as a means to spread da'wah information" (P1)

"In short, it is an outlet for two-way communication. The recipient can engage through it, as opposed to one-sided communication in which, say, merely the speaker is actively involved" (P2)

"It allows the transmission of data together with the reception of feedback from what was expressed, indicating it is not a one-sided communication. It instead enables response according to what has been communicated earlier" (P3)

"It includes two components. The initial aspect is the interactive feature, which means it allows for two-way communication, like posting comments on posters. The second aspect is the graphical element, which graphically represents the content" (P4)

"At the time, media made use of CD-ROMs as an interactive tool, enabling da'wah to transcend a particular region and be broadcast through numerous mediums. Interactive da'wah is not a new notion; it been around for a long time. The main distinction nowadays is the utilization of audiovisual technology. Previously, we had television, the internet, and other platforms that provided greater accessibility, content and interactivity" (P5)

"Interactive da'wah mediums stand for an entirely novel method of da'wah communication, allowing two-way information flow, either across modern gadgets and consumers or among consumers themselves by means of modern gadgets" (P6)

P2, P3, and P6 demonstrate that interactive da'wah platforms are essentially two-way, allowing exchanges interaction between the information provider, for instance the preacher (*da'i*) or the data, and the intended audience (*mad'u*), or both. This corresponds fits the descriptions given by (Anas et al., 2023; and Zafri et al., 2023b). P1 further highlights that interactive da'wah mediums employ technological means as a platform for da'wah transmission, including audiovisual technology (P5), and are available over modern devices (P6). Yet, they are not new; in fact, preachers began using technologies such as CD-ROMs and television prior to the internet (P5). Hence, it can be concluded that interactive da'wah platforms function as instruments for conveying da'wah content by employing two-way technology, which is accessible through modern devices and entirely optimized via the Internet.

According to Najikh (2022), the execution of da'wah in the millennial time has to be consistent with the content, methods, and media widely utilized in society. The conventional methods of da'wah are no longer adequate and must be further supplemented with media trends prevalent in modern times. The use of electronic media as an outlet for da'wah ought to foster an awareness of religion as a guide, way of living, and code of conduct, whilst advocating respectful and compassionate content that adheres to the concept of Islam as *Rahmatan Lil Alamin*. A preacher has to endure a change with interactive da'wah (Rahayu, 2021), that is consistent with Munawara et al.'s (2020) affirmation which the intention behind leveraging digital media in society is to: (i) Disseminate reliable information and enhance consciousness regarding the significance of *tabayyun*, (ii) Propagated modest and credible messages, and (iii) Encourage the community to make use of digital media for da'wah. The theme of the da'wah, community needs, and the preacher-audience interaction style all influence audience response. As a result, preachers have to master social media applications, identify pertinent da'wah themes for online channels, while establishing profound connections with their target demographic (Anshar et al., 2024).

Mukhtidinov and Firdausi (2024), contend that social networking sites function as a platform for conveying information concerning Islamic da'wah, indicating the expanding prominence of Islamic cyber settings nowadays. It also serves as a collaboration place for the long-term expansion of Islamic da'wah. Razali et al. (2024) pinpoint five aims for social media standards from an Islamic standpoint: (i) Islamic da'wah, (ii) Building connection, (iii) Educating, (iv) Promoting goodness while averting harm, and (v) Ensuring digital well-being. At this stage, public demand for da'wah over online mediums is considerable high across all ages (Fatkhayah et al., 2023). Successful use of social media for da'wah necessitates sound management tactics in terms of setting, presentation style, and behavioral strategy that are

consistent with societal norms. The concepts presented are often light and appeal to social norms, in particular with younger viewers, while maintaining a professional image, casual manner, and courteous conduct (Gustia & Putra, 2023).

Hanan Attaki's da'wah attempts, especially with regard to addressing younger generations, have been effective due to his talent in imparting pertinent Islamic messages using a language that resonates with them, and backed up by impressive audio-visual aspects. His interpersonal approach, paired with full engagement in religious exchanges, promotes an open discourse setting. This study centers on Hanan Attaki's involvement in integrating da'wah dynamics in the digital age incorporating a sensible, moderate, and relevant technique (Ningsih et al., 2023; Parhan & Alifa, 2020). Furthermore, the implementation of ICT has made da'wah activities in society far more visible, with preachers disseminating da'wah sermons through digital channels (Purwanto & Nuha, 2020). Preachers must design approaches or tactics that match their intended demographic in the 5.0 era, assuring that da'wah continues to stimulate instead of monotonous by employing interactive da'wah tools. Preachers need to consistently innovate to keep da'wah techniques enticing as time passes (Ifansyah et al., 2022).

Moreover, the growing prominence of interactive da'wah mediums can be divided into two distinct groups: conventional da'wah media, which includes radio, and modern da'wah media, such as social media sites like YouTube, Twitter, Live Streaming, Facebook, Instagram, TikTok, websites, and infographics. Based on a study conducted by Rohmatullah et al. (2023), da'wah media featuring images, videos, memes, animations, and podcasts are highly regarded by netizens. Faizah et al. (2021), then determined different forms of media utilized alongside rhetorical da'wah methods of learning, which involves puppets, cards, dolls, board games, puzzles, YouTube recordings, mobile phone footage, and laptops. As reported by Arum et al. (2022), the majority of students at the Indonesian University of Education consume da'wah reading on the internet via interactive websites. Yahaya (2022), claimed that officials at *Kelas Fardhu Ain Muallaf* (KFAM) propose teachers of *asnaf muallaf* with the choice of using platforms such as Google Meet, Facebook Live, or Telegram. The da'wah technique implemented in KFAM teaching and learning has gotten increasingly interactive and creative, with instructors imparting knowledge using infographics, video presentations, slides, and revision activities via online quizzes created with tools like Quizizz software.

Online da'wah content in social media channels such as YouTube tends to center on particular themes like tauhid, fiqh, and ethical dilemmas, each of which is adjusted to the speakers' qualities as well as the demands of society at large (Anshar et al., 2024). Meriza et al. (2023), likewise stated that deploying YouTube as a da'wah medium contributes to institutional knowledge, integrates alumni/organizations, safeguards da'wah records, reduces entertainment substance, and expands the reach of da'wah networks. This is backed by Pratama and Anwar (2023), who assert that YouTube is an alternate platform that offers da'wah in accordance with current technological advances. Likewise, Sa'adah and Yulidawati (2021), pointed out that YouTube, as an efficient digital da'wah channel, serves a significant part in transforming religious knowledge to the general population, teaming up with other forms of media, and functioning as an alternative media for propagating secure and accessible audio da'wah content. Suhendrik (2021), corroborated such in his investigation, demonstrating that by using YouTube for da'wah is easy, efficient, and involves content that

can be easily comprehended by members of the public. Religious experts or figures exploit YouTube to efficiently circulate da'wah material, staying current in the digital age (Sulaeman et al., 2020).

Instagram also serves as an avenue for da'wah concerning matters involving ibadah, marriage, etiquette, traditions, parenting, sunnah, tolerance, charity, and death (Hidayanti, 2023). According to Virga et al. (2023), da'wah was transmitted by users of Instagram notably pertaining worship at home amid the COVID-19 epidemic through six (6) communication styles: controlling, egalitarian, structuring, dynamic, disengaging, and withdrawing. TikTok has also evolved as a da'wah communication channel. The interactivity on TikTok in da'wah initiatives are classified into three distinct groups: (i) User-to-system interaction, (ii) User-to-user interaction, and (iii) User-to-document interaction. Internet users, content creators, and the TikTok platform exhibit a dynamic engagement pattern that complements one another (Achfandhy & Chairunnisa, 2022). Furthermore, da'wah insights promoted on Twitter frequently addresses emerging concerns, popular themes, messages from Islamic scholars, and preacher counsel that may assist local organizations, the Muslim community, and perhaps even encourage interfaith understanding (Kholis & Abas, 2024). Live streaming and webinars additionally provide meaningful and efficient interactive da'wah, enabling it to broaden its reach (Abidin et al., 2023).

Radio, which beforehand offered solely audio-based information and entertainment, has been transformed by the incorporation of visual content, such as images and videos, accessible via social media platforms such as Facebook, Instagram, TikTok, and radio station official websites (Azarina, 2023). Aside from radio, films also have a crucial function as an outlet for da'wah. Based on Chasanah (2020), the religious-themed film "Ajari Aku Islam" transmits words of da'wah in three primary domains: (i) Messages on *aqidah*, (ii) Messages on *shariah*, and (iii) Messages on *akhlaq*. This is reinforced by Fitria and Rachman (2024), who contend that the reinforcement of Islamic principles in films commences in the pre-production stage. The wider audience absorbs Islamic messages with respect to *aqidah*, *shariah*, and *akhlaq* firsthand due to how they are incorporated in the film's plot and character development. In addition, Ahmad Fauzi et al. (2022) indicate that infographics constitute a valuable interactive da'wah medium for ensuring da'wah continuity, especially when dealing with catastrophes like the COVID-19 pandemic and floods. This is backed up by Anas et al. (2023) and Ahmad Fauzi et al. (2020), who maintain that interactive infographics have shifted from static to dynamic forms which are easier to access via modern technologies, more comprehensible, notable, and palatable to the broad audience.

"The prominent interactive da'wah media used presently includes channels on social media like TikTok, Instagram, Facebook, WhatsApp, Telegram, and YouTube" (P1)

"A simple instance would involve using videos or infographics" (P2)

"Digital infographics..." (P3)

"I'm thinking about mediums like Facebook and Instagram... and the TikTok application" (P4)

"Channels like YouTube... TikTok" (P5)

"There is an array of interactive da'wah medium used by today's community, such as radio, television, and new forms of social media such as websites, Facebook, YouTube, TikTok, and infographics" (P6)

Research specialists (P1-P6) affirm that the top forms of interactive da'wah media are radio, television, and new social media platforms such as websites, Facebook, YouTube, TikTok, Instagram, videos, and infographics. Such notion is consistent with findings from Anshar et al. (2024), Anas et al. (2023), Azarina (2023), Hidayanti (2023), Meriza et al. (2023), Pratama and Anwar (2023), Rohmatullah et al. (2023), Achfandhy and Chairunnisa (2022), Ahmad Fauzi et al. (2022), Arum et al. (2022), Yahya (2022), Faizah et al. (2021), Sa'adah and Yulidawati (2021), Suhendrik (2021), Anwar et al. (2020), and Sulaeman et al. (2020). Nevertheless, there are other interactive da'wah media that remain their prevalence, such as Twitter, live streaming, Telegram, Google Meet, webinars, and films (Fitria & Rachman, 2024; Kholis & Abas, 2024; Abidin et al., 2023; Chasanah, 2020). To summarize, interactive da'wah media is renowned in two categories: conventional media (which includes radio and film) and new media (specifically social media, which comprises YouTube, Twitter, live streaming, Facebook, Instagram, TikTok, websites, and infographics).

The subject persists by considering the elements/components of interactive da'wah media. Anshar et al. (2024) underscore that da'wah practitioners ought to opt for online da'wah themes that address primary necessities such as Islamic messages on *aqidah*, *shariah*, and *akhlak* (Fitria & Rachman, 2024), all the while cultivating close ties with their *mad'u* (audience). Furthermore, da'wah materials should encompass contemporary challenges, trending topics, and messages from Islamic scholars and *ustaz* (religious teachers) to enhance regional organizations, the Muslim community, and interfaith relations (Kholis & Abas, 2024). The subject matter given need to be light and appropriate for societal needs, particularly for younger viewers, and require da'wah experts who are fashionable, relaxed, and courteous (Gustia & Putra, 2023) alongside a distinct language style as well as solid audio-visual support (Ningsih et al., 2023). This is facilitated by the study results of Rohmatullah et al. (2023), who identified that interactive da'wah media such as images, videos, memes, animations, and podcasts have grown widespread among netizens, catering to communication styles such as controlling, equitable, structured, dynamic, disengaging, and withdrawing (Virga et al., 2023). Other than that, the method employed has to be simple to operate, taking into account (i) Interactive approaches, (ii) Voice and music art approaches, (iii) Infographics approaches, and (iv) Human resource management approaches (Zafri et al., 2023a), adhering to thorough social media standards rooted in Islamic law and instructions applicable to the digital da'wah setting (Zafri et al., 2023b).

"Several interactive components should be built into interactive da'wah media, starting with engaging discussions with viewers on specific concerns and allowing them to pose questions and take part in social media debates. Infographics, short and comprehensible da'wah writings, and creative videos are all acceptable interactive features for this media. The essential element of generating an interactive da'wah platform is the material in itself, that must be properly suited to the audience" (P1)

"As mentioned in response to the first question, a two-way communication strategy can be employed. It is exceedingly effective and versatile across numerous mediums. For example,



answering to *fiqh* inquiries through video proves more compelling than written responses, with media outlets selected explicitly for the intended audience of da'wah." (P2)

"...this improves communication effectiveness by providing feedback on the information conveyed... emphasis must be on clarifications and understandings that need engagement from audience members and intended recipients." (P3)

"Suitable features should be included based on the age group, providing captivating and interactive elements that are graphical, brief, and compact, akin to TikTok, while also integrating accompanying audio in specific settings" (P4)

"...needs brief but thorough descriptions presented via videos and graphics, complemented by appealing images as well as backdrop audio that makes it more enticing over monotonous material. The interactive features have to remain simple, short, clear, and pertinent to present-day events" (P5)

"Consequently, the dawah approach has to be consistent with and tailored to current needs. This is critical for making the material more appealing, intelligible, and worthy of drawing in the interest of a wider demographic. A vital element in the development of interactive dawah mediums involves urging *mad'u* to participate, whether on the subject matter or confronting the *da'i*" (P6)

The study identifies a few key elements required for effective interactive da'wah mediums. P1 indicates that features such as infographics, written content, and creative da'wah videos should be succinct and accessible, besides embracing a two-way interactive approach that lets audience members participate in particular subjects related to religion and queries. P2 concurs, noting that discussing topics like *fiqh* appears more fascinating when it is presented by means of footage as opposed to solely through printed material. P3 reiterates the points made by P1 and P2 by stressing the significance of making certain that Islamic da'wah successfully transmits the intended message via interactive engagement between listeners and *mad'u*, thereby honing their comprehension and response. P4, on the other hand, highlights that features in interactive da'wah must be tailored to the intended audience's age bracket and include relevant background audio. P5 also indicates that explanations in videos and visuals must be concise and detailed, coupled with visually appealing images alongside background audio to capture the interest of the viewer, rather than stagnant formats. P6 asserts that the approach to da'wah must be adapted to meet contemporary needs.

A key aspect for building an interactive da'wah platform is the da'wah material by itself, that has to be fitting of the audience's demands (P1) and da'wah target (P2). The material has to be simple, clear, and customized to modern settings (P5), at the same time captivating *mad'u* by means of engagement with the data or with the *da'i* (P6). All the elements and components discovered by P1–P6 correspond with the opinions of Anshar et al. (2024), Fitria and Rachman (2024), Kholis and Abas (2024), and Zafri et al. (2023a). Hence, experts contend that the elements or components prioritize da'wah content inside interactive mediums. This information is intended to pique the public's curiosity in learning more about Islamic religious knowledge while also keeping up with contemporary technological advances.

Finally, the scope of discussions on the concept of interactive da'wah medium in the literature review centers on the compelling nature of these channels themselves. As indicated by Kholis and Abas (2024), da'wah material frequently emphasizes on current concerns, popular subjects, and easily consumable messages or guidance from religious experts and ustaz made accessible to modern gadgets, comprehensible, easy to recall, with appeal to the broader audience (Anas et al., 2023; Pratama & Anwar, 2023; Arum et al., 2022; Najikh, 2022; Suhendrik, 2021; Anwar et al., 2020). Azarina (2023) states that both information and entertainment in radio, which were initially aural formats, have diversified to include visual and video material. The emerging format is accessible over digital platforms and has substantial demand spanning different areas of the community (Fatkhiyah et al., 2023). The general acceptance of interactive da'wah is also fostered by da'wah themes that are relevant, light, informal, innovative, and given by *da'i* who are stylish, casual, and with courteous manner (Gustia & Putra, 2023; Ningsih et al., 2023; Zafri et al., 2023a; Yahaya, 2022; Parhan & Alifa, 2020).

In addition, interactive da'wah media outlets are linked with speed, efficiency, timeliness, and cost productivity, permitting for rapid and direct dissemination of da'wah messages to Muslims (Rohmatullah et al., 2023), whilst offering security and ease of accessibility for users or *mad'u* (Sa'adah & Yulidawati, 2021). Such a platform likewise offers access to da'wah material sans the need for physical presence at religious gatherings (Wicaksana, 2021). This enticement is consistent with Munawara et al. (2020), who assert that the usage of digital media within communities allows for the circulation of credible data, elevate awareness on the crucial role of tabayyun, while offering modest and reliable content, urging the general population to embrace digital channels as da'wah instrument.

"Preachers have to produce engaging and innovative material on social media platforms that stimulates the interest of viewers in comprehending da'wah messages. Creative straight-forward content elevates confidence among viewers alongside generates an inviting atmosphere for engaging with da'wah that is both simple and distinctive, yet emotionally evocative" (P1)

"The current da'wah outlets are viable in grabbing public attention for now *mad'u* may correspond to the data being provided or directly with the *da'i*. This ease of access streamlines their participation, allowing for prompt responses" (P2)

"Amongst these is the implementation of a minimalist and realistic strategy..." (P3)

"...the society appreciates succinct pieces which can be read within a few minutes, together with well-chosen colors adding to their allure" (P4)

"...online da'wah channels are considerably more efficient and compelling. Infographics may demand understanding but is able to address a broader demographic online, enticing to wide range of social strata while proven to be potent" (P5)

"As previously stated, the general public's interest in reading is waning. As a result, videos, films, and infographics are more easily understood. Nevertheless, the value of writing should not be underestimated" (P6)

P1 indicates that da'wah content in interactive platforms has to be creative, easy to comprehend, and emotionally resonate with the *mad'u*. This perspective is reinforced by P3, who stresses the necessity of a minimalistic and realistic approach, alongside P4, who claims that the material ought to be concise and with a brief reading time (P4). These expectations stem from the realization that the public has become apathetic in reading (P6) and favors online da'wah mediums, that appear to be more effective and accessible to diverse social division (P5). Nevertheless, P6 points out that the relevance of writing is worth noting in the present day, given that certain *mad'u*, especially older folks, remain drawn to conventional da'wah channels owing to age-related factors, as highlighted by P4. The appealing features indicated by the researchers (P1-P6) are consistent with Anas et al.'s (2023), Fatkhiyah et al. (2023), Gustia and Putra (2023), Ningsih et al. (2023), Pratama and Anwar (2023), Rohmatullah et al. (2023), Zafri et al. (2023a), Arum et al. (2022), Najikh (2022), Yahaya (2022), Suhendrik (2021), Anwar et al. (2020), and Parhan and Alifa (2020). Ultimately, it is posited that interactive da'wah mediums have to be creative, concise, clear, and comprehensible to all sectors of community, especially youth. Furthermore, incorporating minimalistic and realistic notions centering on contemporary and prevalent subjects, along with guidance from religious scholars and *ustaz*, is crucial for fulfilling the demands of modern digital da'wah.

### **Conclusion**

In conclusion, the concept of interactive da'wah medium refers to the incorporation of new media, including social media, in da'wah that relates to the wider public in accordance with current trends. Conventional da'wah platforms on the other hand, ought to be taken into account for they also have a loyal audience among certain age brackets. Moreover, modern da'wah advocates are expected to be competent not merely in religious studies yet also skilled in ICT to enhance the productivity of the da'wah mediums they use, drawing more *mad'u* to build up their grasp of Islamic knowledge.

The outcomes of this study are exclusively based on the perceptions of selected professionals in the fields of da'wah and ICT from selected Islamic organizations and public universities. Future research may incorporate vantage points from private institutions including those who endured calamity firsthand. The outcomes of this investigation can be utilized as a basis to formulate a new framework or model for contemporary interactive da'wah, that can be referred and applied by stakeholders involved in da'wah here in Malaysia when navigating forthcoming challenges in the country.

### **Acknowledgement**

The study was funded by the Ministry of Higher Education (MOHE) under Fundamental Research Grant Scheme (FRGS) with reference code FRGS/1/2022/SSI0/UITM/02/13 entitled 'Model Dakwah Interaktif Bersepadu Berteraskan Teori Penerimaan Teknologi Islam (IslamTAM) Semasa Musibah'

### **Corresponding Author**

Anasztasia Natasha Muhamad Ramlan, Akademi Pengajian Bahasa, Universiti Teknologi MARA, Melaka Branch, Alor Gajah Campus, 78000 Alor Gajah, Melaka, Malaysia.  
anasztasia@uitm.edu.my

## References

- Abidin, S., Pababbari, M., & Sastrawati, N. (2023). Relasi Agama Dan Teknologi: Strategi Dakwah Kontemporer. *SHOUTIKA*, 3(2), 1-11.
- Achfandhy, M. I., & Chairunnisa, M. R. (2022). Interactive Da'wah Communication of Ustadz Syam on TikTok. *LENTERA*, 65-82.
- Fauzi, A., Anas, N., Baharom, S. N., & Yaacob, Z. (2022). Infographics as an Alternative Da'wah Medium during Covid-19 Crisis. *Islāmiyyāt: International Journal of Islamic Studies*, 44(1), 101-113.
- Ahmad Fauzi, A., Anas, N., Zulkipli, S. N., Noor, M. S., & Ahmat, A. (2020). Infografik dakwah interaktif. *The 9th International Innovation, Invention and Design Competition 2020 INDES 2020*, 513-515.
- Aminudin, A. (2018). Media Dakwah. *Al-Munzir*, 9(2), 192-210.
- Anas, N., Fauzi, A. A., Baharom, S. N., & Suyurno, S. S. (2023). Interactive Da'wah Medium During Crisis in Malaysia. *Environment-Behaviour Proceedings Journal*, 8(S114), 159-164.
- Anshar, M., Djamereng, A., & Ilham, M. (2024). Content Analysis and Audience Receptions of Online Da'wah on YouTube Social Media. *Jurnal Komunikasi: Malaysian Journal of Communication*, 40(1), 173-187.
- Arum, E. G., Nisamaulidza, S. Z., Fitriyah, S. R., & Aeni, A. N. (2022). Penggunaan Web Interaktif (Google Site) dalam Membangun Wawasan Dakwah Islam bagi Mahasiswa Universitas Pendidikan Indonesia. *EDUKATIF: Jurnal Ilmu Pendidikan*, 4(3), 3723-3730.
- Azarina, W. (2023). *Siaran Dakwah Di Radio Pasca Konvergensi Media (Studi Deskriptif Pada Radio Utari Fm Cilacap)* (Doctoral dissertation, UIN Prof. KH Saifuddin Zuhri).
- Chasanah, D. N. (2020). *Pesan Dakwah Toleransi Beragama dalam Film Religi "Ajari Aku Islam"* (Doctoral dissertation, IAIN KUDUS).
- Fadli, K. (2010). *Peranan pendakwah dalam pembangunan ekonomi masyarakat Medan Indonesia* (Doctoral dissertation, University of Malaya).
- Faizah, U., Bagiya, B., Kadaryati, K., & Purwanto, J. (2021). Media Audio Visual Interaktif dalam Pembelajaran Retorika Dakwah di Perguruan Tinggi Islam: Antara Peluang dan Strategi Penerapannya. In *Prosiding Seminar Nasional Pertemuan Ilmiah Bahasa dan Sastra Indonesia (PIBSI)* (Vol. 43, No. 1, pp. 494-506).
- Fatkhayah, V., Maisaroh, A. L., & Amalia, A. H. (2023). Gerakan Dakwah Milenial "Lesbumi Kudus" Melalui Media Sosial. *UInScof*, 1(2), 1208-1218.
- Fitria, N., & Rachman, R. F. (2024). Islamic Values In The Media (Critical Discourse Analysis Of The Film Hati Suhita). *Jurnal Spektrum Komunikasi*, 12(1), 66-75.
- Gustia, A. Y., & Putra, M. H. (2023). Strategi Impression Management Ustadz Hanan Attaki Dalam Aktivitas Dakwah di Media Sosial. *Al-Hikmah: Jurnal Dakwah dan Ilmu Komunikasi*, 10(2), 27-36.
- Hanafi, K., & Rahim, M. H. A. (2018). Penggunaan Media Sosial Dan Faktor-Faktor Yang Mempengaruhi Terbentuknya Gerakan Sosial Oleh Pemimpin Pelajar Universiti Di Bandar Pekan Baru, Riau, Indonesia. *e-Bangi*, 14(2), 87-101.
- Hidayanti, I. N. (2023). *Pola Komunikasi Persuasif pada Postingan Akun Instagram@ ittiba. id dalam Menyampaikan Pesan Dakwah* (Doctoral dissertation, IAIN Ponorogo).
- Ifansyah, M. S., Aidah, U., Anwari, N., Halimatus, N., Jumali, J., Aziz, M. A., & Yaqin, A. (2022). Analisis Dakwah Menggunakan Nasyid Ning Umi Laila Perspektif Syaikh Jumâ€™ ah Amin. *Masjiduna: Jurnal Ilmiah Stidki Ar-Rahmah*, 5(2), 11-18.

- Kamarudin, M. A., Kamal, M., Syakir, M., & Safar, J. (2019). Media Sosial dan Dakwah Menurut Islam. Kertas Kerja Dibentangkan di Seminar Sains Teknologi dan Manusia 2019 (SSTM'19), DP3, N29, Fakultas Kejuruteraan Kimia dan Tenaga, UTM Johor.
- Kholis, N., & Abas, Z. (2024). *Strategi Dakwah Pengelola Akun Twitter@ Nugarisluca Dan@ Muhammadiyah Dalam Menguatkan Moderasi Beragama Di Media Sosial* (Doctoral dissertation, UIN Surakarta).
- Mardiana, R. (2020). Daya Tarik Dakwah Digital sebagai Media Dakwah Untuk Generasi Milenial. *Komunida: Media Komunikasi dan Dakwah*, 10(2), 148-158.
- Meriza, I., Febriani, A., Tisa, M., & Nurdin, M. R. (2023). Dakwah Via Youtube? Evolving Dynamics of Religious Communication in Aceh Islamic Society. *FITRAH: Jurnal Kajian Ilmu-ilmu Keislaman*, 9(2), 329-362.
- Mokhtar, M. M. B. M., & Hassan, H. (2021). Penggunaan Media Sosial Sebagai Medium Dakwah Islam Dalam Kalangan Penduduk Kampung Beserah, Kuantan, Pahang. *International Journal of Humanities Technology and Civilization*, 41-48.
- Mukhtidinov, R., & Firdausi, P. N. (2024). Da'wah, Internet, and Social Reality. *Dakwatuna: Jurnal Dakwah dan Komunikasi Islam*, 10(1), 42-49.
- Munawara, M., Rahmanto, A., & Satyawan, I. A. (2020). Pemanfaatan Media Digital untuk Dakwah Pesantren Tebuireng: Studi pada Akun Media Sosial tebuireng.online. *KOMUNIKA: Jurnal Dakwah Dan Komunikasi*, 14(1), 29-45.
- Najikh, A. H. (2022). Digital Da'wah: Easuring The Quality of Da'i In Ustadz Media Phenomenon And Radicalism Of Da'i. *Indonesian Journal of Islamic Communication*, 5(2), 25-38.
- Ningsih, D. S., Zahra, A. S., & Ubaidillah, U. (2023). Konseptualisasi Dakwah Hanan Attaki Dan Penguatan Moderasi Beragama Di Kalangan Millenial. *RUSYDIAH: Jurnal Pemikiran Islam*, 4(2), 108-131.
- Omar, F. I., Rosli, H. F., Zakaria, N. A., & Abdullah, N. N. D. (2014). Penerimaan media sosial sebagai medium dakwah dalam kalangan mahasiswa KUIS. In *E-proceedings of the Conference on Management and Muamalah* (pp. 1-11).
- Parhan, M., & Alifa, S. (2020). Analisis Metode Baru Dakwah Hanan Attaki di Era Konvergensi Media. *Komunida: Media Komunikasi Dan Dakwah*, 10(02), 175-196.
- Pitchan, M. A., Abd Rahman, S. N. H., & Kashim, M. I. A. M. (2018). Teori Al-Daruriyyat dan penggunaan media sosial: Satu perbincangan konsep. *Jurnal Komunikasi: Malaysian Journal of Communication*, 34(4), 75-92.
- Pratama, M. F., & Anwar, M. K. (2023). Millenials' Perception: Lampu Islam Da'wah Content as a Spiritual Counseling on YouTube Social Media. *Jurnal Mediakita: Jurnal Komunikasi dan Penyiaran Islam*, 7(2), 144-163.
- Purwanto, H., & Nuha, A. A. (2020). Post Dakwah di Era cyber culture. *Dakwatuna: Jurnal Dakwah dan Komunikasi Islam*, 6(2), 228-255.
- Rahayu, L. B. L. B. (2021). Peran Da'i Dalam Menjaga Kelestarian Alam (Studi Kasus Penanggulangan Bencana Banjir di Desa Tempursari Kabupaten Madiun). *Sahafa Journal of Islamic Communication*, 4(1), 1-11.
- Razali, S. F., Shafie, M. S., Azzaat, M. A. A., bin Suyurno Salahudin, S. S., Sufiean, M. S., & Ilyas, I. S. (2024). Purposes of using Social Media from the Islamic Perspective as Motivations according to Experts in Islamic and Communication Studies. *Environment-Behaviour Proceedings Journal*, 9(28), 49-55.
- Rohmatulloh, D. M., Achfandhy, M. I., & Patmaningsih, A. (2023). The Encounter of Da'wah Digitalization With Urban Muslim Culture. *Akademika: Jurnal Pemikiran Islam*, 28(1), 101-110.

- Sa'adah, N. L., & Yulidawati, R. (2021). Da'wah Through the Youtube Platform in the Digital Age. *Al-Falah: Jurnal Ilmiah Keislaman dan Kemasyarakatan*, 21(2), 149-161.
- Saleh, N. S., & Rosli, M. S. (2020). Systematic Literature Review: Online Social Media Interaction in Education and Employment Cluster/Tinjauan Literatur Sistematis: Interaksi Media Sosial Atas Talian dalam Kluster Pendidikan dan Pekerjaan. *Sains Humanika*, 12(3), 53-65.
- Salleh, S. M. S. (2018). Perlunya Pendakwah Dalam Media Sosial. Diambil dari <http://www.ikim.gov.my/index.php/2018/06/25/perlunya-pendakwah-dalam-media-sosial/>
- Socialnomics.net (2012). 39 Social Media Statistics to Starts 2012. Diambil dari <https://socialnomics.net/2012/01/04/39-social-media-statistics-to-start-2012/>
- Suhendrik, S. (2021). Peran Youtube dalam Pengembangan Da'wah Islam dan Penyebaran Paham Keagamaan (Studi Channel KH Syakur Yasin MA/Wamimma TV). *Risalah, Jurnal Pendidikan Dan Studi Islam*, 7(1), 14-27.
- Sulaeman, A. R., Fazri, A., & Fairus, F. (2020). Strategi Pemanfaatan Youtube Dalam Bidang Dakwah Oleh Ulama Aceh. *Communication*, 11(1), 81-93.
- Virga, R. L., Maryani, E., Sugiana, D., & Wahyudin, U. (2023). Shifting of communication style due to digital media penetration: An Evidence from dakwah communication in Instagram. *Journal of Namibian Studies: History Politics Culture*, 33, 2677-2702.
- Wicaksana, H. I. (2021). *Instagram dan You Tube sebagai Media Dakwah Majelis Taklim Al-Amin Kota Semarang di Masa Pandemi COVID 19* (Master dissertation, UIN Walisongo Semarang)
- Yahaya, A. M. (2022). Pelaksanaan Pendekatan Dakwah Guru Pembimbing Kelas Fardu Ain Muallaf (KFAM) di Selangor. *Journal of Contemporary Islamic Studies*, 8(1), 171-188.
- Zafri, N. D., Opir, H., & Yahaya, A. M. (2023a). Criteria and Approach of Sharia-Compliant Interactive Da'wah Through Social Media. *al-Qanatir: International Journal of Islamic Studies*, 30(2), 98-106.
- Zafri, N. D., Opir, H., & Yahaya, A. M. (2023b). Dakwah Interaktif Terhadap Golongan Belia Melalui Media Sosial: Interactive Preaching Towards Youth Through Social Media. *Journal of Fatwa Management and Research*, 28(2), 54-69.
- Zakariya, N., & Mohamad, A. D. (2013). Media sebagai wasilah dakwah. *Al-Hikmah*, 5, 92-99.
- Zunnabli, N. S. N., Anas, N., & Zainal Abidin, M. Z. H. (2023). Dakwah Semasa Musibah Banjir di Malaysia. *International Journal of Education, Psychology and Counseling*, 8(52), 442-451.