

The Construction of Digital Da'wah of Nahdlatul Ulama on the Playlist of "Basic Tajweed Science" Youtube NU Online: An Analysis of Norman Fairclough's Critical Discourse

Yoga Dwi Prada

MI Al Ikhlas Parakan Kauman, Temanggung Jawa Tengah
Email: yogadwiprada08@gmail.com

Abstract

This study examines the construction of Nahdlatul Ulama's digital da'wah in the Basic Tajweed Science playlist on the NU Online YouTube channel. As digital media increasingly reshape religious communication, this study analyzes how NU Online constructs Nahdlatul Ulama's religious authority through digital tajweed learning and its implications for Islamic moderation and digital religious literacy. Previous studies have mainly examined digital da'wah in terms of communication strategies, audience engagement, or media effectiveness, while limited attention has been given to digital tajweed learning as a discursive site for constructing Nahdlatul Ulama's religious authority and moderate Islamic identity. A qualitative approach was employed using Norman Fairclough's Critical Discourse Analysis (CDA) as the primary analytical framework, complemented by Kress and van Leeuwen's multimodal analysis to examine visual and textual representations within the textual dimension of the CDA framework. The data consisted of four purposively selected videos from the playlist and were collected through documentation and non-participant observation, supported by relevant literature. The findings indicate that NU Online employs contextual language, persuasive rhetoric, and multimodal visual strategies to simplify classical tajweed concepts for digital audiences. The analysis also indicates that religious authority is represented through references to pesantren scholarly traditions, sanad-based explanations, systematic instructional sequencing, and platform-oriented presentation, including accessible language and concise video organization. At the socio cultural level, these discursive practices can be interpreted as supporting Nahdlatul Ulama's religious authority while providing discursive resources for Islamic moderation and digital religious literacy. The novelty of this study lies in integrating Fairclough's CDA with multimodal analysis to examine digital tajweed learning as an institutional digital da'wah practice.

Keywords: Digital Da'wah; Critical Discourse Analysis; Religious Authorities; NU Online; Digital Religious Literacy

Abstract

Penelitian ini mengkaji konstruksi dakwah digital Nahdlatul Ulama pada playlist Ilmu Tajwid Dasar di kanal YouTube NU Online. Seiring dengan perkembangan media digital yang semakin mengubah praktik komunikasi keagamaan, penelitian ini bertujuan menganalisis bagaimana NU Online mengonstruksi otoritas keagamaan Nahdlatul Ulama melalui pembelajaran tajwid digital serta implikasinya terhadap moderasi beragama dan literasi keagamaan digital. Penelitian-penelitian sebelumnya umumnya berfokus pada strategi komunikasi dakwah digital, keterlibatan audiens, atau efektivitas media, sedangkan kajian yang menempatkan pembelajaran tajwid digital sebagai arena diskursif dalam pembentukan otoritas keagamaan Nahdlatul Ulama dan identitas Islam moderat masih terbatas. Penelitian ini menggunakan pendekatan kualitatif dengan Analisis Wacana Kritis Norman Fairclough sebagai kerangka analisis utama yang dipadukan dengan analisis multimodal Kress dan van

Leeuwen untuk mengkaji representasi visual dan tekstual pada dimensi teks. Data penelitian berupa empat video yang dipilih secara purposif dari playlist Ilmu Tajwid Dasar dan dikumpulkan melalui dokumentasi serta observasi nonpartisipan, didukung studi pustaka yang relevan. Hasil penelitian menunjukkan bahwa NU Online menggunakan bahasa yang kontekstual, retorika persuasif, dan strategi visual multimodal untuk menyederhanakan konsep tajwid klasik bagi audiens digital. Analisis juga mengindikasikan bahwa otoritas keagamaan direpresentasikan melalui rujukan terhadap tradisi keilmuan pesantren, penjelasan berbasis sanad, penyajian materi yang sistematis, serta penyampaian yang menyesuaikan karakteristik platform digital melalui bahasa yang mudah dipahami dan durasi pembelajaran yang ringkas. Pada tataran sosial-budaya, praktik diskursif tersebut dapat dipahami sebagai upaya yang mendukung penguatan otoritas keagamaan Nahdlatul Ulama sekaligus menyediakan sumber daya diskursif bagi penguatan moderasi beragama dan literasi keagamaan digital. Kebaruan penelitian ini terletak pada integrasi Analisis Wacana Kritis Fairclough dengan analisis multimodal untuk mengkaji pembelajaran tajwid digital sebagai praktik dakwah digital institusional.

Kata Kunci: Dakwah Digital; Analisis Wacana Kritis; Otoritas Keagamaan; NU Online; Literasi Keagamaan Digital

Introduction

The development of information and communication technology in the last decade has triggered a fundamental paradigm shift in various joints of human life, including in the realm of religion. The widespread use of the internet and social media has reduced geographical and social barriers to religious interaction, enabling Islamic knowledge to be transmitted beyond conventional settings such as mosques, pesantren, taklim assemblies, and madrasas (Tussa'Banniya & Close, 2025). Da'wah activities and the transmission of religious knowledge, which have historically been centered in conventional physical spaces such as mosques, Islamic boarding schools, taklim assemblies, and madrassas, are now undergoing a massive migration to cyber virtual spaces (Rohmawati et al., 2024). The phenomenon of religious mediatization (*mediatization of religion*) shows that digital media is no longer just a neutral instrument of conveying messages, but has mutated into a new public space (*new public sphere*) that actively shapes, negotiates, and reproduces the religious understanding and identity of modern society (Yuliani, 2026). This transformation confirms that the digital space has become a strategic arena in the formation and dissemination of contemporary religious discourse. The development of digital media has changed the way religious people produce, access, and understand religious teachings (I. Hidayat & Samiaji, 2025). In perspective *digital religion*, the media is no longer seen as a neutral channel, but as a space that significantly reshapes religious practices and authority (Campbell & Tsuria, 2021). YouTube and similar platforms are becoming a new arena that allows interaction between religious institutions, content creators, and audiences in building a more fluid and open religious meaning (Campbell, 2012). This condition shows that da'wah no longer takes place in a linear manner, but has transformed into a process of negotiation of meaning influenced by the logic of digital media. The transformation is also related to changes in the structure of religious authority that is increasingly decentralized in the digital space (Renuat et al., 2025). Religious authority is now not only in formal institutions, but is spread out in communication networks

that allow public participation in religious interpretation (Campbell & Bellar, 2022). Digital media plays a role in reshaping the relationship between texts, institutions, and society through the increasingly intensive mediatization process of religion (Campbell et al., 2021). Therefore, religious authority is no longer singular, but is dynamically constructed through social interaction in cyberspace.

In Indonesia, where the world's largest Muslim population actively engages with digital media, platforms such as YouTube, Instagram, and TikTok have become important sources of religious learning, particularly among younger Muslims (Soedjiwo et al., 2025). Ease of access, attractive visualization, and concise delivery duration make digital da'wah content much more desirable compared to conventional yellow book recitation methods that require physical presence and a long time commitment (Iswadi, 2024). However, this media shift does not occur in a vacuum. Behind its practicality, cyberspace is also a field for very fierce religious discourse contestation. Religious groups, ranging from moderate, traditionalist, to conservative and transnational literalist groups, are vying for influence to dominate the digital space and win public religious authority. Nahdlatul Ulama (NU), as the largest Islamic socio-religious organization in Indonesia that consistently carries the Islamic style of the archipelago and the principles of Ahlussunnah wal Jama'ah An-Nahdliyyah, is faced with great challenges as well as opportunities in this digitalization flow (Nada-Qisthina & Musyafak, 2025). NU, which is culturally very strong at the grassroots through a network of traditional Islamic boarding schools, was initially considered slow to respond to the penetration of digital da'wah by new groups that are more agile in utilizing technology (N. Hidayat, 2024). This gap causes Indonesia's cyberspace to be dominated by religious narratives that tend to be rigid, exclusive, and often even spread claims of a single truth that delegitimize local religious practices.

Based on these conditions, the construction of Nahdlatul Ulama's digital da'wah on the "Basic Tajweed Science" playlist on YouTube NU Online can be understood as a form of strategic adaptation to changes in the contemporary religious communication ecosystem. In the perspective of Norman Fairclough's Critical Discourse Analysis, da'wah texts not only represent religious teachings, but also reproduce the power relations and legitimacy of religious authorities in the digital space (Hjarvard, 2016). Therefore, this study views digital da'wah as a social practice that is not only educational, but also ideological and cultural in forming a moderate and adaptive digital Muslim society. Realizing this urgency, NU is accelerating and transforming da'wah massively. One of the spearheads of the NU digitalization movement is the birth and development of media portals and the official YouTube channel of NU Online. The NU Online YouTube channel is not only an organizational public relations information medium, but has transformed into a very productive virtual Islamic educational institution. Various Islamic content is produced professionally, ranging from the study of the yellow book, daily fiqh questions and answers, interpretation of the Qur'an, hadith, to the teaching of the basics of Islamic science which is very fundamental for the daily worship of the ummah.

One of the educational programs that attracts attention and has high practical theological significance is a video playlist entitled "Basic Tajweed Science". Tajweed, as a discipline that regulates the procedure for reading the Qur'an correctly in accordance with

the rules of makhraj and the nature of letters, is a basic pillar in the worship of Muslims. Mistakes in reciting verses of the Qur'an not only have an impact on the beauty of the reading, but theologically can change the meaning of the verses which has implications for the validity of ritual worship such as prayer (Kharisma et al., 2018). Therefore, tajweed teaching historically in the NU environment has always been carried out through talaqqi and musyafahah methods (face-to-face, face-to-face, and listening directly to the teacher's oral movements) in order to maintain a valid scientific sanad. The digitization of the teaching of basic tajweed through YouTube media by NU Online raises a discursive paradox that is interesting to study. On the one hand, NU as the goalkeeper of the Islamic tradition must maintain scientific orthodoxy and sanad-based teaching methodology (Nafisabee, 2026). In other words, they are required to adapt packaging technology to reach the digital native generation who want instant, easy, and flexible learning (Bramantyo et al., 2024). The content of tajweed on YouTube NU Online is not just a technical instructional medium, but a construction of religious discourse that is consciously designed to represent the face of moderate Islam, democratize access to religious knowledge, and at the same time reaffirm traditionalist religious authority in cyberspace (Muiz et al., 2025). To dissect this complexity, this study uses Norman Fairclough's three-dimensional model Critical Discourse Analysis (CDA) analysis knife.

Although research on digital da'wah, religious social media, and the transformation of Islamic authority in cyberspace has grown quite rapidly, most previous research has still focused on the effectiveness of da'wah media, audience behavior, digital literacy, or communication strategies of religious organizations (Zaenuri, 2024a). Studies on tajweed learning in a digital context on the official channels of Islamic organizations are still relatively limited (Marwah & Iswandi, 2025). Previous studies have placed digital da'wah content as a learning medium or a means of communication alone, so it has not revealed much how language, visuals, production practices, and social contexts work simultaneously in shaping religious authority in the digital space (Rachman et al., 2025). This condition shows that there is a research gap that needs to be filled through a more in-depth study of tajweed learning content on YouTube NU Online. Based on these gaps, this research offers several elements of novelty. First, this study focuses on the playlist "Basic Tajweed Science" which until now is still very rarely studied in academic research. Second, this study combines Norman Fairclough's Critical Discourse Analysis with the multimodal approach of Kress and van Leeuwen so that it allows an integrated analysis of linguistic, visual, and social elements. Third, this study not only views tajweed learning as a pedagogical process, but also as an arena for the negotiation of religious authorities, moderate Islamic reproduction, and strengthening digital religious literacy in cybersociety. Thus, this study seeks to provide a new perspective in the study of digital da'wah, especially regarding the transformation of traditional religious authorities in the new media era.

The growing consumption of religious content through digital media has intensified the need for authoritative and credible Islamic learning resources in the digital religious public sphere. As diverse religious narratives continue to circulate online, NU Online's "Basic Tajweed Science" playlist represents an important example of institutional digital da'wah that preserves the pesantren scholarly tradition and the continuity of sanad while adapting to

contemporary communication technologies (Munandar & Susanti, 2025). Accordingly, this study is expected to contribute theoretically to the development of Critical Discourse Analysis and digital da'wah studies, while providing practical insights into the construction of religious authority, the promotion of Islamic moderation, and the strengthening of digital religious literacy. This study adopts Norman Fairclough's three-dimensional Critical Discourse Analysis framework as its primary analytical framework because it enables discourse to be examined across textual, discursive, and socio cultural dimensions. Within the textual dimension, Kress and van Leeuwen's multimodal analysis is employed to examine linguistic, visual, and audiovisual representations that support the construction of digital da'wah discourse. Through this integrated framework, the study investigates how NU Online constructs religious authority, reproduces the values of Ahlussunnah wal Jamaah An-Nahdliyah, and promotes Islamic moderation through digital tajweed learning in the contemporary digital religious public sphere.

Based on the formulation of this problem, this study is directed to comprehensively reveal how the construction of digital da'wah discourse in the playlist "Basic Tajweed Science" on YouTube NU Online is formed through the interaction between texts, discursive practices, and the socio-cultural context that surrounds it. In the micro dimension, this study focuses on the linguistic and semiotic analysis of the da'wah text used in tajweed learning videos, including language choices, narrative structures, and representation strategies used to convey religious messages. In the meso dimension, this study examines the process of production, distribution, and consumption of digital da'wah content, especially how NU Online manages religious authority through YouTube media and how audiences respond and internalize the content in daily religious practices. Meanwhile, on the macro dimension, this study analyzes the socio-cultural implications of the presence of digital tajweed da'wah on the transformation of people's religious literacy, including its contribution in forming a more open, participatory, and supportive religious public space that supports the formation of a moderate, inclusive, and adaptive digital civil society to information technology developments.

Methodology

This study employed a qualitative approach using Norman Fairclough's three-dimensional Critical Discourse Analysis (CDA) as the primary analytical framework, complemented by Kress and van Leeuwen's Multimodal Discourse Analysis within the textual dimension of the CDA framework (Floranti et al., 2023). Fairclough's CDA was used to examine the textual, discursive, and socio-cultural dimensions of digital da'wah, while Kress and van Leeuwen's multimodal analysis was specifically applied to analyse the visual, auditory, spatial, and textual representations embedded in the selected NU Online YouTube videos. This integrated analytical framework enabled the study to examine digital tajweed learning as a social practice by connecting linguistic, multimodal, discursive, and socio-cultural dimensions in the construction of Nahdlatul Ulama's digital da'wah discourse. The object of this study was the "Basic Tajweed Science" playlist published on the official NU Online YouTube channel. Four videos were purposively selected as information-rich cases representing the fundamental concepts of pesantren-based tajweed learning, namely Episode

1 (Reading the Qur'an with Tartil), Episode 2 (Hams and Jahr), Episode 4 (Ithbaq and Infatih), and Episode 5 (Isti'la' and Istifal). These videos were selected because they present the core principles of tajweed that constitute the epistemological foundation of Qur'anic learning within the pesantren scholarly tradition. Episode 3 was not included because its thematic content substantially overlaps with the phonetic concepts presented in Episodes 2 and 4, whereas the selected corpus was intended to represent a broader range of foundational tajweed concepts without analytical redundancy. The principal religious actor represented in the selected audiovisual corpus was Ustadz Muhammad Al-Maimun, whose lectures constituted the primary verbal data analysed in this study. His presentations were examined as representations of pesantren-based tajweed instruction disseminated through the NU Online YouTube platform.

Data were collected through documentation and non-participant observation. Documentation included downloading the selected videos, preparing verbatim transcripts of the speaker's explanations, and capturing screenshots of relevant visual materials, such as demonstrations of Arabic letter pronunciation, Qur'anic text displays, and instructional graphics. The four selected videos were published between 21 May and 20 August 2023. Non-participant observation focused on observable audience engagement by examining viewer comments, view counts, and interaction patterns available on the YouTube platform. A total of 60 viewer comments (24 comments from Episode 1, 17 from Episode 2, 9 from Episode 4, and 10 from Episode 5) were included in the analysis. The YouTube metadata, including publication dates, view counts, and audience comments, were recorded on 20 July 2026, acknowledging that these platform metrics may change over time. Relevant literature, including classical tajweed texts such as *Tuhfatul Athfal*, other authoritative (*mu'tabar*) tajweed references, and scholarly works on pesantren traditions and digital religion, was used as contextual and comparative sources to support the interpretation of the audiovisual data rather than as a primary data collection technique.

Data were analysed using Norman Fairclough's three-dimensional Critical Discourse Analysis (CDA) framework, consisting of textual analysis, discursive practice, and socio-cultural practice. Within the textual dimension, Kress and van Leeuwen's Multimodal Discourse Analysis was applied to examine the linguistic, visual, auditory, spatial, and typographic representations embedded in the selected YouTube videos. The textual analysis examined vocabulary, lexical choices, sentence structure, modality, pesantren-specific Islamic terminology, intertextual references, legitimation strategies through the use of Qur'anic verses and hadith, as well as visual composition, typography, Arabic-script displays, camera framing, gesture, gaze, and pronunciation demonstrations. Each video was transcribed verbatim, segmented into thematic analytical units, and coded by integrating verbal and multimodal elements before being interpreted within Fairclough's three-dimensional analytical framework. The analysis of discursive practice focused on observable production and distribution features reflected in the published videos, including instructional sequencing, video titles, thumbnails, descriptions, and patterns of audience interaction represented in the comment sections. These observable textual and platform features were interpreted as discursive practices rather than as direct evidence of NU Online's internal editorial or production processes. At the socio-cultural level, the findings were interpreted in

relation to the broader transformation of Nahdlatul Ulama's religious authority in the digital era, the promotion of Islamic moderation, and changing patterns of knowledge transmission from the pesantren scholarly tradition to the contemporary digital religious public sphere.

The trustworthiness of the findings was enhanced through theoretical triangulation, intertextual verification, and systematic analytical procedures. Theoretical triangulation was conducted by interpreting the findings through multiple perspectives, including digital media communication, the sociology of religion, Norman Fairclough's Critical Discourse Analysis, and the Islamic scholarly tradition of Ahlussunnah wal Jamaah An-Nahdliyah. Rather than relying solely on source triangulation, the analysis incorporated intertextual verification by comparing the video transcripts with authoritative (*mu'tabar*) tajweed references, including Tuhfatul Athfal, as well as relevant academic literature on digital religion and religious authority. An audit trail was maintained throughout the research process by documenting data collection, transcription, coding, and interpretation procedures. In addition, systematic coding was applied consistently across the textual, multimodal, discursive-practice, and socio-cultural dimensions to enhance analytical consistency. These procedures strengthened the credibility, dependability, and comprehensiveness of the research findings while ensuring transparency throughout the analytical process.

Result and Discussion

Results

1. Text Dimension Analysis: Language, Rhetoric, and Visual Representation of Digital Da'wah

The analysis of text dimensions was focused on verbal transcripts and nonverbal visual elements in the "Basic Tajweed Science" playlist on YouTube NU Online, especially in the four selected episodes that became the primary analysis unit. In Fairclough's perspective, text is understood not only as a collection of words, but as a representation of an ideology that works through language choices, narrative structures, and interconnected visual strategies.

a. Choice of Words (Diction) and Religious Terms

The dominant diction in this playlist shows a strong effort to bridge the complex academic-pesantren language with the everyday language of urban people or laypeople. In explaining the laws of Arabic phonetics, the speakers consistently contextualized ancient Arabic theoretical terms into functional and tactical Indonesian equivalents. This process can be understood as a strategy of domestication of knowledge, namely the transformation of classical concepts into a more communicative form without losing their scientific authority.

For example, in Episode 2 about the nature of Hams and Jahr, the resource person does not necessarily just read the definition of the yellow book but defines Hams popularly.

"... If this is Hams we can interpret whispers, like we speak in a quiet voice, whispers... tends to make our air more wasteful when it comes to issuing a letter..." (Ustadz Muhammad Al-Maimun, Eps 2 [00:01:43])

This theoretical simplification is also seen in **Part 4** on Ithbaq and Infitah. The term Ithbaq which literally means to attach, is functionally described: "... Ithbaq means to rise, or we simplify the term by attaching..." ([00:00:34]). This reduction in terminology does not reduce the essence of the law of tajweed, but discursively makes it easier for the ordinary audience to understand the material without feeling burdened by the complexity of the tangled classical Arabic linguistic terms. Text serves as an epistemological bridge between the scientific tradition of pesantren and the needs of contemporary digital communication.

Table 1.

Contextualization of Arabic Phonetic Terminology in NU Online Video

Data Video	Classic Terms	Popular Equivalent of NU <i>Online</i>	Discursive Purpose
Eps 2	<i>Hams</i>	Whispers/ Wasteful of air	Sensory eases
Eps 2	<i>Jahr</i>	Shortness of breath (not leaking)	Provide limits
Section 4	<i>Ithbaq</i>	Tongue attached to the ceiling	Visualizing the organs
Section 4	<i>Infitah</i>	Tongue separated from the palate	Avoiding tension
Section 5	<i>Isti'la'</i>	Sound rises to the dome of the mouth	Analogy of open spaces and narrow spaces in the mouth position

The use of diction such as "friends of NU", "colleagues", or "loyal viewers of NU Online" shows an awareness to build an equal horizontal relationship (egalitarian) between teachers and audiences. This is in contrast to the traditional da'wah language style which often places Kyai/Ustadz in a rigid authoritative vertical position. By choosing an inclusive greeting, NU Online tries to embrace the millennial audience so that they do not feel judged or patronized, but feel that they are being invited to learn together in a relaxed way. This strategy also reconstructs power relations in religious communication from a hierarchical pattern to a more dialogical pattern.

b. Sentence Structure and Argumentative Rhetoric

Syntically, the sentence structure used in video explanations is mostly in the form of active, short, and persuasive instructional sentences. The pattern of delivering material is arranged with a very neat deductive-inductive flow. In Episode 1, the rhetoric is built on a very strong argument of theological urgency to make viewers aware of the vital position of tajweed in their practical worship lives:

"... If we discuss a little about the issue such as the pillars of qauli in prayer, there is a recitation of Surah al-Fatihah where all the scholars are united when

there is a taghyirul ma'na (change in meaning), then for the one who is able and he is willing, then tabthul sho-lah (cancel his prayer)..." (Eps 1 [00:01:12])

The above rhetoric uses a strict conditional structure. The use of this theological scientific postulate is used to frame that studying cyber tajweed is not just a recreational activity that fills up free time on YouTube, but a sharia obligation (fardhu'ain) for the validity of the main worship ritual of Muslims.

In addition, the speakers often use counter arguments or critical clarifications to common misconceptions circulating in the community. This can be seen in Part 4 when discussing the nature of Infitah:

"... So we should never misunderstand that infitah is a very wide mouth opening... until it is like that. Now this is called takalluf or excessive in reading..." (Part 4 [00:03:22])

Here, the manuscript is critically constructed to straighten out extreme behavior in practicing tajweed. Indirectly, this text campaigns for moderation (*tawassuth*) in religion: that even in reciting the Qur'an, Muslims are forbidden to do *takalluf* (excess/extreme) and must always be proportionate.

c. Supporting Visual and Graphic Elements (Nonverbal & Multimodal Language)

Critical analysis of text dimensions should not neglect visual elements. In the video "Basic Tajweed Science", NU Online packages the visual studio space professionally. The choice of clothing, layout, background color, and typography of the infographic text is designed with full ideological awareness. In a multimodal approach, visual elements are understood as part of the text that contributes to producing meaning, not just an aesthetic complement.

Figure 1.

The Construction of the Visual Identity of the Moderate Teacher of Ahlussunnah wal Jama'ah at the Opening of Episode 1.



In Figure 1, it can be interpreted that the interviewees used neat casual clothes that symbolized the identity of moderate NU (wearing a neat shirt, national black peci, without a thick robe or excessive turban). The video background is adorned with soft shades of NU's signature colors and warm-colored studio lighting. This

visual representation sends a strong ideological message: the speakers are representatives of Islamic boarding school intellectuals who are modern, open, with a religious nationalist insight, but are still firmly rooted in the valid scientific tradition of the Islamic boarding school.

Figure 2.

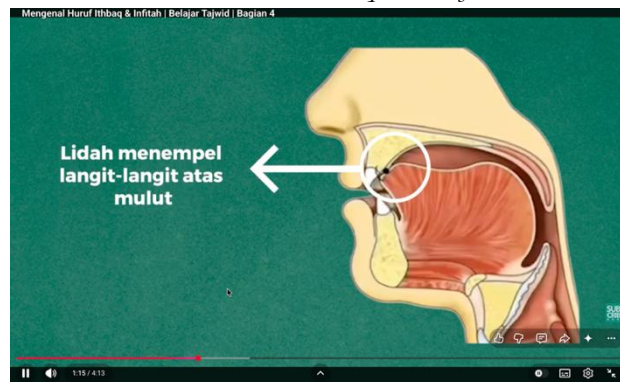
The Use of Overlay Typography and Arabic Text Animation to Replace Conventional Classroom Barriers.



Furthermore, Figure 2 shows a visual strategy in the form of a direct articulatory demonstration by the speakers. In *Hams* and *Jabr's* explanation, no overlays or digital text are used, but focus on oral explanations, mouth movements, and intonation of the pronunciation of hijaiyah letters. This approach shows an effort to maintain the talaqqi method in digital form. The camera's focus on expression and articulation also keeps the pronunciation process as clearly understood as in face-to-face learning.

Figure 3.

Demonstration of Physiological Oral Gestures in Learning The Nature of *Ithbaq* and *Infatih*.



Furthermore, Figure 3 shows the use of simple visual media in the form of a demonstration of the position of the tongue and how to pronounce letters by the speakers. When explaining *Ithbaq* letters such as ص(ṣād), ض(ḍād), ط(ṭā'), and ظ(zā'), the speaker gave examples of pronunciation directly while explaining the position of the tongue attached to the roof of the mouth. On the other hand, in the *Infatih* letter, the interviewee gave an example of the condition of the opening of the

oral cavity when pronouncing letters other than the Ithbaq group. The presentation of concrete examples makes it easier for the audience to understand the abstract concept of tajweed through a combination of verbal explanations and visual articulatory demonstrations.

Figure 4.

Visualization of Architectural Analogy of "Mosque Dome" to Simplify the Term Oral Anatomy (Isti'la').



Next, Figure 4 shows the visual strategy through a demonstration of the pronunciation of letters directly. When explaining the concepts of Isti'la' and Istifal, the resource person gave examples of several letters such as خ, ص, ض, غ, ط, ق, ظ for Isti'la' and other letters for Istifal. Oral explanations accompanied by examples of pronunciation help the audience understand the difference between thick and thin sounds in tajweed.

2. Analysis of Discursive Practices: Production, Distribution, and Consumption of Digital Da'wah on YouTube NU Online

The discursive practice identified in NU Online's "Basic Tajweed Science" playlist suggests that the production of digital da'wah involves an integration of religious expertise and audiovisual presentation. Based on the consistency of the selected videos, the findings indicate that tajweed instruction is systematically presented through coherent visual layouts, structured explanations, and consistent pedagogical organization. Although the internal production process was not directly examined through interviews or institutional documents, the audiovisual characteristics of the playlist imply an organized production process that integrates pesantren-based religious knowledge with digital communication practices. In this context, Ustadz Muhammad Al-Maimun functions as the primary representative of Nahdlatul Ulama's pesantren scholarly tradition, while the audiovisual presentation facilitates the transformation of classical tajweed knowledge into an accessible digital learning format. This can be interpreted as reflecting a hybridization between pesantren-based epistemological traditions and the communicative conventions of digital media.

At the distribution stage, the selected videos are disseminated through NU Online's official YouTube channel, where titles, thumbnails, playlist organization, and

video descriptions provide the primary means through which audiences access the content. Based on observable platform features, these presentation elements appear to support the discoverability and accessibility of the videos for digital audiences. Because this study did not analyze YouTube metadata, keyword analytics, or algorithmic performance, the influence of the platform's recommendation system cannot be directly established. Nevertheless, the findings indicate that the platform infrastructure provides the digital environment in which Nahdlatul Ulama's religious discourse is circulated and accessed by audiences. In this sense, the distribution of digital da'wah can be interpreted as occurring through the interaction between institutional content production and the communicative affordances of the YouTube platform, rather than through institutional authority alone.

At the consumption stage, the audience is not positioned as a passive recipient, but as an active participant in the process of recontextualization of meaning. The interaction in the comment column shows that there are three main response patterns, namely affirmative *reception*, pedagogical clarification (learning-based inquiry), and limited negotiation to understand the concept of tajweed. This activity shows that learning does not stop at the video as a single text, but continues to be an interactive discursive space that expands the authority of religious knowledge. Thus, content consumption functions as a process of reproduction of meaning that forms a participatory and fluid digital religious learning ecosystem.

3. Analysis of Socio-Cultural Practices: The Transformation of Religious Authority, Islamic Moderation, and Digital Public Space

In the socio-cultural dimension, NU Online's "Basic Tajweed Science" playlist shows the reconfiguration of the structure of religious authority in the digital ecosystem. Authority that was previously centralized in Islamic boarding schools and teacher-student relations based on physical presence has shifted to a more distributed form of authority through media platforms. In this context, the legitimacy of science is no longer only determined by the proximity of the sanad directly, but also by the ability of religious institutions to articulate knowledge through a digital format that can be accessed widely, quickly, and repeatedly. This change shows that religious authority is now not only epistemic, but also mediatic, that is, determined by the ability to adapt to digital infrastructure.

At the ideological level, NU Online's tajweed content operates as a form of production of Islamic moderation discourse that is not only declarative, but also performative through digital pedagogical practices. The values of tawassuth, tawazun, tasamuh, and i'tidal are not only present as normative concepts, but are internalized in the way of delivery, language structure, and learning visualization that avoid polarization and religious exclusivism. Thus, this digital da'wah can be understood as a strategy of reproduction of moderate Islamic ideology that works subtly through an audiovisual educational format, not through rigid doctrinal narratives. This also places NU Online as a cultural actor that is active in shaping the religious orientation of the digital community in the midst of Islamic discourse competitions in cyberspace.

Furthermore, the existence of this playlist also contributes to the formation of what can be called the digital religious public sphere, which is a religious public space formed through the interaction between digital content, audiences, and platform infrastructure. In this space, the learning process is no longer one-way, but develops into a network of knowledge that is fluid, open, and participatory. Audiences are not only consumers of knowledge, but also part of the ecosystem of verification, discussion, and reproduction of religious meaning through digital interaction.

In addition, this transformation also has an impact on the formation of digital religious literacy that is more critical among the community. Access to platform-based tajweed learning encourages a new awareness that religious authority needs to be verified through scientific competence and institutional credibility, not just digital popularity. In this context, NU Online not only plays a role as a provider of educational content, but also as an ecological guardian of religious knowledge that seeks to balance the scientific tradition of Islamic boarding schools and the demands of modern digital dissemination.

Discussion

In the perspective of Norman Fairclough's Critical Discourse Analysis, the construction of NU Online's digital da'wah on the playlist "Basic Tajweed Science" can be understood as a social practice that reflects the reciprocal relationship between language, scientific power, and the development of media technology. There is a text dimension, the strategy of simplifying the concept of tajweed is carried out through the use of contextual diction, everyday analogies, and articulatory experience-based explanations that make it easier for the general audience to understand Arabic phonetic concepts (Emeris et al., 2025). Multimodal elements such as demonstration of tongue movements, visualization of makhraj positions, and intonation of pronunciation reinforce the audience's simultaneous understanding of cognitive, visual, and auditory aspects (Najah & Romadlon, 2025). Thus, the text of da'wah is no longer static, but rather a space for the production of meaning that integrates the scientific authority of the pesantren into a more adaptive digital communication format.

In the dimension of discursive practice, the findings suggest a hybridization between the pesantren scholarly tradition and digital communication practices (Harisi et al., 2026). Based on the observable characteristics of the selected videos, the presentation of the content appears to integrate religious expertise with audiovisual communication formats. Because the internal production process was not directly investigated, this interpretation should be understood as an inference derived from the consistency of the video presentations rather than as evidence of a formal institutional production mechanism. The collaboration between ustadz as the guardian of the scientific sanad and the digital creative team reflects the transformation of authority from a closed hierarchical model to a more open and technological collaborative model (Syarofi et al., 2026). Content distribution then depends not only on the delivery of material, but also on technical strategies such as SEO optimization (*Search Engine Optimization*), the use of attractive thumbnails, the determination of popular keywords-based titles, and the management of video metadata (A. Faiz Fadl.Lulloh et al., 2026). At the consumption stage, the audience plays the role of not only the receiver, but

also as an active actor who negotiates meaning through comments, discussions, and clarification practices that form the informal learning ecosystem in the digital space.

In the socio cultural dimension, the existence of this playlist can be interpreted as reflecting a shift in the transmission of religious knowledge from the local space of pesantren to a more open digital public sphere (Halim et al., 2026). Based on the analyzed videos, this transformation suggests greater accessibility to religious learning, allowing audiences from different backgrounds to engage with tajweed instruction through digital media (Al-Najmi et al., 2026). In this context, NU Online appears to position itself as a cultural actor that disseminates religious knowledge while presenting the values of tawassuth, tawazun, tasamuh, and i'tidal through its language, pedagogical approach, and audiovisual presentation. Rather than demonstrating a direct ideological impact on audiences, the findings indicate that the playlist provides discursive resources that can be interpreted as supporting the representation of moderate Islamic values in the digital public sphere.

Furthermore, the construction of this discourse may also provide discursive resources for digital religious literacy, particularly by encouraging audiences to engage with religious knowledge through institutionally produced educational content (Nurjanah, 2024). In this context, digital religious literacy can be understood not only as the technical ability to recite the Qur'an correctly but also as the capacity to recognize scientific authority, evaluate the credibility of religious sources, and understand the structure of Islamic knowledge (Faradila et al., 2025). Although this study does not measure changes in audience literacy, the analyzed content suggests that NU Online presents learning materials in ways that may support reflective engagement with religious knowledge. Accordingly, the playlist can be interpreted as providing a digital learning environment that potentially contributes to discussions of religious literacy in contemporary digital contexts.

At a deeper level, the digitization of tajweed learning can be interpreted as illustrating the ongoing reconfiguration of religious authority in digital contexts (Zaenuri, 2024b). The authority of kyai or ustadz is no longer only attached to the physical space of the Islamic boarding school, but is also represented through digital content that can be accessed globally. Nevertheless, NU Online still maintains the legitimacy of science through the affirmation of sanad, talaqqi methods, and references to classical books that are the epistemological basis for learning. This tension between tradition and modernity has resulted in a new form of religious authority that is more flexible without losing its traditional roots (Al-Aqsha et al., 2026). NU's digital da'wah can be understood as a negotiation space between traditional conservation and technological innovation in one mutually reinforcing discourse system.

The content of tajweed shows that religious practices are now adapting to the characteristics of digital media that emphasize visual appeal, ease of access, and fast information consumption patterns among the public. Attractive visuals, brief delivery, and systematic video structure show efforts to adapt to the information consumption behavior of the native digital generation. This adaptation is not only technical, but also strategic in ensuring that religious messages remain relevant and able to compete with the entertainment content that dominates the digital space (Putrawansyah & Hasbullah, 2023). In this context, NU Online da'wah is a form of resistance as well as adaptation to the flow of commercialization of attention on social media. Therefore, da'wah not only functions as a

transfer of knowledge, but also as a strategy to maintain the existence of religious values in a competitive digital ecosystem.

When viewed as a whole, the discourse construction in this playlist shows a complex integration between the traditional epistemology of Islamic boarding schools, digital technology, and the social dynamics of modern society. Fairclough helps explain that every da'wah text is never neutral, but always contains certain power relations, ideologies, and social interests that work simultaneously. NU Online in this case not only transmits knowledge, but also reproduces moderate Islamic identity adapted to the context of contemporary digital society. This process shows that da'wah has evolved into a multidimensional discourse practice, covering educational, ideological, and cultural aspects at the same time. Thus, this study emphasizes that the transformation of digital da'wah is not just a change in the media, but a change in the structure of religious discourse itself.

Conclusion

This study indicates that tajweed learning in NU Online's "Basic Tajweed Science" playlist represents a transformation of da'wah practice from conventional learning settings to a digital environment characterized by multimodal communication. Through Norman Fairclough's Critical Discourse Analysis combined with Kress and van Leeuwen's multimodal analysis, the findings suggest that the construction of language, visual representation, and instructional strategies functions not only as a medium for transmitting religious knowledge but also as a discursive practice through which Nahdlatul Ulama represents its religious authority while adapting to the communicative logic of digital media. Based on the analyzed videos, the production process appears to involve the integration of pesantren-based scholarly authority with digital presentation strategies, while the distribution of the videos indicates the use of platform features such as titles, thumbnails, and video descriptions to support content visibility. At the level of audience engagement, the analyzed comments suggest that viewers actively interact with and interpret the learning content. At the socio-cultural level, the findings can be interpreted as providing discursive resources for understanding how NU Online represents Islamic moderation and institutional religious authority in the digital public sphere, while potentially contributing to discussions on digital religious literacy. Theoretically, this study contributes to Critical Discourse Analysis by demonstrating how Fairclough's three-dimensional framework can be integrated with Kress and van Leeuwen's multimodal analysis to examine institutional digital da'wah through audiovisual religious learning content. This study also extends previous research on digital da'wah by positioning digital tajweed learning as a discursive practice through which Nahdlatul Ulama represents its religious authority in contemporary digital media. This study is limited to the analysis of four videos from the "Basic Tajweed Science" playlist and publicly available audience comments. Therefore, the findings should be interpreted within the scope of the analyzed content and cannot be generalized to broader audience reception or wider social impacts. Future research may incorporate interviews with content producers, production documents, platform metadata, and audience-based methods to provide a more comprehensive understanding of the production, circulation, and reception of institutional digital da'wah.

References

- A. Faiz Fadlululloh, Yani Dwi Restanti, & Arif Dwi Prasetyo. (2026). Pengaruh Faktor Judul Video, Thumbnail Video Dan Isi Video Terhadap Pendapatan Content Creator. *Jurnal Pengabdian Masyarakat dan Riset Pendidikan*, 4(3), 17524–17530. <https://doi.org/10.31004/jerkin.v4i3.4773>
- Al-Aqsha, A. Q., Saputri, D. A., & Makruf, I. (2026). Fragmentasi Otoritas Keagamaan dalam Konten Media Digital: Tantangan Epistemologis bagi Pembelajaran PAI: Fragmentation of Religious Authority in Digital Media Content: An Epistemological Challenge for Islamic Religious Education Learning. *Mozaic: Islamic Studies Journal*, 5(01). <https://doi.org/10.35719/mozaic.v5i01.2616>
- Al-Najmi, R., Al-Qaysi, Z., & Yanning, S. (2026). Islamic Education and Digital Public Spheres: Democracy, Social Media, and Religious Learning. *Multicultural Islamic Education Review*, 113–130. <https://doi.org/10.23917/mier.v4i1.16484>
- Bramantyo, F. D., Mahmuddin, M., & Alansur, M. W. (2024). Integrasi Teknologi Digital dalam Dakwah: Proses dan Tantangan. *Jurnal Pendidikan Tambusai*, 8(3), 43441–43446.
- Campbell, H. A. (2012). *Digital Religion: Understanding Religious Practice in New Media Worlds*. Routledge.
- Campbell, H. A., & Bellar, W. (2022). *Digital Religion: The Basics* (1st ed.). Routledge.
- Campbell, H. A., & Tsuria, R. (2021). *Digital Religion: Understanding Religious Practice in Digital Media*. Routledge.
- Campbell, H. A., Tsuria, R., Campbell, H. A., & Tsuria, R. (2021). *Digital Religion: Understanding Religious Practice in Digital Media* (2nd ed.). Routledge. h
- Emeris, W., Yawai, T., & Wiyah, H. H. (2025). Strategi Peningkatan Kefasihan Bacaan Al-Qur'an melalui Pendekatan Tajwid Kontekstual di Sekolah Dasar Islam. *JURNAL MULTIDISIPLIN ILMU AKADEMIK*, 2(3), 482–489. <https://doi.org/10.61722/jmia.v2i3.4903>
- Faradila, N., Husna, M., & Islamiyah. (2025). Konsumsi Literasi Digital: Solusi Qur'ani Untuk Menjaga Kredibilitas Keilmuan. *Imtiyaz: Jurnal Ilmu Keislaman*, 9(2), 406–418. <https://doi.org/10.46773/imtiyaz.v9i2.2096>
- Floranti, A. D., Mubarok, Y., Saifullah, A. R., & Gunawan, W. (2023). Urban arts as critical commentary acts of pandemic in Indonesia: Multimodal critical discourse analysis. *Cogent Arts & Humanities*, 10(1), 2256087. <https://doi.org/10.1080/23311983.2023.2256087>
- Halim, A., Suharto, B., & Safe'i, I. (2026). Digitalisasi Pesantren dan Perubahan Otoritas Keilmuan. *CENDEKIA: Jurnal Studi Keislaman*, 12(1), 45–55. <https://doi.org/10.37348/cendekia.v12i1.941>
- Harisi, I. L., Mas'ud, M., Imran, A., & Amien, M. Y. (2026). Algorithms, Religious Authority, and Digital Da'wah: A Qualitative Study of Social Media in Indonesia. *Journal of Mathematics Instruction, Social Research and Opinion*, 5(1), 1063–1074. <https://doi.org/10.58421/misro.v5i1.1322>
- Hidayat, I., & Samiaji, M. H. (2025). Shifting the Way the Public Forms Religious Understanding in the Era of Digital Disruption. *Jurnal Nusantara Raya*, 4(1), 19–30. <https://doi.org/10.24090/jnr.v4i1.14254>
- Hidayat, N. (2024). Tantangan Dakwah NU di Era Digital dan Disrupsi Teknologi. *J-KI: Jurnal Komunikasi Islam*, 5(1), 45–54. <https://doi.org/10.53429/j-kis.v5i1.962>
- Hjarvard, S. (2016). Mediatization and the changing authority of religion. *Media, Culture & Society*, 38(1), 8–17. <https://doi.org/10.1177/0163443715615412>

- Iswadi, I. (2024). Dakwah Di Ruang Virtual: Optimalisasi Media Sosial Dalam Penyebaran Pesan Islam. *Jurnal Komunikasi Dan Media*, 1(1), 176–187.
- Kharisma, D., Irzal, M., & Widyati, R. (2018). Rancang Bangun Aplikasi Makharijul Huruf dan Tajwid Berbasis Android Sebagai Penunjang Pembelajaran Tahsin Tilawah. *J-KOMA: Jurnal Ilmu Komputer Dan Aplikasi*, 2(1). <https://doi.org/10.21009/j-koma.v2i1.6493>
- Marwah, & Iswandi, K. (2025). Media Pembelajaran Interaktif Berbasis Android dan Penerapannya Pada Materi Ilmu Tajwid. *IQRO: Journal of Islamic Education*, 8(2), 700–712. <https://doi.org/10.24256/iqro.v8i2.7252>
- Muiz, A. H., Taufikurrohmah, D., & Sattar, A. (2025). Framing Moderasi Beragama dalam Khutbah Jumat NU Online sebagai Media Komunikasi Dakwah Digital. *Indonesian Journal of Humanities and Social Sciences*, 6(3), 689–700. <https://doi.org/10.33367/ijhass.v6i3.8292>
- Munandar, A., & Susanti, E. (2025). Green Dakwah Nahdlatul Ulama: Strategi Komunikasi Digital NU Online dalam Membangun Kesadaran Ekologis. *NAHNU: Journal of Nahdlatul Ulama and Contemporary Islamic Studies*, 3(2), 579–602. <https://doi.org/10.63875/nahnu.v3i2.124>
- Nada-Qisthina, D. S., & Musyafak, N. (2025). Tradition meets technology: The role of Artificial Intelligence in Nahdlatul Ulama and Muhammadiyah's digital adaptation. *Islamic Communication Journal*, 10(2), 427–446. <https://doi.org/10.21580/icj.2025.10.2.30339>
- Nafisabee, W. N. (2026). Otoritas Guru dalam Tradisi Pesantren: Studi Analitis Urgensi Sanad di Era Disrupsi Digital dan Era Society 5.0. *Mujalasat: Multidisciplinary Journal of Islamic Studies*, 4(1), 39–46. <https://doi.org/10.33367/mujalasat.v4i1.8879>
- Najah, S., & Romadlon, D. A. (2025). *The Implementation of Audio-Visual Media in Improving the Quality of Tajwid and Makbarijul Huruf in the Recitation of Surah Al-Qadr: Implementasi Media Audio Visual dalam Meningkatkan Kualitas Tajwid dan Makbarijul Huruf pada Bacaan Surah Al-Qadr*. UMSIDA Preprints Server. <https://doi.org/10.21070/ups.9264>
- Nurjanah, T. (2024). Literasi Digital dan Ketahanan Moderasi Beragama: Telaah Integratif dalam Perspektif Maqashid al-Syari'ah. *JSHI: Jurnal Syariah Hukum Islam*, 3(1), 1–17. <https://doi.org/10.47902/jshi.v3i1.422>
- Putrawansyah, & Hasbullah. (2023). Strategi Komunikasi Dakwah Di Media Sosial: Pendekatan Interaktif Dan Partisipatif. *At-Tawasul*, 3(1), 60–69. <https://doi.org/10.51192/ja.v3i1.2108>
- Rachman, A., Saumantri, T., & Hidayatulloh, T. (2025). Transformation of religious authority in the digital era: A post-normal times analysis by Ziauddin Sardar on the phenomenon of social media da'wah. *Jurnal Ilmu Dakwah*, 45(1), 107–122. <https://doi.org/10.21580/jid.v45.1.25644>
- Renuat, M., Hammar, I. I. R., & Bukutubun, E. D. (2025). Problematika Fatwa Dalam Era Digital: Studi Terhadap Otoritas Ulama Dan Fragmentasi Otoritas Keagamaan Di Indonesia. *Mansinam Law Review*, 2(2), 153–159.
- Rohmawati, H. S., Zulkifli, & Hakiem, N. (2024). Mediatization and Hypermediation in Digital Religion and the Transformation of Indonesian Muslim Religious Practices through Social Media Usage. *Jurnal Sosiologi Agama*, 18(2), 133–150. <https://doi.org/10.14421/jsa.2024.182-01>
- Soedjiwo, N. A. F., Ramdhani, F. Z., & Suroyo. (2025). Islamic Religious Education and Muslim Youth Identity on Social Media: A Critical Discourse Analysis of Instagram

- and TikTok Content in Indonesia. *EDUKASI: Jurnal Penelitian Pendidikan Agama Dan Keagamaan*, 23(3), 466–481. <https://doi.org/10.32729/edukasi.v23i3.2158>
- Syarofi, A., Ibnu 'Alwan, & Pratiwi, P. N. (2026). Transformasi Otoritas Dakwah Di Era Digital: Pergeseran Dari Ulama Tradisional Ke Content Creator Religi Di Media Sosial. *Pendas: Jurnal Ilmiah Pendidikan Dasar*, 11(02), 295–306. <https://doi.org/10.23969/jp.v11i02.44708>
- Tussa'banniya, N., & Yaqin, M. A. (2025). Transformasi Praktik Keagamaan di Era Media Sosial: Khatmil Qur'an Online di Kalangan Pemuda Muslim. *Alhamra Jurnal Studi Islam*, 13–23. <https://doi.org/10.30595/ajsi.v6i1.24698>
- Yuliani, N. M. (2026). Relasi Agama dan Media Digital Transformasi Otoritas Keagamaan di Era Komunikasi Virtual. *Jurnal Penelitian Agama Hindu*, 10(1), 104–116. <https://doi.org/10.37329/jpah.v10i1.4942>
- Zaenuri, L. A. (2024a). Komunikasi Dakwah Islam dalam Platform Digital: Tinjauan Sistematis tentang Transformasi Otoritas Keagamaan, Algoritma Platform, dan Perilaku Audiens. *ARMADA: Jurnal Penelitian Multidisiplin*, 2(7), 395–405. <https://doi.org/10.55681/armada.v2i7.1363>
- Zaenuri, L. A. (2024b). Komunikasi Dakwah Islam dalam Platform Digital: Tinjauan Sistematis tentang Transformasi Otoritas Keagamaan, Algoritma Platform, dan Perilaku Audiens. *ARMADA: Jurnal Penelitian Multidisiplin*, 2(7), 395–405. <https://doi.org/10.55681/armada.v2i7.1363>