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The communication style of Habib Jafar's da'wah on TikTok social media

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Abstract

This study aims to explore and describe Habib Jafar's communication style in his use of TikTok for da'wah purposes, employing a qualitative descriptive approach and message content analysis theory. Habib Jafar, a prominent da'wah figure, uses TikTok as a platform to disseminate his da'wah messages to a broader audience, particularly targeting younger generations. A qualitative descriptive method is utilized to analyze Habib Jafar's communication style in his TikTok videos, focusing on how he conveys messages, his use of language, and the communication techniques employed. R. Hosen's message content analysis theory is applied to identify key themes, communication strategies, and elements that affect the audience's reception of his da'wah messages. Data is collected through the analysis of TikTok videos. The findings indicate that Habib Jafar's da'wah communication style on TikTok is assertive with a light and relatable approach, using humor and storytelling to capture the audience's attention. His da'wah messages are packaged in engaging and easily understandable formats, and he leverages TikTok's interactive features to enhance audience engagement. This research contributes to understanding how social media platforms can be effectively used for disseminating da'wah messages and how an adaptive communication style can influence audience reception and interaction in the digital era.

Key word: Communication style, Dakwah, Habib Jafar

INTRODUCTION

Dakwah is the process of conveying messages by a Da'i aimed at improvement, development, and formation of Mad'u, both conscious individuals and communities, through the teachings of goodness and prevention from evil deeds. Dakwah functions as a system of rules for Islamic society towards the realization of a happy and loving community (Rizky, 2023).

As a Da'i, there are several elements of dakwah, namely (1) a Da'i is the active participle of the verb da'a yad'u, meaning the one who invites others. A Da'i is an inviter to something. Da'i can also be called a preacher, speaker, and conveyer of dakwah messages. (2) Mad'u is the recipient of dakwah or the target of dakwah, Mad'u can be a Muslim in general or even a non-Muslim, whether individual or a community. (3) the content of dakwah is the message conveyed by the Da'i to Mad'u in the form of Islamic teachings consisting of beliefs, Sharia, and morals (Perdana & Panambang, 2019).

According to Sheikh Ali Mahfudz, dakwah is the obligation of every human being, everyone can carry out dakwah, living based on guidance that does not deviate from religious teachings, inviting people to goodness and abstaining from evil deeds (Thaib, 2019). As Allah says, "And who is better in speech than one who invites to Allah and does righteousness and says, 'Indeed, I am of the Muslims.'" (Quran, Fussilat 41:33).

In the communication process of dakwah, the elements that shape it are almost the same as the elements in communication as presented by Harold Lasswell's model: "Who says what in which channel to whom with what effect" (Lasswell, 1948). These elements include the Da'i as the communicator conveying the message, the message itself or the content to be conveyed, the medium in dakwah referred to as wasilah, Mad'u as the audience, and atsar which is the effect of dakwah (Kodir & Rizkianto, 2021).

Social media, as defined by Kaplan and Michael Haenlein, is a group of internet-based applications that are built on the ideological and technological foundations of Web 2.0, allowing the creation and exchange of user-generated content. Web 2.0 serves as the basic platform for social media.

Digital dakwah is a means of communication in matters of faith that is currently confronted with the advancement of the era and the continuous development of technology, thus requiring adaptation to the development of social tools, meaning the obligatory invitation should familiarize Mad'u to reach the invitation goals in the current open-minded era. Therefore, a Da'i must have extensive knowledge and skills in conveying invitations in an actual manner (Nur Zulaecha et al., 2023).

The emergence of the TikTok application in Indonesia has changed many things for the better in terms of education, economics, entertainment, and towards Sharia in the form of dakwah. Since 2020, TikTok has become an application that has shaken many countries including Indonesia. At that time, TikTok had been downloaded by more than 300 million users (CNN Indonesia). The use of the TikTok application can be tailored to the content creators or account owners. On the TikTok account @husein jafar, or more commonly known as Habib Jafar, who introduces himself in his TikTok bio as a Da'i of Islam Love, has successfully gathered followers as many as 2.7 million, and also 61.8 million likes (Ulfa & Rachman, 2022).

Habib Husen Hadar Jafar is a man born in Madura who has lineage from Prophet Muhammad SAW, introducing himself as a young Habib spreading Islam through Love. Habib's closeness to young people has made him famous as a millennial Da'i because of his style of dakwah communication (Iskandar & Habibi, 2022).

Researchers sought correlations and differentiation of this research with previous research using the publish or perish application, and the results found thousands of publication manuscripts related to dakwah on social media. From these thousands of publication manuscripts, researchers selected five most relevant ones, including the following.

Table 1 kumpulan penelitian terdahulu

Cites	Authors	Title	Year	Source
166	A Wibowo	Penggunaan media sosial sebagai trend media dakwah pendidikan islam di era digital	2019	Jurnal Islam Nusantara
3	H Basri, S Rokim, A Zakaria	KONSEP DAKWAH MEDIA SOSIAL DALAM AL QUR'AN (Studi Tafsir Surat An Nahl: 125)	2023	Cendikia Muda ...
11	B Rosi	Media Dan Ict Dalam Problematika Dakwah	2018	Ulumuna: Jurnal Studi Keislaman
41	NN Zulaecha, H Hafidz, BNO Pertiwi, ...	Pemanfaatan Media Sosial Sebagai Dakwah Digital Dalam Penyiaran Agama Kalangan Kaum Milenial Di Instagram (Ustadz Hanan Attaki)	2023	Attractive: Innovative ...
0	P SUCIANTI	ANALISIS PESAN DAKWAH DI MEDIA SOSIAL TERHADAP RELIGIUSITAS MASYARAKAT MUSLIM	2023	Qawwam: The Leader's Writing

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The study titled “The Use of Social Media as a Trend in Islamic Educational Dakwah in the Digital Era” by A. Wibowo in 2019, published in the journal *Islam Nusantara*, discusses the impact and role of social media in the context of dakwah and Islamic education in the digital era. Wibowo elaborates on how social media has become an important platform for spreading dakwah messages and Islamic religious education widely and quickly. This research documents the trend of using social media by Islamic preachers and educators to reach a larger and more diverse audience, and how social media provides space for direct interaction between users and stakeholders of dakwah and religious education. Additionally, this research highlights the challenges and opportunities related to the use of social media in the context of dakwah and Islamic education, such as issues of information accuracy, privacy, and the influence of popular culture. Thus, this research provides valuable insights into how social media has become an integral part of efforts in dakwah and Islamic religious education amidst changing times and technology.

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The study titled “Concept of Social Media Dakwah in the Quran (A Study of the Interpretation of Surah An-Nahl:125)” by H. Basri, S. Rokim, and A. Zakaria in 2023, published in the journal *Cendikia Muda*, reveals an in-depth analysis of the concept of dakwah through social media from the perspective of the Quran, specifically in the interpretation of Surah An-Nahl verse 125. This research presents the results of studying the interpretation of this verse to understand the messages contained within it and to link them with the use of social media in dakwah. Through this approach, the research provides a profound understanding of how dakwah through social media can become an integral part of efforts to spread Islamic teachings and strengthen spiritual values in modern society. Additionally, this research opens up room for reflection on the relevance and applicability of the concept of dakwah in the Quran in the context of a constantly changing and evolving era, especially with the increasing dominance of social media as a communication and information tool.

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The study titled “Media and ICT in the Problematics of Dakwah” published in *Ulumuna: Journal of Islamic Studies* in 2018, is an in-depth analysis of the role of media and information and communication technology (ICT) in the context of dakwah. This research investigates how the development of information technology, especially media and ICT, has influenced strategies and approaches in dakwah activities in the modern era. The researchers discuss various issues and problems that arise with the penetration of media and ICT in the dakwah process, including ethical challenges, changes in communication patterns, and their impact on the effectiveness of dakwah. Additionally, this research highlights the potential and opportunities offered by media and ICT in expanding the reach of dakwah and strengthening the connection between religious leaders and the community. Thus, this research provides a deeper understanding of the dynamics of dakwah in the digital age and presents important considerations for dakwah practitioners in wisely utilizing media and ICT to achieve broader and more effective dakwah goals.

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The study titled “Utilization of Social Media as Digital Dakwah in Religious Broadcasting Among Millennials on Instagram (Ustadz Hanan Attaki)” by NN Zulaecha, H. Hafidz, and BNO Pertiwi in 2023, published in the journal *Attractive: Innovative*, is a comprehensive study of the use of social media, particularly Instagram, as a means of digital dakwah by Ustadz Hanan Attaki in reaching millennials. This research discusses how Ustadz Hanan Attaki utilizes social media platforms to disseminate religious messages to his audience, focusing on the millennial generation. The researchers analyze the dakwah content uploaded by Ustadz Hanan Attaki on Instagram, as well as the impact and response generated by millennials. This research provides a profound understanding of how social media, especially Instagram, can be an effective tool in digital dakwah, especially in reaching and influencing the millennial generation, who are increasingly active in using digital platforms. Thus, this research contributes significantly to understanding the dynamics of dakwah in the digital age and the potential of using social media as a relevant tool for religious broadcasting.

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The study titled “Analysis of Dakwah Messages on Social Media on the Religiosity of Muslim Society” by P. Suciarti in 2023, published in the journal *Qawwam: The Leaders Writing*, is a comprehensive analysis of the impact of dakwah messages disseminated through social media on the religiosity of Muslim society. This research involves collecting and analyzing dakwah messages spread across various social media platforms, such as Facebook, Twitter, and Instagram. Through this approach, the research aims to understand how these dakwah

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messages influence the beliefs and religious practices of Muslim society. The researchers analyze the dakwah content distributed on social media, including topics, language styles, and their impact on the perceptions and actions of religious communities. The results of this research provide important insights into the role of social media in shaping and strengthening the religiosity of Muslim society, as well as its further implications for social and religious dynamics in the community. Thus, this research makes a significant contribution to understanding the interaction between social media and religion in the context of modern Muslim society.

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Based on the five studies above, what distinguishes them from the research I will conduct is how Habib Ja'far's communication style in dakwah is utilizing the social media platform TikTok. Additionally, the use of the TikTok social media platform as a means of dakwah targets a wider audience or Mad'u and can be accepted by all groups, from generations before millennials to Generation Z. This research will present a new innovation in the form of Habib Ja'far's dakwah communication style, where a Da'i can reach a wider audience for Mad'u in a single posting. Therefore, the researcher is interested in conducting research on the Dakwah Communication Style of Habib Jafar on TikTok Social Media @huseinjafar in depth using the Symbolic Interaction Theory approach.

LITERATURE REVIEW

Communication styles, according to Kreitner and Kinicki, encompass a set of communication behaviors used to elicit desired responses in various situations, depending on the alignment between the sender's communication style and the recipient's expectations. Communication styles are generally divided into three, namely assertive style, aggressive style, and passive style. When using a personal account for dakwah on social networks, a preacher only needs to be themselves and adjust their language style according to the intended audience. It is important to modify the dakwah communication style on social media appropriately so that the message conveyed can be well-received by the community (Azzahra, n.d.). The three main communication styles developed by Myers-Briggs (R et al., 2018) are as follows:

a. Assertive Style

Some indicators of assertive communication style include confidence and trust in oneself and others as values, being effective and actively listening, expressing oneself directly, honestly, and promptly stating feelings and desires. Characteristics of this style include self-confidence and trust in others, self-awareness, openness, natural gestures, high attentiveness, attractive facial expressions, confident body language (relaxed), expressive, and speaking with varied tones.

b. Aggressive Style

Some characteristics or indicators of aggressive style include being closed-off, interrupting, and monopolizing conversations. Characteristics of this style include being highly dominant in communication, being rough and sarcastic. Meanwhile, nonverbal signs in this style include appearing cold, speaking loudly, and being snappy.

c. Passive Style

Some indicators of passive communication style include always agreeing, being indirect, never speaking first, and being hesitant. Characteristics of this style include being self-aware and trusting others but not being self-confident. Meanwhile, nonverbal signs in this style include always being restless, frequently nodding while communicating, rarely expressing facial expressions, and being hesitant when there is anxiety.

Dakwah is an invitation or call to obedience and compliance with all the commands of Allah SWT, and to avoid all prohibitions in accordance with the provisions of the Quran and Hadith. Dakwah can be done not only by Da'is but every human being has the obligation to convey dakwah, as in a hadith where the Prophet Muhammad once advised all his followers to convey knowledge even if only one verse (Adawiah, 2017).

The elements of Dakwah are as follows:

d. Da'i

Da'i comes from the Arabic word, da'i means someone who invites (people to dakwah). Many scholars say that all human beings are essentially da'is or preachers because they invite to matters that are in accordance with the guidance of the Quran and Hadith, covering various aspects of life such as politics, economics, culture, law, and other aspects encapsulated in the Quran and Hadith.

e. Mad'u

Another important element in dakwah is a Mad'u or a communicator. A Da'i must understand who will receive the message, whether an individual, a community, or the general public, in order to facilitate the acceptance of the message. The suitability of the material with the level of knowledge and psychological conditions of the community will affect the smoothness of the dakwah process.

f. Dakwah Message

The dakwah message to be conveyed by the da'i to the mad'u or from the communicator to the communicant must be packaged in an interesting manner and using methods that are appropriate, where dakwah must appear actual, factual, and contextual. "Actual" means being able to solve contemporary problems that are being widely discussed by the community. "Factual" means concrete and real, while "contextual" means being relevant to the problems faced by the community. Because dakwah is not an easy journey, there are many obstacles to be faced by various groups, including Muslims themselves (Khasanah, 2011).

g. Dakwah Method

In the understanding of dakwah, it can be known that the goal of dakwah is to realize a society that understands and practices the teachings of Islam in every aspect of life. Every field of dakwah has general and specific objectives (Solikhatus, 2022) as follows:

1. Inviting non-Muslims to embrace Islam.
2. Improving the quality of life of Muslims to become individuals who fully practice Islamic teachings.
3. Spreading goodness and preventing all forms of sin towards a peaceful and peaceful society on the path that Allah has approved.
4. Encouraging the community to do good and making Islam the guidance in life.

Symbolic interpretation theory is an approach in cultural studies that emphasizes the importance of understanding how symbols are understood and interpreted by individuals or groups in a particular cultural context. This theory is based on the view that humans use symbols to give meaning to the reality they experience, and the meanings of these symbols are not fixed or universal, but depend on the social and cultural contexts in which they are used (Boklund-Lagopoulou, 2022). Symbolic interpretation occurs through a complex process, where individuals or groups attribute meaning to symbols based on their experiences, values, and cultural norms. This process can be influenced by various factors, including the social, cultural, and life experiences of the individual or group (O'Halloran, 2023).

In symbolic interpretation theory, symbols are considered as a language used by individuals or groups to communicate and convey complex meanings. These symbols can be words, images, gestures, or other physical objects that have specific meanings in a culture (Hartoko, 2022). For example, in a certain culture, the color red may be associated with courage or strength, while in another culture, it may have different meanings, such as love or anger.

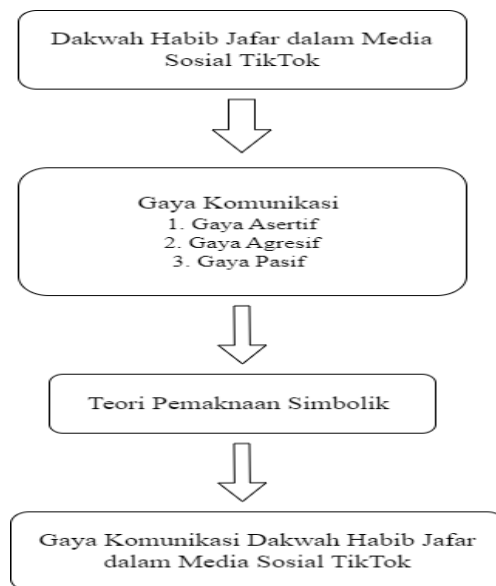
Symbolic interpretation also includes analysis of symbols used in art, mass media, or religious rituals. In the context of visual art, for example, artists often use symbols to convey messages or specific meanings to the audience. Art observers can use symbolic interpretation theory to analyze how these symbols are interpreted by the audience and how the meanings can vary depending on the backgrounds and experiences of individuals (Hartoko, 2022).

Moreover, symbolic interpretation theory is also important in understanding the social and political dynamics in society. Symbols are often used in political contexts to convey specific messages or ideologies to the public. For example, political parties often use symbols such as logos or slogans to strengthen party identity and attract support from voters (Cobley & Machin, 2019). The use of these symbols can have significant impacts on shaping public opinion and influencing election results.

In the context of religious rituals, symbols have deep meanings for religious followers. These symbols are often used in religious ceremonies or worship to convey spiritual or moral messages to the faithful. Symbolic interpretation theory allows theologians and anthropologists to understand how these symbols are interpreted by the faithful and how the meanings contribute to strengthening religious identity and spiritual values (Barroso, 2021).

Furthermore, symbolic interpretation theory is also important in understanding how symbols are used in mass media and popular culture. Symbols such as celebrity icons, brand logos, or fictional characters are often used in mass media to convey specific messages to the audience. The use of these symbols can have a significant impact on shaping individual identities, cultural values, and perceptions of the world around us (Cobley & Machin, 2019).

Thus, symbolic interpretation theory is a highly important approach in understanding how symbols are understood and interpreted by individuals or groups in a particular cultural context. Through analysis of these symbols, we can gain a deeper understanding of the complexity of meanings inherent in human culture and how these meanings shape our understanding of the world around us.



METHODS

The research methodology used is a descriptive qualitative approach, employing content analysis research method aimed at understanding the communication style of Husein Hadar Ja'far, better known as the TikTok account Habib Jafar. This type of research utilizes descriptive research with content analysis method. R. Hostly defines content analysis as a method of systematically analyzing message content in a way that provides guidance for observing and analyzing specific messages conveyed by communicators (Sya'bani et al., 2024). The researcher aims to further examine the Dakwah Communication Style of Habib Jafar on TikTok.

Content analysis research method is an approach used to examine and describe the content of messages or content in various forms of documents, media, or other written texts with the aim of understanding the patterns,

themes, or meanings contained within them. The content analysis process involves systematic and structured steps to identify, classify, and interpret information within the analyzed content (Silaswati, M.Pd., 2019).

The first step in the content analysis method is to formulate clear research objectives and research questions. Researchers need to determine what they want to learn from the content analysis and the questions that will be answered through the analysis process (Burns & Berelson, 1953). For example, are there specific patterns in media coverage of a particular topic?

After that, researchers need to collect relevant data for content analysis. The data can be in the form of articles, documents, books, websites, or other materials that are relevant to the research objectives and research questions formulated earlier. The data collection process can be done through various methods, including online searches, surveys, or direct observation.

Once the data is collected, the next step is to develop an analysis framework. This framework includes categories or dimensions that will be used to organize and analyze the data. These categories should be relevant to the research objectives and research questions formulated earlier. For example, if the research aims to understand gender representation in television commercials, analysis categories may include gender stereotypes, gender roles, and visual representations.

After the analysis framework is developed, researchers can begin the content analysis. This process involves steps such as identifying themes or patterns that emerge in the data, classifying information into the established categories, and interpreting the meaning or implications of the content. The content analysis method may vary depending on the research context and the type of data being analyzed. For example, in qualitative content analysis, researchers can use an inductive approach to identify themes or patterns that naturally emerge from the data. They can read and review the data thoroughly to identify the main themes that emerge in the text, and then organize the information into relevant categories.

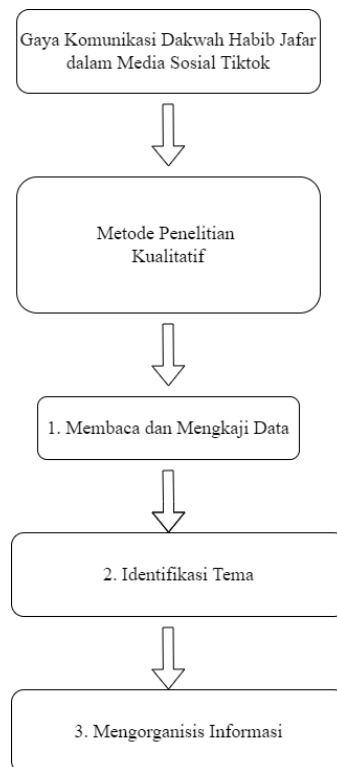


Figure 2 alur metodologi penelitian

RESULTS AND DISCUSSION

The dakwah communication carried out by Habib Jafar on TikTok provides further insights to millennials about dakwah. Habib Jafar packages dakwah in a unique way and emphasizes millennial trends. With a religious background and introducing himself as the grandson of Prophet Muhammad, Habib Jafar has succeeded in making the audience believe in the message conveyed in every post.

The communication pattern employed by Habib Jafar adapts to the medium of dakwah, on the TikTok social media platform, Habib Jafar uses a pattern of dakwah interspersed with comedy, but still ends the video by inviting to goodness or dakwah. Habib Jafar leverages social dynamics in society to convey dakwah on TikTok following the current trends. This greatly assists the generation in accepting the dakwah message conveyed, because indirectly, the Mad'u watches dakwah without having to spend a long time. Habib Jafar creates a lot of content related to TikTok trends including the "Mundur Wir" trend, New Year's resolutions trend, "Hai Kids," "One Piece," "Yang Bener aja Rugi dong," "Deep Talk," "Quick Count," "Avatar" trend, and the latest trend "Halal Bihalal."

One of the TikTok account posts by Habib Jafar that reached an audience of 43.3M, the content contained an invitation to "LOG IN," the meaning of login itself is an invitation to enter the religion of Islam packaged in various styles, starting with a religious invitation with a white robe and white skullcap, then with a Gen Z style through a WhatsApp message with the notification "P," because Gen Z often starts WhatsApp conversations with the letter "P" and "Let's go," with a cool style interpreted with hip hop rap style wearing a gray long-sleeved t-shirt, jeans, and a red cap worn sideways like a rapper, then discussing bikini bottom in the SpongeBob animated cartoon, followed by the "Login Package" promo offer, as a TV presenter, to the old way of slow motion, instant way accompanied by instant noodles because instant ways are synonymous with noodles, after offering in many ways to log in but eventually the invitee still refuses to log in and Habib Jafar respects that decision while indirectly advising about guidance.

The symbolic meaning of Habib Jafar on social media is depicted by the use of white robes, koko shirts, skullcaps, and sarongs. Attributes like these are synonymous with the interpretation of a religious figure, be it an ustadz or a habib. The color white is also often interpreted as a symbol of purity and peace. In a religious context, this can be interpreted by the message recipient or Mad'u as a spiritual message.

The study material in this research focuses on the @huseinjafar TikTok account until April 27, 2024, which has garnered 2.9 million followers, 66.2 million likes, and the first pinned video has received 43.4 million viewers.

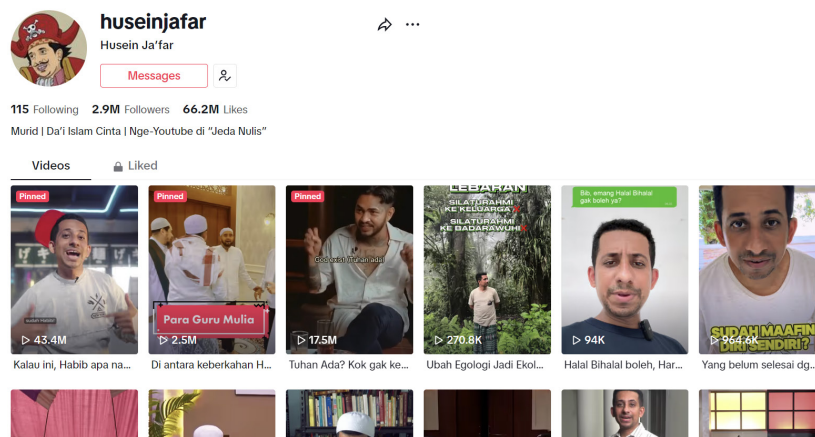


Figure 3 akun tiktok @husein jafar

The main subject of this research is a video uploaded on December 2, 2023, which received the highest number of viewers compared to other video content on the @huseinjafar TikTok account. Additionally, the video received 3.9 million likes, 14.7K comments, 190.9K bookmarks, and 31.4K shares. This is the reason why the researcher chose it as the main subject of this study.



Figure 4 pinned video @huseinjafar

In one video presented by Habib Jafar, there are many symbolic meanings that the researcher will elaborate on based on the Qualitative Inductive Symbolic Meaning Theory, with symbolic analysis covering art, social and political aspects, as well as religious rituals. Additionally, factors influencing interpretation and understanding by individuals or groups include complex language such as words, images, gestures, and objects.

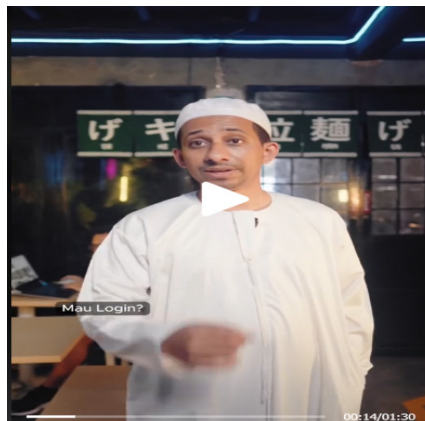


Figure 5 capture video TikTok Habib Jafar

In this first part, Habib Jafar offers someone to LOG-IN, which means that the LOG-IN referred to is an invitation to become part of the Islamic religion. Login usually used to invite others playing mobile game or others game.



Figure 6 capture video TikTok Habib Jafar

In the second part, Habib Jafar directly points to his object to participate in reciting the Shahada simultaneously. However, this is not followed by a Mad'u because this approach is considered too stern or unfriendly. Therefore, in the next scene, Habib Jafar is directed to use the communication style of Generation Z.

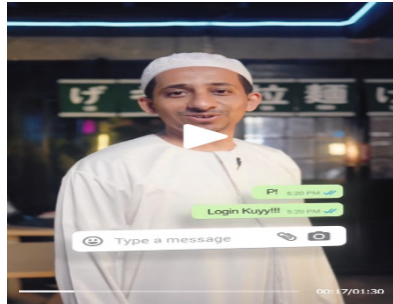


Figure 7 capture video TikTok Habib Jafar

In the third part, Habib Jafar uses Generation Z communication style to invite the Mad'u to embrace Islam, often starting a conversation on WhatsApp with “P” and the invitation “Kuy,” which means “Let’s go.” However, the term “Kuy” is reversed by Generation Z. Generation Z communication style is often considered impolite when used with older people because it begins with the letter “P.” However, if this term is used among peers, it is often considered normal.



Figure 8 capture video TikTok Habib Jafar

In the fourth part, Habib Jafar adopts the contemporary style with a Hip Hop Rap concept, depicted by him wearing a tilted red cap. It’s often seen that Rappers wear caps tilted like this, with one of the famous rappers in Indonesia being Saykoji. Saykoji frequently adopts a style very similar to what Habib is doing. Additionally, Habib imitates the gestures of a rapper, staying true to the contemporary concept. The invitation lyrics used also have a slight Rap tone.



Figure 9 capture video TikTok Habib Jafar

In the fifth part, Habib Jafar invites the individual to LOG-IN using the language of someone offering services. Additionally, Habib Jafar also mimics gestures commonly done by salespeople who work in offering services or creating logos.



Figure 10 capture video TikTok Habib Jafar

In the sixth part, it continues from the previous section where services for logo creation were offered but deemed insufficient. Thus, Habib Jafar reoffers the LOG-IN service, this time bringing a blue-colored piece of paper containing the LOG-IN package with a picture of Habib's face on it, along with the offered benefits such as "once logged in, you can have eternal peace." This promotion could imply that if one desires eternal peace, they should join LOG-IN. This is commonly seen in community life when a salesperson arrives with a piece of paper containing promotional packages for goods or services offered, along with their benefits, whether it be a logo creation service or a promotion for food at a hotel buffet.



Figure 11 capture video TikTok Habib Jafar

In the seventh part, Habib Jafar is shown offering to LOG-IN in a more advertising-like manner, depicted through his words, "Lost? It's not logical if you don't log in." This can be interpreted as a statement that if you want to be logical, you must LOG-IN.



Figure 12 capture video TikTok Habib Jafar

In the eighth part, Habib Jafar presents the product in the form of LOGIN. This still has a connection with the previous scene about advertisements. In this scene, Habib Jafar resembles a TV commercial offering herbal medicine. Additionally, the packaging used is made similar to herbal medicine on TV, yellow in color with red text, and contains a picture of Habib Jafar alongside some Qurans and a mosque.

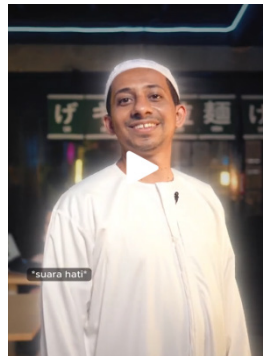


Figure 13 capture video TikTok Habib Jafar

In the ninth part, Habib Jafar follows the instruction to use the heart more, but it is interpreted as the voice of the heart. So, in this scene, Habib Jafar remains silent and only smiles. Instead, Habib Jafar uses the voice within his heart, depicted with white light throughout his body.



Figure 14 capture video TikTok Habib Jafar

In the tenth part, Habib Jafar employs the method of a TV quiz show host, where he is greeted with a red curtain opening behind him. He presents himself as a presenter offering two options: to LOGIN or to choose curtain number three. Complete with a Qcard held in his left hand and a mic in his right hand, just like a presenter, with the text title DEAL OR LOGIN. The language style used by Habib Jafar also mimics that of a TV quiz show presenter.



Figure 15 capture video TikTok Habib Jafar

In the eleventh part, the choice for curtain number three remains an invitation to LOGIN, as depicted by Habib Jafar once again adopting a contemporary style. He is portrayed with a red tilted hat, hand gestures reminiscent of hip-hop rap, and an intonation conveying the demeanor of a rapper, saying, "I've been logged in since birth, yeah, that's just how it is, Habib."



Figure 16 capture video TikTok Habib Jafar

In the twelfth part, it's one of the ways Habib Jafar invites to LOGIN, considered helpful because he offers a LOGIN service. This illustrates how an offer is made due to the provision of information in the form of "Info on how to login, sis?" The use of the word "sis" has become increasingly common lately when someone offers a product or service.



Figure 17 capture video TikTok Habib Jafar

The thirteenth part shows the offer of LOGIN in an old-fashioned way interpreted by Habib Jafar in slow motion. Here, it can be interpreted that each individual can perceive one thing differently even though the message conveyed is the same. The main purpose of the old-fashioned way is preaching or inviting to embrace Islam using conventional methods such as listening to lengthy sermons in nearby mosques.



Figure 18 capture video TikTok Habib Jafar

The fourteenth part demonstrates the reversal from the previous scene with the old-fashioned method, portraying an instant method. In this scene, Habib Jafar offers to LOGIN by bringing instant noodles, as often in society, when hearing about something instant, people will associate it with instant noodles because packaged noodles are synonymous with instant processing. It's as if the instant thing at the top of the mind is packaged noodles.



Figure 19 capture video TikTok Habib Jafar

The fifteenth part depicts a scene where a Mad'u is asked by their friend about the decision to LOGIN or not. However, in this scene, the Mad'u is still unwilling to LOGIN with Habib after all the efforts made.



Figure 20 capture video Tiktok Habib

In the twelfth part, the last word “LOGIN” is uttered because the Mad'u who receives the message of da'wah still does not want to embrace Islam even though offered with various methods. In this part, Habib also plays the role of a Da'i, as seen from the attire and the message conveyed to the communicator or Mad'u. In this video, Habib Jafar advises that “Guidance is in the hands of God, and besides, we must respect the beliefs of others.”



Figure 21 capture video TikTok Habib Jafar

In the final part, Habib Jafar, along with another man, recites one of the two declarations of faith because the person invited to LOGIN chooses to reject the invitation, not believing Habib's words but rather trusting an anonymous SMS or message containing "GACOR!! Type the number "1" and you will receive sustenance."

Dakwah through the primary social media platform TikTok requires fast content creation and has its own distinctive characteristics so that the message we convey can be well received and timely to the target audience or Mad'u. Speed is necessary in dawah on TikTok because the trending logarithm of content on TikTok is very fast. Habib Jafar has done this, where the speed of content created on the social media account @huseinhadar contains information about trends or TikTok algorithms that are currently happening.

Habib Jafar uses the TikTok platform as a medium for da'wah with methods preferred by the TikTok audience, as evidenced by the number of viewers, likes, comments, bookmarks, and shares on one video containing an invitation to LOGIN.

CONCLUSION

Through the elaboration conducted by the researcher based on the sequential steps of qualitative inductive research from the initial step of reading and examining the data, to identifying themes, and finally organizing the information. Through the qualitative research methodology based on the theory of content analysis by R. Hostley, it can be concluded that Habib Jafar has fulfilled the criteria of one of the definitions of da'wah for a Da'I, namely having an object or Mad'u, both in the videos posted on December 2, 2023, as well as netizens who watch, like, comment, save in bookmarks, and share. Additionally, Habib Jafar also uses assertive communication style, as evidenced by expressing opinions confidently, openly, expressively, and speaking with varied tones.

With the existence of TikTok social media accounts discussing Islamic da'wah, all Da'is can easily share beneficial knowledge with fellow human beings, and Mad'u can listen to, understand, and interpret every message of da'wah wherever and whenever they are.

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