

# Hybrid Da'wah in the Digital Era: A Semiotic Analysis of Innovative Religious Communication

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**Abstract:** This study investigates the phenomenon of "hybrid *da'wah*" as reflected in the content of the Instagram account @bachrulalam, representing an innovative form of Islamic in the digital era that integrates elements of comedy, 'kalcer' aesthetics (popular culture), and religious messages. The primary objective of this research is to gain an in-depth understanding of how the meaning of *da'wah* is constructed through the unique blend of these three elements within the social media context. Employing a qualitative approach, specifically utilizing semiotic analysis and qualitative content analysis frameworks, this study meticulously examines the visual and verbal signs present in selected content from the @bachrulalam account. The findings indicate that comedy not only serves as a primary attraction but also functions as an effective medium to soften the delivery of religious messages, which are often perceived as rigid. Concurrently, the integration of 'kalcer' aesthetics successfully fosters proximity with the young audience, rendering *da'wah* messages relevant and readily accepted. The synergy of these three components yields an innovative form of *da'wah*, capable of reaching a broader audience and effectively responding to contemporary communication dynamics. This research contributes to the understanding of *da'wah*'s adaptation on social media and the potential of hybridity in disseminating religious values.

**Keywords:** Hybrid *Da'wah*, Kalcer, Religious Message, Semiotics.

## Introduction

Da'wah, as an activity of spreading religious values, is constantly evolving and adapting to the social context and technological developments. Historically, the practice of Islamic dakwah in Indonesia has often been synonymous with a serious and monotonous format. The one-way delivery pattern, coupled with the use of language that is sometimes rigid, often makes religious messages feel distant from the realities of the audience's lives, especially the younger generation who are increasingly familiar with modern dynamics. (A. Rohman, Syam, et al., 2024). The religious lecture was delivered with jokes and laughter, but it led to negative things. One example of a video that went viral was of an Islamic teacher who intended to joke with a beverage seller, but was ultimately deemed inappropriate by the audience on social media. (CNN Indonesia, 2024).

In addition, there is a deeply rooted view among some circles that the use of humor or comedy in preaching is inappropriate or even prohibited. Concerns that humor could reduce the sanctity of religious teachings or diminish the authority of religious leaders have limited creativity in the methods used to deliver sermons (Ali Mubarak et al., 2023). As a result, religious outreach strategies have become less flexible and difficult to attract the attention of audiences who crave relevance and a fresher approach. Moreover, Indonesia has the largest number of people in the most productive age group compared to other countries. In other words, there are many teenagers and adults who are familiar with technological developments. (Hidayatullah, 2021).

However, the rapid development of information technology, particularly social media platforms, has significantly changed the landscape of da'wah. Instagram, as one of the digital channels with a wide

reach in Indonesia, has now become a new arena for da'i to interact and spread religious messages (Istiqomalia, 2022). In this context, a hybrid da'wah phenomenon has emerged, an innovative approach that integrates elements that previously rarely collaborated in one platform. The target audience for da'wah is no longer mothers or fathers, but rather teenagers, who constitute the largest segment using social media. This presents a significant opportunity to spread Islamic values through social media. Given this enormous potential, a renewed model of da'wah will be essential in introducing people to Islam in a different way. (A. N. Rohman et al., 2023).

The Instagram account @bachrulalam, known by the nickname "Ustad Kalcer," is a true representation of this phenomenon. Its content is not only rich in essential religious messages, but also skillfully combines comedy and "kalcer" aesthetics, which are elements of lifestyle and contemporary popular culture references that are highly relevant to the young audience segment. His relaxed delivery style, visually appealing and up-to-date visuals, and fresh humor are prominent characteristics that distinguish him from conventional preaching styles. Messages of goodness do not have to use verses from the Qur'an, but rather show a variety of good deeds that humans can do in their view of life. (A. N. Rohman et al., 2024).

An example of content by @bachrulalam answering questions about the law on marriage with a set of manual tools has been viewed 1.2 million times and received 58.4 thousand likes. Although the question seems humorous, @bachrulalam's answer provides information about the criteria for a good dowry in Islam. He offers advice on the four criteria for a good dowry, including having value, being pure, not being stolen goods, and being clear. The delivery uses a comedic tone, and whenever the word "kalcer" is mentioned, the congregation in the video responds with the phrase "yes again, yes again, yes again." While this content does not quote many verses from the Quran, it aligns with Q.S. An-Nisa: 4 and 24, which indicate that a dowry must have value and comply with Islamic fiqh law. (Mutiarani et al., 2024).

Is this considered da'wah? Certainly, encouraging people to do good deeds and follow

religious guidance, calling them to goodness and preventing them from evil so that they may attain happiness in this world and the hereafter. This is done on the @bachrulalam account by combining comedy without compromising Islamic values, conveyed using simple language and "kalcer".

The integration of these elements raises a crucial question: how can humor and the aesthetics of 'kalcer' be combined with religious messages without eroding their essence or sacred value, while at the same time breaking down the old stigma about the inappropriateness of comedy in religious preaching? How does the interaction between various "signs" from different domains produce new and effective meanings in the context of religious teaching? Given the enormous potential of digital preaching in shaping the religious views and understanding of society, especially Generation Z, it is essential to examine the mechanisms behind the success of this hybrid approach. Therefore, this research focuses on an in-depth analysis of the combination of comedy and religious messages in the Instagram content of @bachrulalam through the lens of semiotic analysis, in order to reveal the meaning and implications of the "hybrid preaching" strategy in the contemporary digital era. Thus, the research question that the researcher raises is: How does hybrid da'wah in the video content of the Instagram account @bachrulalam construct and communicate religious messages to a digital audience, and what are the implications for the effectiveness and relevance of da'wah in the contemporary era?

This term has not been widely introduced in several studies on comedy da'wah. However, there are several previous studies that discuss da'wah and comedy as well as social media, including: First, a study entitled "Methods of Da'wah in Facing the Development of Popular Culture" by Yuntarti Istiqomalia in the *Inteleksia* journal discusses the development of da'wah through various popular media that are important for da'i to use in spreading Islamic values. (Istiqomalia, 2022). The fundamental difference is that this study does not discuss the integration between comedy and its messages, but only general methods such as speech, writing, and actions. Second, the study by Nurul Kifayah and Moh Abdul Wahib Tsalatsa on "The ethics of stand-up comedy in the process of delivering religious

messages" focuses on the limitations of stand-up comedy in delivering Islamic messages.(Kifayah & Tslatsa, 2021). The similarity between this article and the previous one is that both examine comedy methods and religious preaching messages, but what sets this article apart is its ethical analysis of the appropriateness of stand-up comedy as a new method of religious preaching. This study analyzes the integration of comedy and religious preaching that influences the audience's perception as a new model of religious preaching. The discussion does not enter into the field of ethics to assess the merits and demerits of the methods used. Third, "Dakwah Through Entertainment Content (Analysis of the Instagram Account @Nunuzoo)" has the same discussion as the researcher, but does not introduce the concept of hybrid dakwah and its analysis technique using SWOT.(Ali Mubarok et al., 2023). Meanwhile, this study uses a semiotic and analytical approach to assess the effectiveness of integrating comedy and preaching on the Instagram account @bachrulalam. In addition, there has been no research on the @bachrulalam account regarding this, making it unique. Therefore, this study is important to conduct so that it can become a new science in preaching, namely hybrid preaching, and serve as an example for preachers in delivering their messages.

### Materials and Methods

This study will use a qualitative approach with a focus on semiotic analysis.(Wahju Wibowo, 2006) and qualitative content analysis. A qualitative approach was chosen because this study aims to gain an in-depth understanding of the unique phenomenon of "hybrid da'wah," rather than to test hypotheses or measure statistical relationships.(Hardani et al., 2020). An in-depth analysis of the meaning behind the combination of comedy, 'kalcer' aesthetics, and religious messages in the Instagram content of @bachrulalam requires a rich contextual interpretation.(Sugiono, 2014).

The research design used is a case study of the Instagram account @bachrulalam. The case study approach allows researchers to comprehensively explore how a phenomenon (hybrid da'wah)

operates in a specific context (the @bachrulalam account). This involves a detailed and intensive examination of selected data corpora to reveal the interactions between the elements that shape the characteristics of this da'wah.

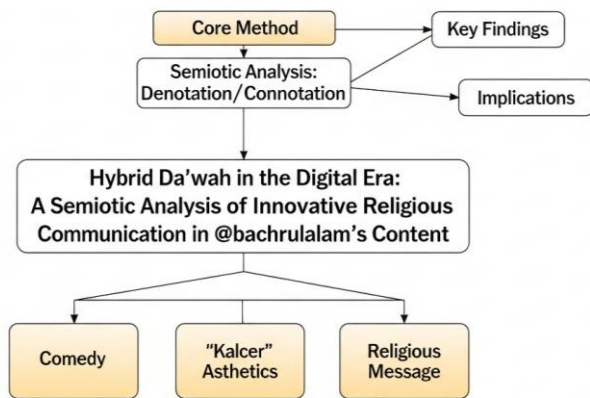
The primary data for this study consists of visual and audio-visual content uploaded to the Instagram account @bachrulalam. Data will be collected from short videos and captions.(Suwartono, 2014). Content selection will be conducted purposively based on the following criteria:

1. Content that clearly combines elements of comedy, 'kalcer' aesthetics, and religious messages.
2. Content with high engagement (number of likes, comments, or views).
3. Content representing the diversity of @bachrulalam's posts within a certain period of time (for example, the last six months).
4. The amount of content to be analyzed will be adjusted according to the wealth of data found, with a target of 15 pieces of content to ensure adequate representation.

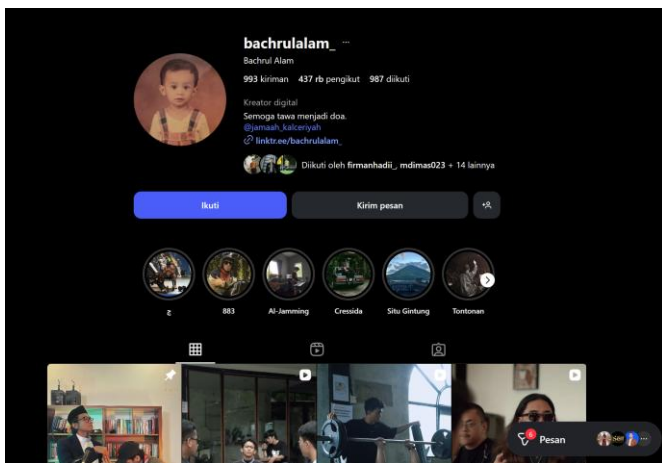
Secondary data will be used to enrich the analysis and context, including articles, scientific journals, books, and online news relevant to digital da'wah, popular culture, humor, and religious communication.(Hadi et al., 2021).

The main data collection technique is non-participatory observation of the content on Instagram @bachrulalam. Researchers will download or record selected content and transcribe verbal data, as well as record visual and audio details. This process involves:

1. Monitoring and Documentation: Systematically observing and saving relevant content from Instagram @bachrulalam.
2. Transcription: Converting verbal narratives in videos into written text to facilitate language analysis.
3. Detailed Visual and Audio Notes: Make descriptive notes about visual elements (clothing, background, gestures, expressions, fonts, filters) and audio elements (background music, sound effects) that appear in each piece of content.



**Results and Discussion**



Picture 1. Instagram @bachrulalam

Instagram account @bachrulalam is known as a religious influencer who presents religious content with a unique and modern approach. It currently has 416,000 followers with good audience retention, averaging 7,500 likes and 1.7% engagement. A distinctive feature of this account is its ability to combine Islamic messages with elements of comedy and 'kalcer' (popular culture) aesthetics that are

relevant to the younger generation. In general, @bachrulalam's content often features:

1. **Comedy:** Humor is the main attraction, used as a bridge to convey religious messages so that they are more easily accepted and do not feel patronizing. The form of comedy can vary, ranging from parody, relatable slice-of-life stories, to light satire.
2. **The aesthetics of 'Kalcer':** The visuals and style of content presentation closely follow trends and the tastes of young people. This can be seen in the use of popular background music, dynamic video editing, contemporary fashion styles, and references to popular culture. This makes the preaching content feel relevant and not rigid.
3. **Religious Message:** Although wrapped in comedy and a 'kalcer' style, the core of the content remains profound religious messages. The material presented is diverse, ranging from basic Islamic teachings and moral values to reflections on everyday life from a religious perspective. These messages are conveyed in easy-to-understand language and are often inserted at the end of the video or in inspirational captions.
4. **Visual and Audio Characteristics:** The content often consists of short videos or reels that grab attention right from the start. Good production quality, relevant location selection, and the ability to play various characters are added bonuses.

With this combination, @bachrulalam has successfully created an innovative "hybrid da'wah," reaching a wider audience, especially the younger generation who may be less interested in traditional da'wah formats. This account is an example of how social media can be used to spread religious values in a creative and adaptive way. The following is an analysis of the types of da'wah messages on this account:

Table 1. Collection of Viral Reels Videos @bachrulalam

No	Link	About	Category
1	<a href="https://www.instagram.com/bachrulalam/reel/DILnMTHPhE0/">https://www.instagram.com/bachrulalam/reel/DILnMTHPhE0/</a>	Mahar seperangkat alat manual apa boleh?	Sharia
2	<a href="https://www.instagram.com/bachrulalam/reel/DISovjuvYri/">https://www.instagram.com/bachrulalam/reel/DISovjuvYri/</a>	Laptop gaming cuma dipakai buat word doang?	Morality
3	<a href="https://www.instagram.com/bachrulalam/reel/DISovjuvYri/">https://www.instagram.com/bachrulalam/reel/DISovjuvYri/</a>	Pap sekali lihat?	Morality

	<a href="#">lam /reel/DIdoYUav5OG/</a>		
4	<a href="https://www.instagram.com/bachrulalam /reel/DI1A67jySoU/">https://www.instagram.com/bachrulalam /reel/DI1A67jySoU/</a>	Zakat mal ke mall?	Sharia
5	<a href="https://www.instagram.com/bachrulalam /reel/DIOLimFvYVU/">https://www.instagram.com/bachrulalam /reel/DIOLimFvYVU/</a>	Review film di ig story mah wajib!	Morality
6	<a href="https://www.instagram.com/bachrulalam /reel/DIiyXSpvJrc/">https://www.instagram.com/bachrulalam /reel/DIiyXSpvJrc/</a>	Password 0000	Morality
7	<a href="https://www.instagram.com/bachrulalam /reel/DIlgV0CS7qr/">https://www.instagram.com/bachrulalam /reel/DIlgV0CS7qr/</a>	Asik sendiri	Morality
8	<a href="https://www.instagram.com/bachrulalam /reel/DIn8VsoPnvA/">https://www.instagram.com/bachrulalam /reel/DIn8VsoPnvA/</a>	Mini soccer tanpa fotografer	Morality
9	<a href="https://www.instagram.com/bachrulalam /reel/DI IWpuSg5N/">https://www.instagram.com/bachrulalam /reel/DI IWpuSg5N/</a>	Jatuh cinta ke barista	Morality
10	<a href="https://www.instagram.com/bachrulalam /reel/DJRKHCxy1IB/">https://www.instagram.com/bachrulalam /reel/DJRKHCxy1IB/</a>	Lari ga upload recap pace	Morality
11	<a href="https://www.instagram.com/bachrulalam /reel/DJjXxm8ywic/">https://www.instagram.com/bachrulalam /reel/DJjXxm8ywic/</a>	Barak Kalcer Eps 1	Morality
12	<a href="https://www.instagram.com/bachrulalam /reel/DJ1Ur5 y BO/">https://www.instagram.com/bachrulalam /reel/DJ1Ur5 y BO/</a>	Barak Kalcer eps 2	Morality
13	<a href="https://www.instagram.com/bachrulalam /reel/DKEoverSig7/">https://www.instagram.com/bachrulalam /reel/DKEoverSig7/</a>	Walau sedang berjuang di Barak Kalcer tetap tidak lupa untuk Ber-Qurban.	Sharia
14	<a href="https://www.instagram.com/bachrulalam /reel/DKZeABSykuO/">https://www.instagram.com/bachrulalam /reel/DKZeABSykuO/</a>	Tips agar anak tetap kalcer	Morality
15	<a href="https://www.instagram.com/bachrulalam /reel/DKqoKPFSxqz/">https://www.instagram.com/bachrulalam /reel/DKqoKPFSxqz/</a>	Morning person?	Morality

### 1. Constructing Identity and Adaptive Preaching Space: "Ustad Kalcer" and "Barak Kalcer"

One of the most fundamental and innovative aspects of the hybrid da'wah model initiated by @bachrulalam is the construction of the preacher's identity and the redefinition of the da'wah space itself. This is not merely a marketing strategy, but a complex semiotic project aimed at overcoming the dissonance between the image of traditional da'wah and the preferences of contemporary audiences, especially the younger generation.



Picture 2. Instagram @bachrulalam Laptop gaming cuma dipakai buat word doang?

### a. "Ustad Kalcer": Deformalization of Preachers' Identities

The core of this identity construction lies in the branding of "Ustad Kalcer," a phrase that consistently appears as a visual and verbal marker at the beginning of most videos ("USTAD KALCER S.2 EPS X"). Denotatively, this phrase refers to a religious leader (ustad) who adopts or understands popular "culture." However, on a connotative level, Ustad Bachrul Alam actively constructs this identity through a series of visual and performative elements that contrast with the archetype of the traditional preacher.(Junisti, 2020).

Visually, Ustad Bachrul Alam is rarely seen wearing formal religious attire such as robes or sarongs. Instead, he opts for modern streetwear: casual shirts, vests, unique scarves or bandanas, and sunglasses that are often tucked behind his ears. This choice of clothing, which is common among urban youth, serves as a strong marker that implicitly communicates *relatability* and *approachability*.(A. N. Rohman & Zuhriyah, 2023). He not only speaks *to* young audiences, but also speaks *as* one of them, as if he were a "coffee buddy" who happens to have deep religious knowledge. His relaxed body language, cheerful and humorous facial expressions, and friendly, playful tone of voice further reinforced this image, breaking down the barriers of formality and authority that often discourage audience interaction.

### b. "Barak Kalcer": Reconceptualizing Religious Education Spaces and Methods

This adaptive identity construction reached its peak with the introduction of the concept of "Barak Kalcer" as a thematic series (Videos 11, 12, 13). The term "Barak" denotatively refers to simple accommodation for military training or gatherings. When combined with "Kalcer," this term creates a new semiotics: an informal yet structured "training ground" or "learning community" tailored to popular culture.(Seto & Wibowo, 2013).

Visually, the idea of "Barak Kalcer" is implemented very creatively. Although the general setting remains a relaxed cafe, there are elements of military formalities being parodied. The young people interacting with the ustad are depicted as "soldiers" standing in semi-military formation, giving uniform "ready" responses, and even

introducing themselves with their "branch" identities from their regions of origin. The humorous contrast between the formality of military instructions (e.g., "ready, wrong, wrong, wrong" in Video 13) and the casual café environment and the "kalcer" topics discussed (e.g., "not replying to chats is really not kalcer" in Video 13) is key to its effectiveness.(Riwu & Pujiati, 2018).

At a connotative level, "Barak Kalcer" represents a revolution in religious learning methods. It suggests that spiritual deepening does not have to take place in rigid sacred spaces or through monotonous lectures. Instead, it can be an interactive, challenging (like training) experience that remains enjoyable and relevant to the everyday problems of the audience. It also communicates that the search for meaning in life and religious deepening is an ongoing process that can be integrated into a modern lifestyle, even while hanging out at a cafe.(Zubaidi, 2012).

The construction of the identity of "Ustad Kalcer" and the concept of "Barak Kalcer" has significant implications:

1. Improved Psychological Accessibility: Reducing the "distance" between the speaker and the audience, making religious messages feel more personal and easier to accept without any burdensome formality.
2. Destigmatizing Da'wah: Breaking the stereotype that da'wah is old-fashioned or outdated, showing that religion can engage in dialogue and adapt to contemporary culture.
3. Building Strong Communities: Creating a sense of ownership and affiliation among audiences who feel they are part of a unique and relevant movement or "community."
4. Flexibility in Da'wah Methodology: Opening up space for new methods of delivering religious teachings that are more creative, interactive, and unconventional.

Thus, the identity of "Ustad Kalcer" and the "Barak Kalcer" space are not merely gimmicks, but rather a strong semiotic foundation that allows @bachrulalam's hybrid preaching to resonate deeply with his audience in the digital age.

## 2. Humor as an Effective Message Dissemination Strategy

An in-depth analysis of all 15 videos reveals that humor is not merely an add-on, but rather the backbone of @bachrulalam's hybrid da'wah message dissemination strategy. Various types of humor are used intelligently:

1. **Observational and Contextual Humor:** Creators demonstrate a keen sensitivity to social norms and habits that resonate with young audiences. For example, questions about "mini soccer without photographers" or "running without uploading a recap pace" humorously touch on the phenomenon where the essence of an activity is sometimes less important than its documentation and validation on social media.
2. **Hyperbole and Sarcasm:** The use of exaggerated statements such as "HARAM!" for trivial matters (Video 8) or sharp analogies between "god-like gaming laptops" that are only used for *word processing* and corruption involving "high salaries for light work" (Video 2) create a strong comedic effect while also conveying social criticism. Subtle and clever sarcasm often serves as an effective punchline.
3. **Irony and Self-Awareness:** The phrases "mini kalcer questions" (Video 8, 14) or "super kalcer" (Video 4, 15) used for questions that are actually very relevant, demonstrate the creator's *self-awareness* and create an additional layer of humor.
4. **Punchline Unexpected (Comedic Twist):** Some videos end with a surprising but clever *plot twist*, transforming the meaning of a joke into a message of da'wah. For example, the "password to happiness" turns out to be the number of rakaats in prayer (Video 6), or "Jumbo" is not the name of a movie but refers to "people who have been abandoned by their parents" (Video 5). This is a very effective technique for delivering moral messages in an unexpected and memorable way.

The function of humor goes beyond mere entertainment; it acts as a catalyst. Humor can lower the audience's defense mechanisms, reduce the impression of "preaching," and create a relaxed atmosphere so that the message of da'wah can be accepted more openly and reflected upon. The laughter generated by this humor is not only a

response to jokes, but also an indicator of the audience's resonance and cognitive engagement with the message being conveyed (Uyuni et al., 2024).

## 3. The Integration of 'Kalcer' Aesthetics and Contemporary Relevance

One of the main pillars that makes @bachrulalam's hybrid da'wah so resonant and effective is his ability to cleverly and deeply integrate the aesthetics of 'kalcer' (contemporary popular culture) and the relevance of current issues into every aspect of his content. This integration is not merely a superficial attempt to attract attention, but rather a semiotic strategy that transforms the audience's perception of religion itself. (Nurmaya & Rizky, 2024).

Visually, the aesthetic integration of 'kalcer' is very noticeable. The dominance of relaxed outdoor café backgrounds or cozy modern café interiors (seen consistently throughout most of the videos) is a deliberate choice. These environments semiotically represent social spaces that are very familiar and comfortable to young audiences, namely places where they usually interact, discuss, and seek entertainment. (A. Rohman, Arif, et al., 2024). The choice of location implicitly communicates that preaching is not limited to rigid religious institutions, but can be present in every corner of daily life. Ustad Bachrul Alam's appearance, with his choice of modern streetwear such as shirts, vests, scarves/bandanas, and sunglasses, is far from the image of a conventional preacher. This visual style creates an image of an edgy, relatable, and approachable Ustad, making it easier for the audience to accept his message without prejudice. Even the transition to the stage background in Video 14 ("Tips for keeping children calm"), although more formal, still maintains a 'calm' feel through the modern design of the banners and lighting. (Said et al., 2021a).



Picture 3. Instagram @bachrulalam main futsal  
Cuma foto doang

More than just visual, the integration of 'kalcer' also permeates the linguistic and thematic levels. @bachrulalam demonstrates an extraordinary understanding of the lexicon and terminology used by his target audience. The use of slang terms and highly specific pop culture references such as "manual brew" (Video 1), "pap sekali liat" (Video 3), "laptop gaming" (Video 2), "recap pace" in the context of running (Video 10), "mini soccer" (Video 8), "barista scene" (Video 9), and even pop-culture references such as "Brock Lesnar" (Video 11) or "Pixar" (Video 5) effectively creates a bridge of communication. This diction is not just to be 'cool', but to make the message 'connect' and be culturally relevant to their life experiences. The questions raised in each video also always touch on issues or dilemmas that are trending and often become topics of conversation among young people, ranging from digital ethics, marriage trends, hobbies, to personal issues and self-branding. (Amin, 2025).

Semiotically, the integration of 'kalcer' aesthetics fundamentally changes perceptions of religion itself. By placing Islamic teachings within the framework of popular culture, @bachrulalam implicitly communicates that Islam is a flexible, adaptive, and inclusive religion. This effectively counters narratives that may consider religion to be outdated, irrelevant, or rigid. Instead, Islam is presented as a guide for life that can interact harmoniously with the dynamics of the times, providing spiritual solutions and perspectives for modern challenges. This approach is key to attracting and retaining the attention of audiences

who are constantly exposed to various forms of competitive content on social media platforms, making da'wah not only religious information, but also part of their cultural identity. (Hanim Illani Binti Mat Said & Binti Sulaiman, 2021).

#### 4. Holistic Framing of Religious and Moral Messages

At the core of @bachrulalam's hybrid da'wah strategy lies his ability to frame religious and moral messages holistically, making them relevant and accessible without compromising their depth. This model intelligently integrates Islamic teachings not only as rigid dogma, but as comprehensive guidelines for life, relevant to every aspect of the modern audience's lives. These messages are conveyed through various mechanisms, ranging from straightforward explanations of Sharia law to social criticism veiled in humor. (Visic, 2008).

First, @bachrulalam demonstrates his skill in conveying explicit religious messages concisely yet effectively. Videos such as those discussing the requirements for dowry (Video 1) or the law of zakat mal (Video 4) are prime examples. Instead of presenting lengthy lectures with complex arguments, the ustad filters the core information and presents it in simple and straightforward language. For example, in the context of dowry, he not only states whether or not a manual brew is permissible as dowry, but also quickly explains the four main requirements for a valid dowry in Islam. Similarly, with zakat mal, he directly explains the definition of "mal" in Arabic and the provisions of *nisab* and the amount of zakat. This approach ensures that audiences with short attention spans can still grasp the essence of Sharia law without feeling overwhelmed.

Second, and this is a characteristic of hybrid da'wah, is the implicit or veiled delivery of moral and religious messages through social criticism and humor. The creators cleverly use funny everyday scenarios or phenomena to highlight ethical values. For example, the satire about "a gaming laptop that is only used for Word" (Video 2) implicitly criticizes wastefulness and irresponsibility in utilizing resources, even touching on the issue of corruption. Similarly, jokes about "mini soccer without a photographer" (Video 8) or "running without uploading a recap pace" (Video 10) subtly touch on the

behavior of *riya'* (showing off) and the importance of sincerity in doing good deeds, even in worldly activities. The message about ethical interaction and maintaining one's gaze in the context of "falling in love with a barista" (Video 9) is also conveyed with humor that points to sharia boundaries without being judgmental. This framing allows the audience to reflect on themselves and Islamic values more organically, often with a smile, compared to a more didactic approach. (Yati et al., 2023).

Third, @bachrulalam's content consistently strives to show a balance between worldly and spiritual aspects, communicating that Islam is a comprehensive way of life. The video "Morning person but doesn't pray Fajr" (Video 15) is a brilliant example of how modern lifestyle trends are directly linked to spiritual obligations. Ustad not only redefines "morning person" as someone who wakes up for Fajr prayer, but also implicitly encourages the audience to align worldly ambitions with spiritual obedience. This shows that Islamic teachings are not separate from the realities of daily life, but rather provide guidance for living a meaningful and balanced life in both realms. This message is reinforced by the integration of family issues (Video 11) and the search for identity ("Barak Kalcer" Video 12), all of which are part of Islamic teachings on self-development and social responsibility. (Said et al., 2021b). In summary, the holistic framing of religious and moral messages in @bachrulalam's hybrid da'wah can be summarized as follows:

1. Essential Sharia Filtering: Explicit messages about religious law are conveyed concisely, focusing on key points so that they are easily understood by audiences who are oriented towards rapid information.
2. Social Criticism Wrapped in Humor: Moral and ethical values are conveyed through satire, irony, and clever punchlines about social phenomena, encouraging self-reflection without sounding patronizing.
3. Spiritual-Worldly Integration: Consistently connecting modern lifestyle trends and worldly issues with spiritual obligations and values, demonstrating that Islam is a comprehensive religion.
4. Focus on Intent and Substance: Encourage the audience to go beyond superficial aspects (e.g.,

simply showing off on social media) and reflect on the intent and essence behind every action.

5. Down-to-earth Da'wah: Presenting Islam as a practical and relevant solution to everyday challenges, not just a set of abstract rules.

#### 5. Interactive Communication and Digital Community Development

Another crucial aspect that supports the effectiveness of @bachrulalam's hybrid preaching is his highly interactive communication strategy, which simultaneously contributes to the development of a strong and inclusive digital community. Unlike conventional preaching models, which are often monologues or one-way sermons, @bachrulalam consistently adopts a dialogical format that resembles casual conversation. Most of his videos begin with provocative questions from young people (listeners) sitting around the ustad in a familiar café setting. This creates a non-intimidating atmosphere, where discussions about religious issues feel more like conversations between friends.

This interactivity is not just a simulation. The verbal and nonverbal responses of the young people who are part of the video, such as spontaneous laughter, nods of agreement, or affirmations, are genuine. "iya lagi iya lagi" (which has become a distinctive catchphrase) semiotically communicates authentic engagement. These responses serve as visual and auditory validators, showing the online audience that the message is well received and elicits a positive reaction. This also helps break the stiffness often associated with religious content, replacing it with a lively and relatable conversation dynamic.

Furthermore, the use of distinctive greetings such as "Jama'ah-Jama'ah Kacleriyah" (Video 9, 13) by the ustad is not just a greeting, but a strong marker for community identity building. This phrase creates a sense of ownership and affiliation among followers. The online audience watching the content no longer feels like passive viewers, but rather as part of a group or "big family" that shares the same interests and lifestyle, namely approaching religion in a "kalcer" way. The concept of "Barak Kalcer" (Videos 11, 12, 13) further strengthens this narrative of community building,

where the audience is invited to become "soldiers" who are ready to be "trained" spiritually and mentally in a relaxed but purposeful environment.(Risalah, 2022).

The implications of interactive communication and digital community building are profound. First, it fosters a sense of closeness and trust between the ustad and his audience, which is an important foundation in the process of da'wah. When the audience feels understood, listened to, and part of a community, they will be more open to receiving the message. Second, this format validates the experiences and questions of the younger generation. Issues that may be considered "trivial" or "unimportant" in the context of traditional da'wah, such as questions about "seeing someone for the first time" or "falling in love with a barista," are given legitimate space for discussion, showing that religion is relevant to every aspect of their lives. Third, this strong digital community has the potential to become a very effective network for spreading messages. When the audience feels like they are part of something, they are more likely to share content and invite others, creating a viral effect that exponentially expands the reach of da'wah. Thus, interactive communication and digital community building are not just supporting strategies, but the core of the success of @bachrulalam's hybrid da'wah in creating a solid bridge between religious teachings and the lives of modern audiences.(Riva Rovilla et al., 2024).

The video format, which often takes the form of informal dialogue or questions and answers between the ustad and several young people (listeners), creates an interactive atmosphere. Responses include laughter, nods, and affirmation. ("iya lagi iya lagi", "siap") The young people in the video demonstrate a high level of engagement and also serve as role models for the online audience. This communicates that learning about religion is not a passive activity, but rather a lively and enjoyable conversation. Semiotically, this pattern builds a sense of togetherness and community among the "Kacleriyah congregations." The audience does not only feel like spectators, but also part of a familiar and relevant group, increasing their sense of ownership of the da'wah message.

## 6. Effective Use of Digital Platforms and Sponsorship Integration

The short video duration, use of informative and comedic *overlay* text, and dynamic *editing* demonstrate @bachrulalam's deep understanding of content consumption preferences on platforms such as Instagram Reels. The attractive visual design and clear audio also contribute to the professionalism of the content. Furthermore, analysis shows @bachrulalam's ability to integrate sponsorship or philanthropic campaigns (for example, with @rumahzakat in the Zakat Mal and Qurban videos). These promotions do not feel forced, but are seamlessly inserted into the relevant da'wah narrative. This proves that hybrid da'wah has the potential not only for education, but also as an effective platform for driving social action and philanthropy.(Ahmad et al., 2018).

In the context of digital da'wah communication, the ability to intelligently utilize the specific characteristics of digital platforms is key to effectiveness. Analysis of @bachrulalam's content consistently shows a deep understanding of the social media ecosystem, particularly Instagram Reels, which has proven to be a highly suitable medium for his hybrid da'wah model. The generally short video duration, averaging between one and two minutes, aligns perfectly with the short attention span of digital audiences. This aspect is reinforced by the use of dynamic, fast-paced editing and smooth transitions, keeping the narrative flow engaging and not boring. The placement of informative *overlay* text, which often serves as a comedic *punchline* or emphasizes important points, significantly increases message retention, especially for audiences who may be watching without sound or simply *scanning* visually. Furthermore, the relatively high production quality of the videos, including clear visuals and good audio, demonstrates professionalism in content delivery, which indirectly enhances the ustad's credibility and appeal in the eyes of a digital audience that values quality content.(Auladana, 2022).

In addition to technical optimization of the platform, @bachrulalam's hybrid da'wah model also demonstrates maturity in integrating strategic partnerships, particularly with philanthropic institutions, which is a significant indicator of the sustainability and potential of da'wah in the digital

age. The most obvious example can be seen in the video discussing "Zakat mal kok ke mall" and "Walau sedang berjuang di Barak Kalcer tetap tidak lupa untuk Ber-Qurban," both of which collaborate with @rumahzakat. This sponsorship integration is done seamlessly and organically, not just as an advertisement separate from the main narrative. In the zakat video, for example, after humorously discussing the misunderstanding of "zakat mal," the ustad immediately recommends Rumah Zakat as a sharia-compliant and trusted channel, even highlighting the ease of performing qurban online. (Isnaini, 2018).

The implications of this strategy are twofold. First, for philanthropic institutions, it opens up a highly effective channel of communication to reach a massive and active young audience on social media. Messages about charity or participation in religious programs are conveyed through the medium they consume daily, wrapped in humor and relevance that makes the invitation feel personal and not rigid. Second, for da'wah itself, the integration of sponsorship demonstrates an innovative model of financial sustainability. Da'wah no longer has to rely entirely on traditional voluntary donations, but can create economic value through mutually beneficial partnerships. This allows preachers and their teams to continue innovating in the production of quality content, thereby expanding the reach and positive impact of da'wah in a sustainable manner amid the dynamics of the digital economy. Thus, the smart use of digital platforms and the integration of ethical sponsorship become crucial pillars that strengthen the relevance and effectiveness of hybrid da'wah in the contemporary media ecosystem. (Nurfadhilillah, 2022).

## 7. Implications of Hybrid Da'wah

The hybrid da'wah implemented by the Instagram account @bachrulalam, through a clever combination of comedy, 'kalcer' aesthetics, and religious messages, has brought about a series of significant implications that have transformed the landscape of religious communication in the digital age. One of the most fundamental impacts is the increased accessibility and relevance of religious messages to audiences, especially the younger

generation. By adopting language, style, and platforms familiar to them for example, discussing the rules of dowry with analogies about modern coffee makers, or digital ethics with satire about "pap sekali liat" (@bachrulalam)—he has successfully broken down the barriers between preachers and listeners. Islamic messages no longer feel distant or rigid, but have become an integral part of everyday discussions that can be understood and experienced within the context of their digital and modern lives. (Maemona & MR Pratiwi, 2020).

The next implication lies in the redefinition of the image of preachers and the space for preaching itself. The concept of "Ustad Kalcer" semiotically dismantles the stereotype of religious preachers, who have often been associated with formality and rigidity. Ustad Bachrul Alam comes across as an approachable figure who is in tune with current trends and is not fixated on traditional attributes. This change in image indirectly communicates that Islam is a dynamic religion that is relevant in all eras. The space for preaching has also expanded from the mosque pulpit to relaxed coffee shops, and even to the unique parody format of "Barak Kalcer." This transformation of space and image creates a more inclusive atmosphere, inviting those who may feel intimidated by formal religious institutions to interact with Islamic teachings in a comfortable and familiar environment. (Rijali, 2022).

Furthermore, hybrid preaching demonstrates the effectiveness of humor as a catalyst for self-reflection and social criticism. Instead of delivering advice that comes across as patronizing, @bachrulalam wraps moral messages and criticism of social phenomena (such as *riya'* in sports or the disconnect between claims of being a "morning person" and the obligation to pray Fajr) in clever and entertaining comedy. This approach allows the audience to correct themselves and reflect on Islamic values in a more subtle and non-defensive manner. The laughter generated is not only a response to jokes, but also an indication that the message has successfully passed through critical filters and triggered deep thinking, encouraging more effective internalization of religious values.

Another important implication is the development of a strong and participatory digital community. Through the dialogical and interactive

format of his videos, @bachrulalam does not only communicate unilaterally, but also creates a lively space for conversation between himself and the "Jama'ah-Jama'ah Kacleriyah". The active responses from the young people in the video, ranging from laughter to affirmation, reflect emotional and cognitive engagement. This not only validates the audience's experience, but also fosters a sense of ownership and togetherness, as if they were part of a "circle of friends" discussing important issues. This digital community serves as the foundation for the wider and more sustainable dissemination of messages.

Finally, hybrid da'wah also opens up the potential for innovation and sustainability of da'wah models in the digital age. @bachrulalam's ability to seamlessly integrate strategic partnerships with philanthropic institutions, such as @rumahzakat, into his content shows how da'wah can be an effective platform not only for spiritual education but also for driving social action and philanthropy. This marks a shift from a purely altruistic model of da'wah to one that can also create financial sustainability, while expanding its positive impact. Thus, hybrid da'wah emphasizes that creativity, adaptation, and a deep understanding of the audience are key to authentic, relevant, and impactful da'wah amid the dynamics of the modern world. The hybrid dakwah explored by @bachrulalam has several significant implications:

1. Improved Accessibility: Religious messages become more accessible and understandable to segments of the audience that may be alienated from traditional forms of preaching.
2. Cultural Relevance: Da'wah is no longer considered an entity separate from contemporary culture, but rather one that can interact with and adopt elements of it for positive purposes.
3. Community Building: Through the branding of "Ustad Kalcer" and "Barak Kalcer," an online community has been formed that shares a common identity in learning about religion in a modern way.

Challenges and Potential: Although effective, this approach also requires speakers to have a deep understanding of pop culture, comedic skills, and caution so that religious messages do not become trivial or misinterpreted. However, its potential for

inclusive and transformative preaching is enormous.

## Conclusions

This study analyzes 15 @bachrulalam preaching videos, identifying an effective and innovative hybrid preaching model in the contemporary digital landscape. Key findings show that the success of this model rests on five strategic pillars:

1. Adaptive Identity Construction: @bachrulalam successfully redefined the image of a preacher through the "Ustad Kalcer" brand and the "Barak Kalcer" concept. This presented a religious figure who was relatable, modern, and approachable, breaking old stereotypes and attracting a wider audience.
2. The Use of Humor as a Catalyst for Messages: Humor is not merely entertainment, but a key mechanism for conveying moral messages and social criticism. By using irony, hyperbole, and clever punchlines, religious messages are absorbed more naturally by the audience, without coming across as patronizing, and prompting deep self-reflection.
3. The Integration of 'Kalcer' Aesthetics and Contemporary Relevance: The visual content (cafe setting, clothing style) and thematic content (use of slang, trending issues) are very familiar to the culture of young audiences. This communicates semiotically that Islam is a flexible, relevant religion that can engage in dialogue with the dynamics of modern life.
4. Interactive Communication and Community Building: Dialogic formats and active audience responses create an inclusive and participatory atmosphere. This builds a sense of belonging ("Jama'ah-Jama'ah Kacleriyah") and validates the audience's experiences, strengthening emotional bonds and expanding the reach of da'wah.
5. Optimization of Digital Platforms and Sustainable Models: Effective use of platform features (short duration, text overlays, dynamic editing) attracts attention. Integrating sponsorships with philanthropic institutions (e.g., @rumahzakat) demonstrates a model of outreach that is not only educational but also

financially viable, ensuring sustainability and broader impact.

In summary, @bachrulalam's hybrid da'wah is a clever representation of successful religious communication adaptation in the digital age. This model proves that with innovation, audience understanding, and the courage to break conventions, religious messages can be conveyed effectively, relevantly, and entertainingly, bridging spiritual teachings with contemporary realities. Based on these findings, there are several directions for further research that can enrich our understanding of hybrid da'wah, namely audience reception studies: Further research could involve surveys or in-depth interviews with @bachrulalam's target audience to measure the level of message comprehension, changes in behavior or religious perceptions, and identify personal factors that influence the acceptance of hybrid da'wah

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