



# JURNAL KOMUNIKASI

P-ISSN: 1907-848X, E-ISSN: 2548-7647

Homepage: <https://journal.uii.ac.id/jurnal-komunikasi>

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### To cite this article:

Purwani, D. A., Antin, T., Pratiwi, F. D. ., Puspitasari, N. ., & Nusa, L. . (2025). Coloring the visual communication of social media instagram within diverse religious madzhabs . *Jurnal Komunikasi*, 19(2), 215–238. <https://doi.org/10.20885/komunikasi.vol19.iss2.art3>



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Published online: April 26, 2025



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To link to this article: <https://doi.org/10.20885/komunikasi.vol19.iss2.art3>



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## Coloring the visual communication of social media instagram within diverse religious madzhabs

## Mewarnai komunikasi visual media sosial instagram dalam keberagaman madzab beragama

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### Article Info

#### Article History

Submit:

April 18, 2024

Accepted:

April 11, 2025

Published:

April 26, 2025

#### Keywords:

Instagram, religion  
mazhab diversity,  
visual  
communication

#### Kata kunci:

Instagram,  
komunikasi visual,  
keberagaman  
mazhab agama

**Abstract:** This article aims to analyze the using of different color in visual communication of social media especially Instagram used by yukngaji communities in Yogyakarta and Riau. These different colors are some kind of representing the different religion madzab that tried to be removed in the realm of unity in diversity and peace. We use virtual ethnography to analyze the content of Instagram accounts @ynjogya and @yukngajipku. The finding of the study indicates that there are three finding related to the research questions. First, the use of dynamic colors. Second, the visualization of religious learning activities, as analyzed in this research, namely the activities of conveying religious teachings by the community via social media is divided into several things. Last, the use of vocabulary containing anti-SARA, such as all forms of preaching content uploaded on social media platforms.

**Abstrak:** Tujuan penelitian ini menganalisis penggunaan warna berbeda dalam komunikasi visual media sosial khususnya Instagram yang digunakan oleh komunitas yukngaji di Yogyakarta dan Riau. Warna-warna yang berbeda ini semacam mewakili madzab agama yang berbeda yang coba dihilangkan dalam ranah persatuan dalam keberagaman dan perdamaian. Kami menggunakan etnografi virtual untuk menganalisis konten akun Instagram @ynjogya dan @yukngajipku. Hasilnya menunjukkan ada tiga temuan terkait pertanyaan penelitian. Pertama, penggunaan warna dinamis. Kedua, visualisasi kegiatan pembelajaran agama yang dianalisis dalam penelitian ini yaitu kegiatan penyampaian ajaran agama yang dilakukan masyarakat melalui media sosial terbagi menjadi beberapa hal. Terakhir, penggunaan kosakata yang mengandung anti SARA, seperti segala bentuk konten dakwah yang diunggah di platform media sosial.

## INTRODUCTION

Digital media allows religious practices to be more unbound to develop preaching media which were initially limited to become more creative and varied. One of the creative media for preaching through social media is through the visual communication process (Kwok, 2019; Wardani & Muntazori, 2019; Weng, 2018). Furthermore, Vincent Fungyan Kwok (2019), in his dissertation, even stated that preachers are now communicating with the visual generation. His dissertation findings provide recommendations for Christian communicators to use visual communication.

If this finding is related to the conflict that occurs between religious communities, it becomes more pertinent. In addition to the conflicts arising from specific religious issues, there are currently numerous conflicts and misunderstandings regarding religion in Indonesia, whether they arise silently or through social media (Aisy et al., 2019). According to Azizah and Nuruddin (2021), the tendency for religious conflict or chaos needs to be addressed as soon as possible. Religious-based conflicts are generally triggered by ideological sources and even originate from religion itself. This is because the conflicts that occur are not only regarding adherents of different religions, but within one religion there can also be disputes, for example between different sects (Zulfikar, 2021). This conflict can also be triggered by the increasingly easy dissemination of religious information through digital media, especially social media. Moreover, in the context of the media for delivering *da'wah* in its current development, it is closely related to visual technology, for example social media which can be accessed easily via mobile devices. Zeitzoff (2019) evaluate that social media can

increase the speed and dissemination of information, even social media is also able to create conflict. This means that conflict will always be present in every space and time in daily life (Roswanto, 2018).

For this reason, this technology allows people to access various information, especially research related to Islamic teachings, more efficiently. The authors of previous research on religious practices in cyberspace show that digital media is an alternative space that is proven to provide access to religious freedom for the Turkish and Indonesian millennial generation (Nusa et al., 2021). From these facts, it is interesting to conduct a study of visual communication regarding the preaching of Muslims, which has experienced an increase in the number of adherents. Especially in how the visual communication of Islamic teachings promote peace among Millennials in Yogyakarta and Pekanbaru through the Instagram accounts @yukngajijogja and @yukngajipekanbaru. However, when comparing war and peace, it is common to hear more about the former. As stated by Jorge and Muñoz (2016, pp.24), "[v]iolence has received attention, while peace and its entire semantic field have been neglected." Next, this article examines the image of peace through the lenses of politics, policy, and pedagogy. Exactly what exactly reflects how peace is visualized in cultural artifacts and what representations of peace (and its absence) do politically. In short, what is shown in the image of peace and what is left out.

Research conducted by Engelkamp et al. (2020) who developed the Visual Metaphor Analysis (VMA) method to study the representation of peace in visual form in materials such as films, is one of the results of the research that has been carried out. The researchers investigated the analysis of the peace metaphor in the film

Mango Dreams, which is set in India. This article shows how studying visual metaphors can reduce the dominance of negative peace over positive peace in current analytical frameworks, providing important lessons for peace research (Engelkamp et al., 2020). While Ken Smith et al. (2005) argues that the nodes of visual communications are: visual intelligence/cognition/perception, visual literacy, graphic design, aesthetics, visualization, creativity, etc. Meanwhile, Leoni Schmidt (2021) discussed the work of *Kiai* and cyberwarriors in Indonesia to fight radical Islamic movements. According to him, the cyber warrior accounts are not managed by *kyai* and *ulama*, but by volunteers who cut and paste (assume) quotes from *kyai* and *ulama* and capture their ideas in short messages. Religious authority can be tarnished in this way. According to counter-radical Islamic claims, this movement seeks to maintain peace, which has been done by NU *kiai* and *ulama*.

The two articles above use different objects, namely film and social media. However, a common thread can be drawn from both: they both approach the role of peacekeepers from different points of view. Visual communication through colorful images, charts and graphs is known as a tool to convey messages to the public. Visual communication design can also attract people's attention because basically an individual's attention at the first glance at something is the first 10 seconds (Adiloglu, 2011).

Michael Kroeger (in Putri et al., 2020) further defines visual communication as an exercise in theory and concepts. Concepts are generated through visual terms using colors, shapes, lines, and juxtaposition. Visual

communication combines art, symbols, typography, images, graphic design, illustration and color in its delivery. Putri et al. (2020) depiction of color, shape, line, and juxtaposition in visual communication seems to be in line with what Adiloglu conveyed. That, the first view by the public will be a concern. Color associations in visual communication evoke emotions based on cultural experiences. Color therapy uses colors to promote physical and mental well-being, suggesting they have healing properties and harmonize body energy, promoting emotional and personal well-being based on (Domiszewska, 2023). Furthermore, Tinovitasari et al. (2017) stated that visual communication has developed over several centuries. Visual communication as a study then has three main functions, namely a means of identification, information and teaching, and finally, as a means of presentation and promotion (Tinovitasari et al., 2017). The first, as a means of identification. If it has an identity, an object or product will be able to reflect the quality of the product and be easily recognized both from its material and quality. Second, as a means of information and guidance. This aims to show the relationship between one thing and another in terms of direction, position and scale; for example, maps, diagrams, symbols, pictures, and directions. The third, presentation and promotion tool to convey the message, attract the eye (visually) and make the message easy to remember.

The development of visual communication will contribute to responding to various global challenges and be a solution to issues not only related to social, political, economic, but also religious peace. The use of visual

communication is very important, considering the power that visual communication has in attracting people's eyes in the first 10 seconds (Tinovitasari et al., 2017).

Social media is present and changing the communication paradigm in today's society. Communication is not limited to distance, time, space, because it can occur anywhere, at any time, without having to meet face to face. In fact, social media is able to eliminate social status, which is often considered an obstacle to communication (Watie, 2016). According to Nasrullah (2016), social media is a medium on the internet that allows users to represent themselves and interact, collaborate, share, communicate with other users to form virtual social bonds. Social media is also a medium that focuses on the existence of users which facilitates them in activities and collaboration. Therefore, social media can be seen as a medium (facilitator) *online* which strengthens relationships between users as well as a social bond.

Social media or social networking is a tool or media that combines technology with social interaction through the use of words and usually relies on the internet and cellphones to help spread messages by means of conversation. Social media is media used by individuals to be social online by sharing content, news, photos and so on with other people (Aliyah et al., 2017; Taprial & Kanwar, 2012). In a religious context, conveying religious teachings through social media highlights the power of intention. It goes beyond documenting study events or discussions; it reflects the willingness to learn. Studying isn't limited to mosques; it can also happen during hobbies. Technological advances, especially among youth, have made the internet a key tool for accessing religious information (Huda et al., 2021).

A number of studies have linked religion with social media or online media such as the construction of tolerance in online media (Ciptadi, 2024) and harmony (Huda & Filla, 2018), the role of social media in moderating religion (Sazali & Mustafa, 2023), socio-religious movements (Pabbajah et al., 2020), and a series of studies linking construction and piety in social media (Beta, 2014; Bhowon & Bundhoo, 2016; Setianto, 2015; Wagner et al., 2012; Zaid et al., 2022). Among these studies, none have visual communication in religious practice, mainly in placing color as a pointer to schools of thought in Islam. To fill this gap, this research was conducted to study the use of different colors in the visual communication of Instagram social media in the Yogyakarta and Riau yukngaji communities. By studying visual communication, especially regarding Islamic studies, this research is expected to contribute to developing visual communication to convey messages to followers in religious practices.

## **METHOD**

This research employs digital ethnographic methods, which adapt traditional ethnography to an online context. Ethnographers can observe people's lives either directly or indirectly (Bate, 1997). Digital ethnography, a qualitative research approach under the interpretivism paradigm (Kaur-Gill & Dutta, 2017), is iterative-inductive, allowing for development throughout the research process based on O'Reilly as cited in Caesar Effendi et al. (2021). This study focuses on internet culture by analyzing Instagram accounts @yukngaji Jogja and @yukngaji Pekanbaru, supplemented by in-depth interviews and observations. It aims to describe and explain shared behaviors, beliefs, and language within digital media (Jhon W, 2012).

According to Postill and Pink (2012), digital ethnography involves five routines: pursuing, sharing, exploring, interacting, and archiving, which help researchers create knowledge and define their ethnographic environment. Digital ethnography examines everyday online interactions, emphasizing the emotional connections we form with digital platforms, which serve as vital sites for ethnographic research (Horst, 2017; Kozinet, 2009; Pink, 2007). Digital ethnography involves studying virtual spaces, such as chat rooms and discussion groups, to analyze texts and graphics in digital media. Its goal is to understand

relationships and behaviors online, with researchers actively recording and observing in the field. This research focused on the admin and follower accounts of @yukngajijogja and @yukngajipekanbaru, examining how they use visual communication to convey messages to their followers (Kaur-Gill & Dutta, 2017).

The data analysis process in ethnographic research basically runs in conjunction with data collection. The following is an analysis of data in ethnographic research according to Creswell (2017).

**Table 1**  
*Data Analysis in Ethnographic Research*

1. Description	Ethnographers present the results of their research by describing the object of their research.
2. Analysis	In this section, ethnographers work on summarizing, selecting data, translating, and organizing data.
3. Interpretation	Ethnographers conclude the research that has been conducted.

**Source:** Adapted from Creswell (2017)

**Description.** This stage involves detailing the research object from the @yukngajijogja and @yukngajipekanbaru's Instagram accounts, focusing on peace and religious issues in visual communication. The account is mobile-friendly for millennials seeking Islamic teachings. Data was gathered through in-depth interviews and participation in @yukngaji community activities.

**Analysis.** The researcher examined the Instagram content as a text reflecting the community's religious teachings. A visual communication analysis of @yukngajijogja and @yukngajipekanbaru

was conducted to identify patterns in the accounts.

**Interpretation.** This final stage involves analyzing the collected data by examining the use of dynamic colors, religious activities, and vocabulary reflecting anti-SARA sentiments. Conclusions were drawn from the research findings.

## RESULT AND DISCUSSION

The research began with observations of the Instagram accounts @yukngajijogja and @yukngajipekanbaru. Issues of peace and religion are the main

things that will be seen from a visual communication perspective. The context of the media for delivering da'wah in its development is very closely related to visual technology, such as social media, which millennials can easily access via mobile devices. Therefore, current technology allows people to access various

information, especially research related to Islamic teachings, more efficiently.

#### Use of Dynamic Colors in Content

The Yukngajijogja and Yukngajipekanbaru communities have experienced significant development in the number of followers.

**Figure 1**  
*Monthly Gained Followers*



**Source:** <https://socialblade.com/instagram/user/ynjogja>

Based on the first picture above, one thing that underlies and becomes an attraction in this development process is the distribution of content on social media. From here it was formed as a visualization that attracts the audience to join the Yukngaji community. Based on interviews that the author has conducted, the creative division is in charge of the media and events division, ss in the interview below.

“There's a general chairman, YN Jogja. It will be divided into divisions. The creative division oversees the media division and events division. So he is the one who controls what YN's content is and what it wants to build. Then, the event wants to run the event, what is the content, or what do you want. Well, bro Roby is currently still creating retro vibes on YN's IG. He uses retro colors, and the fonts are also retro, *ma'am*” (D, interview, Sep 2<sup>nd</sup>, 2023).

So, before producing and distributing certain content, it must be below *accord* creative party. In creating persuasive content, Yukngaji has a target audience of young people who are interested in Islam but lack an understanding of religious teachings ss for the color shapes on Instagram @ynjogja and @yukngajipku.

@yukngajijogja and @yukngajipku are two preaching media that dare to advance and develop Islamic teachings so that they are lighter and less controversial in understanding lay people who wish to learn. The strategies used by these two media are very interesting to review from one side market niche. It's the one that focuses on agent generation Indonesian Future.

“So, the target is young people, they know about Islam and they are interested in Islam. Why does it have to be young people? Because young people are the agents of change, they are the relay. Because

if parents are invited, they are already busy with their lives, their energy has run out. That's why Let's Ngaji is a fun visualization of preaching, but even though we are suspicious, we still convey such firmness, halal is halal, haram is haram" (D, interview, Sep 2<sup>nd</sup>, 2023).

The concept built by the yukngaji characters in these two areas has a retro vibe in terms of the color of the content and writing as well as the songs they choose. This community is very honest and voluntary in developing its media to spread teachings and expand community branches in various other areas. Through *halaqahs*, this community tries to present a friendly Islam among young people (Watson, 2005). Of course, this does not ignore the Islamic teachings that want to be conveyed in the community.

The study concept offered by this community combines Islamist ideas with youth pop culture or what is familiarly known as 'Popular Islamism' (Mueller, 2017). Based on Tami (2019); Hoesterey and Clark (2012), Islamic pop culture contains an Islamic value or teaching to inspire others to be more Islamic. This practice can be in the form of Islamic movies, Islamic novels, Islamic songs, Islamic soap operas, and Islamic literature. The other research by Wajdi et al. (2021), found the rise of Islamic pop culture in Indonesia is driven by the growing Muslim middle class and influences from academics and celebrities. This has led to the hijrah celebrity trend, with young influencers promoting Islamic values, inspiring more young Muslims and gaining media popularity. With the advancement of the internet, Islamic pop culture is set to

continue evolving and reaching a wider audience.

This new development has marked the further development of the Islamic pop culture among the Indonesian Muslims. It shows that in the future, with the advanced usage of the internet that will open up more opportunities for so-called Islamic pop culture, the identity of Muslims in the media based on the Internet will continue to develop. It will influence many more public and open up more development in the future. As per previous research (Maharani & T, 2024), *Da'wah* posters serve as visual tools for conveying Islamic messages and inviting individuals to embrace the teachings of Islam. Typically featuring verses from the Quran, hadiths, scholarly advice, or moral guidance. The design is intentionally captivating, complemented by graphic elements that enhance understanding and draw attention to the message being conveyed.

Therefore, in embracing young people, Yukngaji believes that the content distributed does not contain elements of SARA, elements of violating the *Shari'a*, and others. Embracing young people through a modern, trendy, and visual sharia context. Apart from that, they agreed to use color nuances *niche market* retro, which, in their opinion, is much loved and liked by young people. According to the Yukngaji team when interviewed, these retro colors seem more attractive to the eye and softer than bright colors in general; apart from that, this is also implied in the fonts or writing style, which they call retro. However, in this section the retro colors they mention do not explain what the specifications are. For example, nude colors such as earth colors/*earth tone* that is cream, brown, white, and so on.



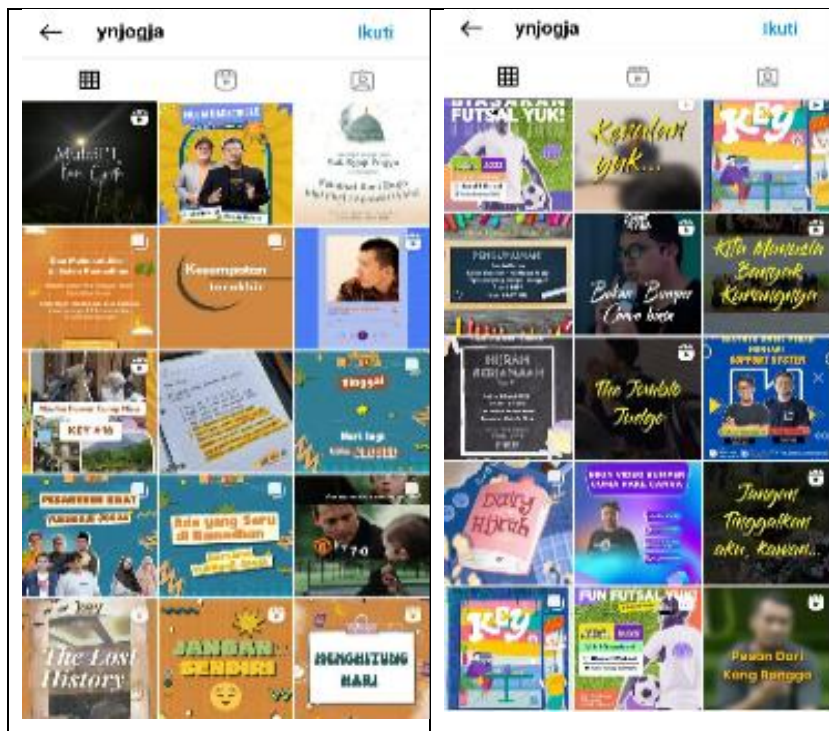
However, in the Yukngaji Jogja interview, she explains a little about the direction of retro to vintage, as show in the interview below (Yogya, September 2023).

“Yes, *ma'am*, the fonts are different. [I am] new to this media. There are content guidelines, but sometimes they don't work. So the path depends on the imagination or creativity that is being created. For example, he made a design, *ma'am*.

It's just that he can give off more retro or vintage vibes, that's why he makes it like that, even though it's actually been made, but sometimes it's out of style.”

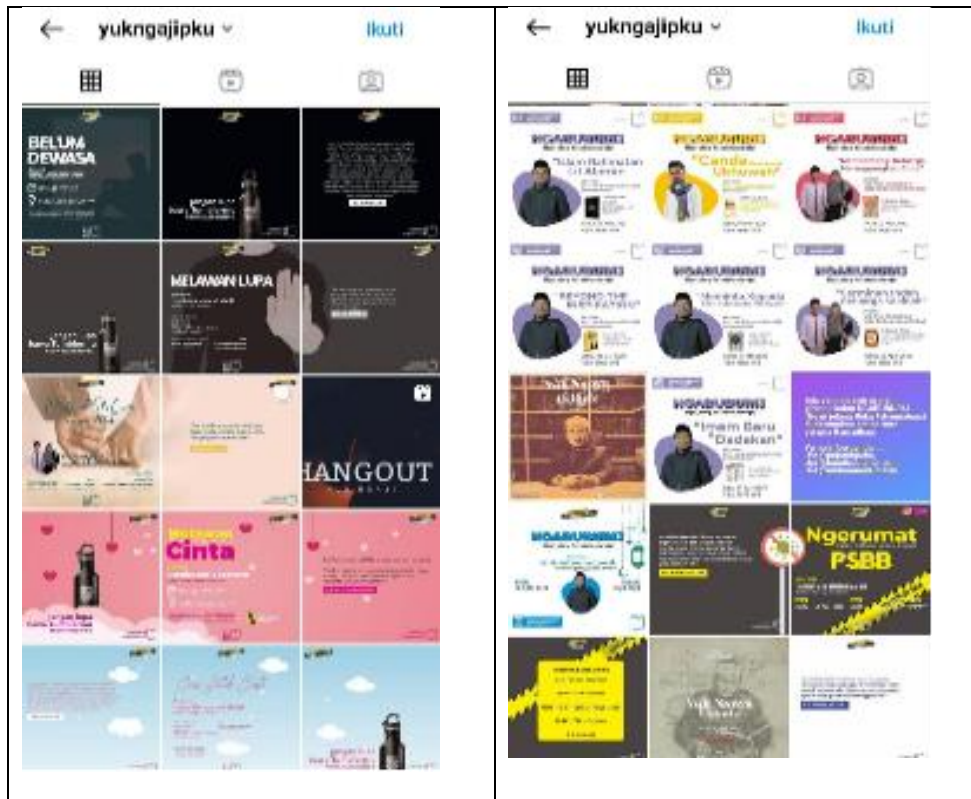
Figures 2 and 3 show a variety of attractive colors. This colorful design is expected to attract more young people to learn Islam. Based on figures 2 and 4, we can see how both accounts maximize visual excellence in the designs they create.

**Figure 2**  
*Instagram Feed @ynjogja*



**Source:** <https://www.instagram.com/yukngajijogja?igsh=bTA3ajhsMDRwajlv>

**Figure 3**  
*Instagram feed @yukngajipku*



**Source:** <https://www.instagram.com/yukngajipku?igsh=MWprNGhybzNkaWFsYw==>

Apart from the retro-leaning colors and fonts, the yukngaji community team conducted research to find out what trends are currently rising among young people, both in terms of music and lyrics, to videos/audios that are currently viral on other social media platforms, especially Instagram. Even though it actually seems absurd, it is unique that this yukngaji profile doesn't have a standard color, only

the logo remains the same. So in various branches such as Pekanbaru, Solo, Surabaya, Bogor, Cilegon, Jogja it is different. This claim of different logos is also supported by other interview sources that in several logo placements apart from the different colors, there are also different placements of small writing/additional writing such as 'PKU, #YukNgaji.

**Figure 4**  
*Instagram Feed @ynjogja*



**Source:** <https://www.instagram.com/yukngajijogja?igsh=bTA3ajhsMDRwajlv> and <https://www.instagram.com/yukngajipku?igsh=MWprNGhybzNkaWFsYw==>

In their opinion, the yukngaji logo has its own character in each region. So don't be surprised if you see different yukngaji Instagram accounts. It's not inconsistent about the logo, but more precisely the character built in the preaching adapts to the context in which it lives. For example, as stated by the interviewer, there are characteristics of *da'wah* in the Sumatran region so that the persuasive delivery is not too soft and soft, but more hard and firm. The informant acknowledged that the visual presentation of Yuk Ngaji Pekanbaru lacked consistency and organization, particularly in terms of

color coordination. This inconsistency was attributed not only to the frequent changes in the documentation team for each event—resulting in varying outputs—but also to the ongoing developmental process within the organization. Emphasis was placed on fostering self-confidence among team members, with the understanding that all contributions are part of a broader learning experience. Consequently, the team refrains from perceiving any work as substandard, instead viewing each outcome as an opportunity for growth.

This character is also influenced by the language and accents of each region,



and embracing people with different accents is not easy. This differs from yukngaji in Jogja, which is easier to develop because it is a student city. Apart from that, the da'wah strategy is also more about da'wah content. In substance, the dynamics of preaching from these two communities are dominated by Tahriri and Tarbawi ideologies (Estuningtyas, 2021). This situation creates a platform for the clash of ideas between Islamist literature

and other belief systems through the practice of da'wah, as Hasan (2000) outlined in his publication.

This is what differentiates @yukngaji PKU from Jogja. What is unique about these two Instagram accounts is that @yukngaji PKU turns out to be more routine in creating active agendas than the others based on picture 5.

**Figure 5**

*Instagram Feed @ynjogja & @yukngajipku*





Source: <https://www.instagram.com/yukngajipku?igsh=MWprNGhybzNkaWFsYw==>

What's more interesting is that every piece of content that you want to publish on Instagram social media will always undergo weekly and monthly evaluation by the creative division. So, with the presence of new media, some people tend to adopt religious values through the media. An example is the development of online media that uses an Islamic approach. This media uses content that has Islamic teachings (Mupida, 2019). New media or the internet brings new values in religion for some people (Hasan, 2019). Hasan (2019) evaluated that contains whether there is progress or not, viewers, fans audience online, etc.

The media and design team prepares promotional materials when there is an event. One of the things they pay attention to is the size and design of the poster, which largely depends on who will be featured in it. For example, one of the posters featured two important figures from the center, Ustadz Cahya and Bang Fuad, who were present in Jogja then. Based on research from the media team, who is featured on the poster significantly impacts audience engagement rates, so it's

essential to choose the correct figure to grab attention.

The design creation process begins with information about the event that will take place, such as the time, theme, and other details. The data is immediately passed on to the media team, and the design team will develop ideas for posters or video content. Once the design concept is complete, it will be sent back to the media group for approval before production.

The design team paid close attention to the fact that a flat or less expressive design would reduce visual appeal. Therefore, the design team was asked to play with more interesting and emotive elements, whether by adding additional elements or providing other creative touches to make the poster or video more lively and attention-grabbing. The ultimate goal is to create promotional materials that are not only informative but also able to evoke the emotions of the audience.

The content is arranged so that there can be a lot of viewers. Analysis continues to be carried out by the Yukngaji

content creator team. Of course, because analyzing or guessing social media algorithms is not easy. This community finally developed a content strategy and distributed it according to their respective jobs. From the start of distributing design jobs, filling in content in the form of reels, *microblog*, and *copywriting*. The time limits for several members in each job are different, such as the content plan 2 weeks in advance by the design team. The time for uploading content has also been determined by the creators of the Yukngaji community, namely 06.00 am to be precise. According to the creative team, every content must have a cool and expressive vibe so that it can be embraced *audience* to go to yukngaji's Instagram profile. The highest number of reels content in the Yukngaji community was 14 thousand viewers.

Social media is so interesting because it has various elements and characters, so it has a significant influence on several aspects of real life, including stimulating social movements (Syahputra, 2018). Therefore, the creative team uses the media to disseminate religious information. Other information technologies clearly play an important role in facilitating religious activities in Indonesia (Muzakki, 2012).

R: "What causes @yukngaji content to be seen by many people?"

D: "Because we often play on reels, ma'am. What video is highlighted in the vibes video that is fun, playing, enjoying here but not breaking from sharia. But if you use pictures, there aren't any, *ma'am*"

R: "Right, if at our event yesterday the visuals on the poster were like horrors, so what would that be like?"

D: "That was it ma'am, it depends on who is editing. Mas Roby will tell you this. Tomorrow, on this date, there will be an event, at this hour, the theme will be about this. Nati immediately threw it to the media team. Then the design team will just come up with ideas, later Throw it again in the media group at the same event, later when it's been approved."

From the conversation above, we can conclude that it is not only the media team that creates the content. Ideas can come from other teams. Various teams work together in an event. They also open recruitment with various requirements if the people needed are felt to be lacking. The media team will make the poster as attractive as possible so that there are many volunteers who join.

The content produced by the media team also goes through several processes. As a result they have their own style. Its unique content style, accompanied by a color focus and retro writing is a marketing strategy in the Yukngaji Jogja and Pekanbaru communities. Even so, the accounts' posts still do not match the wishes of their respective communities. This is characterized by the reason that the team from the Yukngaji community is always undergoing change and team changes often occur. Apart from that, this is also because the team that joins in

managing social media accounts is done voluntarily or without compensation. Therefore, this style of content is part of the marketing strategy of the Yukngaji Jogja and Pekanbaru communities. Social media management must be wise, utilizing interaction media features such as creating forums and chatrooms (Febriyanti & Tutiasri, 2018). Apart from that, the use of new media such as YouTube, Telegram, Facebook and Twitter is increasingly popular among the millennial generation (Ghifari, 2017). This claim is similar to the interview results, which showed that the media team, which is a volunteer, sometimes has to be controlled so that they are always active and create content per the rules of @yukngajijogja. In line with an answer from team @yukngajijogja, the Pekanbaru team also experienced almost the same obstacles such as mismatch between teams due to differences in time of involvement in the team.

*Content planning* which has been compiled by the media team can change from time to time. This can be seen when several events are held impromptu, and they will open volunteer recruitment targeting young people. It is important to note that this community is very interesting, targeting its market at hedonistic and secular young people. This community tries as hard as possible to package religious ideological messages by adapting to the context and aspirations of young Indonesian Muslims (Hasan, 2008). It must develop in a wider arena, upgrade knowledge from trusted sources, and provide extra benefits to the next generation of young people, especially in Indonesia.

### **Visualization of Religious Teaching Learning Process Activities**

In the context of globalization, Islam faces challenges in its preaching efforts. Muslims need to creatively present

their teachings to be inclusive and accepted by diverse groups. Digital da'wah is rapidly growing on various media platforms, making Islam accessible to all. Over the past 25 years, advancements in media technology have significantly transformed the digital landscape, particularly within the Islamic community (Mufida & Mustolehudin, 2020).

Despite all the efforts in managing the media to develop its preaching content, interview informants said that the material presented was not heavy and was certainly easier to understand, absorb and apply by the young people who participated in the study. Just like in the KEY class, the basic material must be mastered by beginners who want to join so that it can become the basis for spreading the word about Islam. KEY class is a basic exclusive class for young people who are interested in learning more about religious studies. The KEY class was organized by the *Yuk Mengaji* account team, and participants were not paid. After participating in the KEY class, if the young person wants to continue, there is another advanced religious studies class called Corner Class. Religious dynamics are developing very quickly, this can be seen from the fragmentation of religious authority, the emergence of new modes of religious knowledge production and also encouraging the emergence of new religions, new ulama, new audiences who participate in enlivening debates about religious symbols (Fanindy & Mupida, 2021). The term new religion is a means that makes it easier for someone to learn religion through the media (Hasan, 2022). New religion is when someone no longer studies religion at *surau*, *langgar* and so on, but the process of learning religion is obtained through digital media (Jinan, 2015). So this research emphasizes how young people are now interested in learning about religion through Instagram.

This is reinforced by previous research, which said that students developed critical thinking, creativity, and effective visual communication skills by interacting with images on social media and exploring visualization tools for sustainability assessments and decision support (Adiloglu, 2011; Raoufi et al., 2019; Ståhl & Kaihovirta, 2019)

Apart from that, communities in each region each have their own characteristics in preaching, in the activity content. These characteristics are then displayed in the content to attract the audience's attention. This can be seen in several posts about activities they often share (see figure 6). Daily activities and content that are frequently posted on the @yukngajipku and @ynjogja accounts.

“So indeed every region has its own language, namely autonomy. So they know best the character of the community where they preach. The characters from Jogja and Pekanbaru won't be the same. Pekanbaru, Sumatra, is tough. Meanwhile, Javanese people, especially since Jogja is a city of education, a city of youth. Maybe in Jogja the models and methods of preaching are more numerous and more developed than in Pekanbaru. Each region has its own sense of way because they know better the nature of the people where they live. For example, in South Jakarta, you like hanging out, right? South Jakarta kids, come on, maybe hang out while reciting the Koran” (D, Sep 3<sup>rd</sup> 2023).

**Figure 6**

*Daily activities and content that are frequently posted on the @yukngajipku and @ynjogja accounts*



**Source:** <https://www.instagram.com/yukngajijogja?igsh=bTA3ajhsMDRwajlv> and <https://www.instagram.com/yukngajipku?igsh=MWprNGhybzNkaWFsYw==>



### Use of anti-SARA vocabulary

Yukngaji holds this KEY class discussing several materials about fiqh, aqidah, and others. This meeting was held to deepen the field of Islamic studies. The presentation of the material is not based on the Koran and Sunnah or direct references in Islamic teachings. However, it is through Ustaz who they know/idol. Media and religion do have quite significant relevance. The popularity they have is thanks to new media (Echchaibi, 2007). However, the media still cannot be used as any religion (Jasmine & Abdurrahman, 2020). The media can only be used as a medium or channel for spreading religion (da'wah). However, religious practices must be returned to the holy books of that religion, so that religion is not a product of media culture (Annazilli, 2018). This could position them as young people who want in today's era that everything must be obtained instantly, so that the lessons you want to know are through the intermediary of other people rather than referring to the source directly to be used as teaching material for yourself.

The strength of the coordinators in the regional @yukngaji is an important thing that must be known. The reason is that based on interviews, the actions they carried out by inviting other Muslim brothers, then holding routine agendas for light studies, and so on, were pure intentions because *lillahi ta'ala*. This assumption has been proven in several interviews, so that events designed both online and offline do not use independent funds, but sincerity funds. Everything is purely the desire of everyone who wants to give alms (*sedekah*) so how come these yukngaji employees are called God's employees because they behave with good intentions without being paid. Their assumption and belief lies in the big power of charity through *da'wah*, which is a field of rewards that cannot be seen materially

but can be felt unexpectedly by certain parties as as can be read from informant's statement D below.

“So, we don't collect cash from all employees, there is no weekly cash, there is no monthly cash. So there is this event, you know, we need this, for example, who wants to invest their wealth. If, for example, nothing is stuck, we once made a story of life event, we brought in Ustad Husein, Sahil and Sahil from the center, we are responsible for their transportation, where did the money come from, almost 40 million, all of which came from Allah's employees who donated and committed 500 thousand, then the rest is how we as a company distribute proposals, looking for good people, who I have a relationship with and he is a rich and good person, I will say, bro, we have an event that needs this much money, I wonder how much you want to donate. So the funds are per event. Anyway, it doesn't matter who invests. I made a grand launch last October. Even though Yuk Ngaji already exists, I'm making a grand launching of Yuk Ngaji Akhwat Pekanbaru. So I launched it, I made the event like a grand launching. Where do the funds come from? Yes from us to us. So if you ask where the funds for Yuk Ngajiya come from, because we don't have funds, we don't have permanent donors and sponsors. Our funds come from God's employees” (D, Sep 3<sup>rd</sup> 2023).

All forms of preaching content uploaded on the social media platforms of these two accounts emphasize that they focus on youth trends (Bruinessen, 2021) . The millennial generation is a generation that is very close to the digital world. Since they make digital their personal space in

accessing, obtaining, and sharing all the information they find on the internet (Sari, 2019). Creating desired content involves multiple corrections before uploading. Young people's interests include topics like soul mates, hijrah, and fashion. The teachings shared extend beyond just recitations and books, but also, the teachings and understanding of radicalism have spread to social media, i.e., Facebook, YouTube, Instagram, Telegram, and Twitter (Hasan, 2021). This shows a marketing strategy with the right niche, even though the content visualization is not neat, consistent and routine. Apart from that, to realize peace in the context of the Jogja and Pekanbaru yukngaji *da'wah* community, it must comply with the main requirement, namely that the content does not display SARA/ethnicity, race, religion between groups.

Some examples of yukngaji account content that does not contain SARA can be seen in picture 7. Apart from that, in KEY class studies, material delivery is based on the curiosity of the participants in the class. If there is a question about religion, the answer that will be given is not based on a certain madzhab. The answer is given by providing all the points of view of various madzhab and famous ustadz that are used as legal references in Islam. Therefore, religious teachings are always changing and are not traditional discourses from time immemorial. This is due to the development of technological flows and the flow of globalization, which is increasingly universal as is the reality today. Yukngaji is a *da'wah* community platform that encourages goodness in the right way and in a straight line with the goals of the afterlife.

**Figure 7**  
*yukngaji account content that does not contain SARA*



**Source:** <https://www.instagram.com/yukngajijogja?igsh=bTA3ajhsMDRwajlv>

## CONCLUSION

The research analyzes how communities share religious teachings on social media through various activities, including documenting study events, group learning, discussions, and casual Quran recitation. It highlights the use of inclusive language and focuses on youth trends without being overly religious or violent. Content is carefully curated, addressing topics like relationships, hijrah, and fashion, demonstrating an effective marketing strategy despite inconsistencies in presentation.

In this research, it was found that the visual communication of Islamic teachings in promoting peace among Yogyakarta and Pekanbaru Millennials via the Instagram accounts @yukngajijogja and @yukngajipekanbaru is divided into several things, such as the use of dynamic colors. It has been mentioned in the dynamic color research findings based on

interviews that the retro colors they mentioned do not explain the specifications. For example, nude colors such as earth colors/*earth tones* are *cream*, brown, white, and so on. However, in the interview with Yukngaji Jogja, he briefly explained the direction from retro to vintage.

Based on the results of this study, the researcher recommends the following research to examine visually attractive colors for religious studies, especially Islam. This is important considering the many other interesting sites and accounts that young people love, but the content is useless. Suppose this kind of research can be deepened. In that case, it will be found that visual communication patterns that bring religion to convey information are easier to digest and keep up with the times.

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