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¹**Islamic Animation: Netnographic Analysis on Digital Processing
Transformation in Social Media**

Hamzah¹, Shukri Ahmad², Muhammad Luthfi Hamzah³ Astri Ayu Purwati⁴
Tika Mutia⁵

¹ Universitas Islam Riau, Indonesia

² Islamic Studies, Universiti Utara Malaysia, Malaysia

^{3,5} Universitas Islam Negeri Sultan Syarif Kasim Riau, Indonesia

⁴ Institut Bisnis dan Teknologi Pelita Indonesia, Indonesia

E: mail: hamzah@fis.uir.ac.id, shuk494@uum.edu.my, muhhammad.luthfi@uin-suska.ac.id,
astri.ayu@lecturer.pelitaIndonesia.ac.id, tikamutia@uin-suska.ac.id

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¹**Abstract**

A phenomenon that is currently widely discussed is the massive growth of digital creators who are actively sharing unique and popular da'wah concepts, primarily through Islamic animation. The objective of this study is to explore and analyze Islamic animated content on social media and identify the recurring themes found in these contents. The research team collected data by utilizing advanced search features and relevant keywords to locate content that met the specified criteria. Between June 2022 and June 2023, the research team evaluated a total of 5,000 pieces of content sourced from various virtual communities on Indonesia's prominent social media platforms, namely Instagram and YouTube. The first two rounds of evaluation focused on identifying qualitatively significant themes, while rounds 3 to 4 expanded on the initial findings for each social media platform. Employing the Netnography method for analysis, four distinct themes emerged from all Islamic animated content on social media: "Ustadz in Animation," "Life Advice," "Stories of Prophets and Apostles," and "Indonesian Muslim Children."

Keywords: Islamic animation, Digital da'wah, Netnographic, Social media.

Abstrak

Fenomena yang saat ini banyak diperbincangkan adalah pertumbuhan masif kreator digital yang secara aktif membagikan konsep dakwah yang unik dan populer, terutama melalui animasi Islami. Tujuan dari penelitian ini adalah untuk mengeksplorasi dan menganalisis konten animasi Islami di media sosial dan mengidentifikasi tema-tema yang sering muncul dalam konten-konten tersebut. Tim peneliti mengumpulkan data dengan memanfaatkan fitur pencarian canggih dan kata kunci yang relevan untuk menemukan konten yang memenuhi kriteria yang ditentukan. Antara Juni 2022 dan Juni 2023, tim peneliti mengevaluasi total 5.000 konten yang bersumber dari berbagai komunitas virtual di platform media sosial terkemuka di Indonesia, yaitu Instagram dan YouTube. Dua putaran pertama evaluasi berfokus pada identifikasi tema-tema yang signifikan secara kualitatif, sementara putaran ketiga dan keempat memperluas temuan awal untuk setiap platform media sosial. Dengan menggunakan metode Netnografi untuk analisis, empat tema yang berbeda muncul dari semua konten animasi Islam di media sosial: "Ustadz dalam Animasi," "Nasihat Kebiduan," "Kisah Para Nabi dan Rasul," dan "Anak Muslim Indonesia."

Kata kunci: Animasi Islami, Dakwah Digital, Netnografi, Media Sosial.

INTRODUCTION

Discussion about the transformation of da'wah in the digital era has its own place for Muslim social users, especially for those dominated by Generation Z.¹ Digital creator is a term for today's creative workers who utilize digitalization in conveying messages to audiences through various platforms. Digital messages have their own strengths, especially for Gen Z in forming opinions, assumptions, and interpretations for their daily lives.² Apart from digital content, streaming content is also popular as the new face of social media which facilitates real-time interaction between creators and users.³ In the media and communication ecosystem, the main contributors, namely digital content producers, are actors who can create issues for audiences. Therefore, digital content is not designed haphazardly, yet with specific goals and agendas.⁴

With digital growth explained above, entertaining digital da'wah nuances have also experienced massive growth on social media in recent years.⁵ The youths enjoy watching Islamic education and entertainment through Islamic comics and animated videos⁶. This is in line with the migration phenomenon that has occurred in Indonesia in recent years. Further, the term *Hijrah* (*begira* or *hijra*) itself actually means Islamic movement. *Hijrah* has become a popular term that recently has been discovered on various media platforms.⁷ The concept of *hijrah* refers to the transformation or the changes into a better version of oneself (from a less religious person to a more pious person).⁸ These changes are generally seen through the choice of Muslim clothing, they make changes in their appearance, namely choosing to wear closed clothes (hijab with robe)⁹. Meanwhile, men who were doing their *hijrah* would change their lifestyles on a daily basis, such as avoiding wearing trousers below the ankles (*isba*) and growing their beards (*libyal*). Some have even left their jobs to follow what they call the total hijrah lifestyle.¹⁰ The characteristics of this phenomenon have been seen in Indonesian public spaces since the early 2000s. The origin of the word *hijrah* comes from an Islamic historical event when Prophet Muhammad and his followers were on their migration journey from Mecca to Medina in the year 622 in order to advance his

¹ Luluk Asmawati, 'The Development of Puzzle Games for Early Childhood Based on the Banten Local Culture', *Jurnal Ilmiah Peuradeun* 11, no. 2 (30 May 2023): 531–50, <https://doi.org/10.26811/peuradeun.v11i2.895>.

² Ambigapathy Pandian et al., 'Digital Storytelling: Engaging Young People to Communicate for Digital Media Literacy', *Jurnal Komunikasi: Malaysian Journal of Communication* 36, no. 1 (31 March 2020): 187–204, <https://doi.org/10.17576/JKMJC-2020-3601-11>.

³ Johann N. Giertz et al., 'Content versus Community Focus in Live Streaming Services: How to Drive Engagement in Synchronous Social Media', *Journal of Service Management* 33, no. 1 (3 January 2022): 33–58, <https://doi.org/10.1108/JOSM-12-2020-0439/FULL/XML>.

⁴ O kanaker, 'Prioritized Content of Islamic Television Channels: An Analytical Study of Alhijrah', *Jurnal Komunikasi: Malaysian Journal of Communication* 37, no. 1 (2021): 244–57, <https://doi.org/10.17576/JKMJC-2021-3701-14>.

⁵ Tika Mutia, 'Da'wahainment: The Creativity of Muslim Creators in Da'wah Communication on Social Media', *Jurnal Dakwah Risalah* 32, no. 2 (31 December 2021): 147–63, <https://doi.org/10.24014/JDR.V32I2.15536>.

⁶ M Hasanović, 'Islamic Approach to the Psychotrauma: Animation, Growth and Transformation', *Psychiatria Danubina* 33 (2021): 870–81.

⁷ Muhammad Eko Anang, 'Fenomena Hijrah Era Milenial: Studi Tentang Komunitas Hijrah Di Surabaya' (UIN Sunan Ampel Surabaya, 2019).

⁸ Distrian Rihlatul Sholihah, 'Trend Berhijrah Dikalangan Muslim Milenial: Kajian Ma'ani Al Hadith Dalam Kitab Sunan Al Nasa'i Karya Imam Nasa'i Nomor Indeks 4996' (UIN Sunan Ampel Surabaya, 2019).

⁹ Afina Amna, 'Hijrah Artis Sebagai Komodifikasi Agama', *Jurnal Sosiologi Reflektif* 13, no. 2 (27 June 2019): 331, <https://doi.org/10.14421/JSR.V13I12.1531>.

¹⁰ Mila Nabila Zahara, Dadan Wildan, and Siti Komariah, 'Gerakan Hijrah: Pencarian Identitas Untuk Muslim Milenial Di Era Digital', *Indonesian Journal of Sociology, Education, and Development* 2, no. 1 (30 June 2020): 52–65, <https://doi.org/10.52483/IJSED.V2I1.21>.

da'wah. The concept of *hijrah* in these days is more widely understood as various phenomena that are more popular.¹¹

The term *da'wah* has many meanings. Da'wah can mean as determination to change oneself and others in order to achieve the grace and pleasure of Allah SWT. In addition, da'wah can also be understood as one of the principles of life.¹² A person can be said to be able to do da'wah if he fulfills two conditions, namely there is something left behind and there is something he is aiming for (goal).¹³ In Islam theology, the purpose of Da'wah is to make every Muslim leave all bad things, such as negative thoughts and immorality, and to be a better, positive person who can uphold Islamic teachings.¹⁴ Someone who is determined to do preaching of Islam, in the sense of changing his life for the better, will get a higher degree in the eyes of Allah SWT.

The transformation of da'wah from what previously involved physical activity to the digital realm, it is usually called virtually, is of course beneficial for those who are busy and do not have time to attend conventional da'wah studies or seminars.¹⁵ However, it should also be realized that digital da'wah also has some negative impacts, namely this will create an anti-social phenomenon where the Tablighi jamaat no longer wants to interact face-to-face and only rely on computer-mediated communication every day. According to some literature, the youth who mostly Millennials, show more virtual convenience for preaching or participating in Islamic studies through social media intermediaries.¹⁶ Millennials have grown up in the midst of growingly established technological developments, where communication technology is increasingly sophisticated, the internet and social media are everywhere and are not difficult to access. So, it is not surprising that these people become a subject that is often mentioned by various groups, especially in the transformation of digital da'wah.¹⁷

Egypt was the first Arab nation to develop animation production as early as the 1930s¹⁸. Audiovisual content such as animation is increasingly becoming popular in the world of education to communication science.¹⁹ The world of education, which is closely related to the world of digital

¹¹ Sholihah, 'Trend Berhijrah Dikalangan Muslim Milenial: Kajian Ma'ani Al Hadith Dalam Kitab Sunan Al Nasa'i Karya Imam Nasa'i Nomor Indeks 4996'.

¹² Muhammad Turhan Yani et al., 'Advancing the Discourse of Muslim Politics in Indonesia: A Study on Political Orientation of Kiai as Religious Elites in Nahdlatul Ulama', *Helikon* 8, no. 12 (2022): e12218, <https://doi.org/10.1016/j.helikon.2022.e12218>; Madkan and Lusya Mumtahana, 'Islam Dan Tradisi Perspektif Al-Qur'an Dan As-Sunnah', *At-Tadzkir: Islamic Education Journal* 1, no. 1 (2022): 55–62, <https://doi.org/10.59373/attadzkir.v1i1.5>.

¹³ Murharyana Turharyana et al., 'Behavior Change of Darul Falah Senior High School Students After Attending Tabligh Akbar', *Dirasab International Journal of Islamic Studies* 1, no. 2 (17 October 2023): 68–77, <https://doi.org/10.59373/drs.v1i2.17>.

¹⁴ Abraham Zakky Zulhazmi and Dewi Ayu Sri Hastuti, 'Da'wa, Muslim Millennials And Social Media', *Lentera* 2, no. 2 (28 December 2018), <https://doi.org/10.21093/LENTERA.V2I2.1235>.

¹⁵ Muhammad Yahya And Farhan Farhan, 'Dakwah "Virtual" Masyarakat Bermedia ONLINE', *Briant: Jurnal Riset Dan Konseptual* 4, no. 2 (22 May 2019): 249–59.

¹⁶ Rosijanih Arbie et al., 'Student's Understanding of Islamic Religion Course Material With a Basic Semiotics Approach to Improve Reading Skills', *Tafkir: Interdisciplinary Journal of Islamic Education* 4, no. 2 (13 June 2023): 224–40, <https://doi.org/10.31538/tijie.v4i2.362>; Mirroh Fikriyati, Sri Katoningsih and Sabbir Hasan, 'Use of Loose Part Media With Cardboard and Sand Materials in Islamic Children's Schools', *Nazhruna: Jurnal Pendidikan Islam* 6, no. 1 (10 January 2023): 60–71, <https://doi.org/10.31538/nzh.v6i1.2858>.

¹⁷ Yusa' Farchan, 'Tren Hijrah: Konstruksi Baru Identitas Muslim Milenial Urban Indonesia | TIMES Indonesia', 2020, <https://www.timesindonesia.co.id/read/news/282835/tren-hijrah-konstruksi-baru-identitas-muslim-milenial-urban-indonesia>.

¹⁸ O Sayfo, 'Mediating a Disney-Style Islam: The Emergence of Egyptian Islamic Animated Cartoons', *Animation* 13, no. 2 (2018): 102–15, <https://doi.org/10.1177/1746847718782892>.

¹⁹ M Farinella, 'The Potential of Comics in Science Communication', *Journal of Science Communication* 17, no. 1 (2018), <https://doi.org/10.22323/2.17010401>.

da'wah through animated videos on social media, also provides another advantage.²⁰ In the world of animated da'wah, the figures of preachers and jamaat do not have to be obvious in camera screenshots.²¹ What is most needed is visual design skills and the ability to manage social media. Besides that, digital creators are demanded to have high creativity so that people will always get interested in when they read or watch Islamic comic and animation content. Animation is a communication medium that contains audio-visual content made with the aim of providing a stimulus to a group of people as the target market.²²

Fundamentally, social media is an online media where users can relate to each other, communicate, participate, share, and create content from the media that is used together.²³ Because of its nature that is connected to each other online, and being able to present content in the form of text, images, and videos, social media is not only a means of communication but also a medium of entertainment.²⁴

Research on Islamic animation is not widely published internationally, such as in reputable journals. One of the studies published by Malla, *et. al.* in 2021 analyzed how Islamic animation could be used as a strategy to promote multicultural values through educational transformation in reducing and even preventing acts of radicalism in schools.²⁵ It was revealed that the Islamic animation in this research that researchers conducted aims to explore new forms of digital culture in da'wah process. Islamic animation is proof that da'wah can transform from conventional to digital. Of course, this phenomenon will attract more audiences, especially social media users, in terms of increasing digital communication literacy in the context of da'wah in digital media. However, research on animation as learning in the education context is mostly found in international journal articles. Ahmed, *et. Al.* in 2018 had specifically researched visual signs in videos which make these signs much more interesting because they contained both visual and audio elements.²⁶

²⁰ Choirul Mahfud et al., 'Islamic Cultural and Arabic Linguistic Influence on the Languages of Nusantara; From Lexical Borrowing to Localized Islamic Lifestyles', *Wacana, Journal of the Humanities of Indonesia* 22, no. 1 (30 April 2021), <https://doi.org/10.17510/wacana.v22i1.914>; Rahmawati Rahmawati et al., 'Chinese Ways of Being Good Muslim: From the Cheng Hoo Mosque to Islamic Education and Media Literacy', *Indonesian Journal of Islam and Muslim Societies* 8, no. 2 (2 December 2018): 225–52, <https://doi.org/10.18326/ijims.v8i2.225-252>.

²¹ Enjang Muhaemin, 'Dakwah Digital Akademisi Dakwah', *Ilmu Dakwah: Academic Journal for Homiletic Studies* 11, no. 2 (30 December 2017): 341–56, <https://doi.org/10.15575/IDAJHS.V11I2.1906>.

²² H A B Malla, 'Implementation of Multicultural Values in Islamic Religious Education Based Media Animation Pictures as Prevention of Religious Radicalism in Poso, Central Sulawesi, Indonesia', *International Journal of Criminology and Sociology* 10 (2021): 51–57, <https://doi.org/10.6000/1929-4409.2021.10.08>.

²³ Amy Tenderich et al., 'What Are PWDs (People With Diabetes) Doing Online? A Netnographic Analysis', *Journal of Diabetes Science and Technology* 13, no. 2 (1 March 2019): 187–97, https://doi.org/10.1177/1932296818813192/ASSET/IMAGES/LARGE/10.1177_1932296818813192-FIG15.JPG.

²⁴ Nur Hayati, 'Media Sosial Dan Kekerasan Berbasis Gender Onli Selama Pandemi Covid-19', *Jurnal Hukum, Humaniora, Masyarakat, Dan Budaya (HUMAYA)* 1, no. 1 (30 July 2021): 43–52, <https://doi.org/10.33830/HUMAYA.V1I1.1858.2021>.

²⁵ Malla, 'Implementation of Multicultural Values in Islamic Religious Education Based Media Animation Pictures as Prevention of Religious Radicalism in Poso, Central Sulawesi, Indonesia'.

²⁶ A Ahmet, 'Is Video-Based Education an Effective Method in Surgical Education? A Systematic Review', *Journal of Surgical Education* 75, no. 5 (2018): 1150–58, <https://doi.org/10.1016/j.jsurg.2018.01.014>.

METHODS

This study used an interpretive paradigm with a netnographic method approach. The term of netnography comes from the ethnography and internet words. Netnography cannot be separated from ethnography, which is a new method used to study the culture of a particular group or community. The ethnographic method is characterized by the presence of the culture of the group being studied, then researchers come to the community, while netnography is the application of ethnographic methods to understand the culture in the life of the online world, more specifically in social media.²⁷ Netnography is a form of qualitative research that seeks to understand cultural experiences including and reflected in digital footprints, practices, and online footprint systems. An Online Footprint can be text, graphics, photography, audio-visual, music, commercial advertising, and many other things. This cultural experience can be obtained by involving researchers and then reflected through the three basic elements of netnography: investigation, interaction, immersion. There are 5 steps that Kozinets offers in netnographic research including, data collection from data sites, immersion, engagement, and data operations and integration.²⁸ However, in addition to qualitative data, researchers also utilized quantitative data originating from social network analysis.

This research was carried out in four rounds at the data collection stage between June 2022 and June 2023. The first two rounds were devoted to identifying qualitatively important themes. Rounds 3 to 4 focused on broadening the scope of the initial findings for each social media platform.

As many as 5,000 social media content from various different platforms were used as the dataset in this study. Then, the researcher would select the data again according to the research criteria. Based on the survey results from Hootsuite in 2020, YouTube occupied the first position with the highest number of users of the platform. While Instagram occupied the 4th position of the most users²⁹. These platforms were selected and reviewed by our research team on an iterative basis. Samples were taken based on the criteria for Islamic comic and animation content from all posts using a purposive sampling technique. From the hundreds of content on YouTube and Instagram, 20 content were selected from 2 YouTube channels/accounts and 5 Instagram accounts with some criteria such as the greatest number of video posts, remaining active in the past year, get the most likes/thumbs up, the most followers, the most views and the most comments. The last criteria were that it was not anonymous. The Youtube accounts/channels were Islamic Stories and the Islamic Children's Songs channel. Meanwhile, the Instagram accounts that were chosen to be the subject of this research were @iqomic, @animasi_tawheed, @taarts_gram, and @animasi_islami. In addition, based on in-depth study of the characteristics of social media users from year to year, it was found that the Instagram platform was ranked 2nd in Indonesia in 2022.

²⁷ R Kozinets, *Netnography: The Essential Guide to Qualitative Social Media Research, Edition 3* (SAGE PublicationsSage UK: London, England, 2019).

²⁸ Eriyanto Eriyanto, *Metode Netnografi; Pendekatan Kualitatif Dalam Memahami Budaya Pengguna Media Sosial* (Bandung: Remaja Rosdakarya, 2021).

²⁹ Andi Dwi Riyanto, 'Hootsuite (We Are Social): Indonesian Digital Report 2022', 2022, <https://andi.link/hootsuite-we-are-social-indonesian-digital-report-2022/>.

RESULTS AND DISCUSSION

Islamic Animation: Netnographic Analysis

When the researcher expanded the data site and also carried out immersive data on social media platforms as a whole, 2 general themes were found which could be categorized into; (1) Viral Issues, which refer to conversations and discussions of social media users in animated content that was packaged attractively and contained contemporary humor. Comments from social users regarding content were mostly from phenomena which were currently happening, for example, about the school holidays, campus life, Ramadan and Eid moments and so on. (2) Islamic Fiqh. Several virtual communities always discussed *fiqh* in their Islamic animation material. This general theme always appeared in every digital creator's post on various social media platforms. The trend of posting Islamic animations in the last 1 year can be visualized as follows:



Figure 1. Graphic of Islamic Animation Trends on various Platforms in the Last 1 Year Period (Source: Google Trends)

From this visualization it can be understood that in recent times posts and discussions about Islamic animation on various platforms had experienced very significant dynamics. A significant increase occurred on June 5, 2022, around 100 posts per day (in sample size). Then gradually decreased in the following months. The next increase occurred around August, October, November 2022 until around April 2023. However, this increase never exceeded the trend in June 2022. On the other hand, researchers found the top 5 regions/areas in Indonesia that often discussed and shared posts about Islamic animation in the last a year. The visualization is as follows:

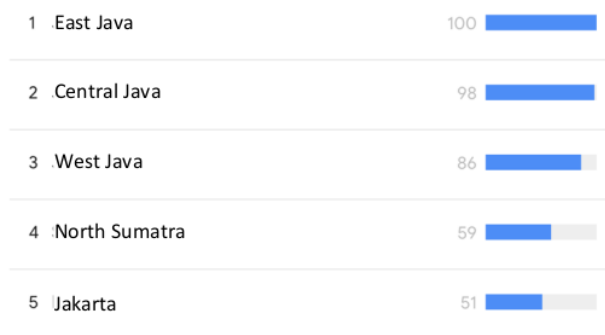


Figure 2. Areas with the Highest Interest in Islamic Animation (Source: Google Trends)

From this visualization, it was appeared that East Java province was the top rank in term of people interest in Islamic animation. From the number of samples surveyed by Google Trends, it was stated that there were 100 posts regarding Islamic animation, and this only had a difference of 2 points with Central Java which was on 2nd ranked. Then, it was followed by West Java, North Sumatra and Jakarta in 5th place. This is in line with the findings of researchers, that the majority of digital Islamic animation content creators came from Java Island. From the dataset on various platforms, the researcher found that the sentiment analysis on Islamic animation had balance between positive and negative. Here is the visualization.

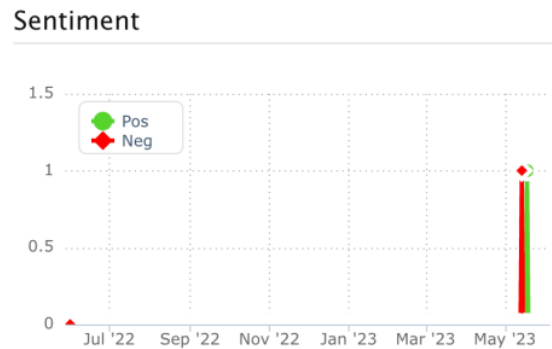


Figure 3. Sentiment Analysis on Islamic Animation for the Last 1 Year Period

Source: SNA Tools Brand24

Furthermore, from the data site on Instagram and Youtube, researchers revealed around 5,000 posts based on the hashtag #animasiislami and more than 1,000 posts with the hashtag #islamicanimation. The research team analyzed all of the content for the period June 2022-June 2023 and found 5 themes, namely as follows:

Ustadz in Animation

The research team found that this theme was the most used in Islamic animation content and became a means of preaching in the digital era. *Ustadz's* facial appearance was transformed into an attractive animation but still using the audio from the original video. Some of the characters/clerics featured in this animation include the late. Ust. Tengku Zulkarnain, Buya Yahya, Ust. Aa Gym, Ust. Abdul Somad, Ust. Derry Sulaiman, Ust. Khalid Basalamah, Ust. Hanan Attaki, Ust. Adi Hidayat, Ust. Alm. Zainuddin MZ, Gus Baha, late. Sheikh Ali Jaber, Ust. Handy Bonny, Ust. Budi Ashari, Habib M. Al-Habsyi and Ustadzah Oki Setiana Dewi. Of the several accounts that presented this theme, the account that met the criteria of the research was @taarts_gram. The following showed the top posts based on the number of likes/likes and the most comments.



Figure 4. *Ustadz* Themed Content in Animation

(Source: Instagram account @taarts_gram)

Buya Yahya's animated video content won 36,784 likes from social media users. The content entitled "Obligation to Pay off the Debt" was first posted on March 10th, 2023. This content was created by a digital creator named @tahajjudinfajri and then posted on the IG account @taarts_gram with the hashtags #buyayahya and #hutang #animasiislami. In the caption section, the hadith of the Prophet was written regarding debt which read:

مَنْ أَخَذَ أَمْوَالَ النَّاسِ يُرِيدُ أَدَاءَهَا، أَدَّاهَا اللَّهُ عَنْهُ، وَمَنْ أَخَذَهَا يُرِيدُ إِتْلَافَهَا، أَنْتَفَقَهُ اللَّهُ عَرًّا وَجَلًّا

Meaning, "The one who takes people's wealth intending to pay it back, Allah will pay it back for him, and the one who takes it intending to destroy it, Allah will destroy him," (Narrated by HR. Ibnu Majah).

Buya Yahya's animated content was discussed by 752 comments. Most social users comment by linking the hadith conveyed by Buya Yahya to their daily experiences dealing with debt or being a debtor.

Life Advice

Islamic animation with the life advice theme can also be found in digital creators' social media posts. Da'wah with animated visualization is very helpful for Muslim users on social media who mostly teenagers and young adults to attract their interest, because some of the stories that were displayed were closely related to their life problems. One of the animated Islamic contents with the theme of life advice is as follows

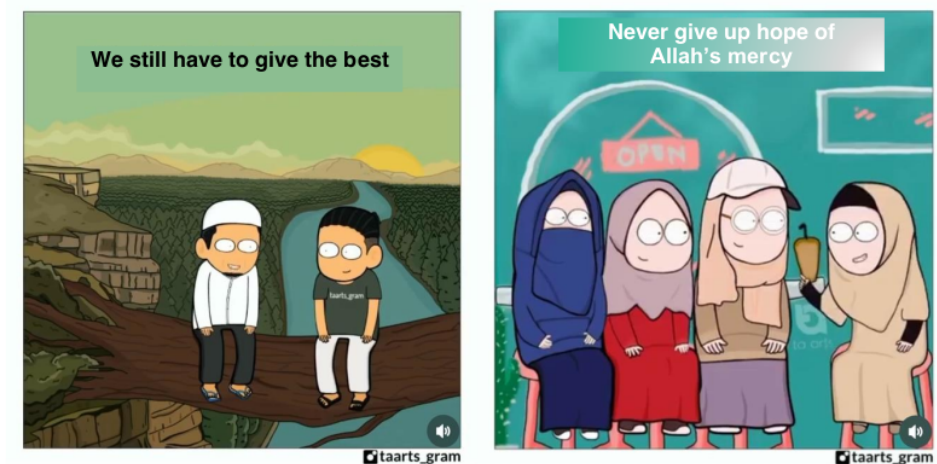


Figure 5 and 6. Life Advice Themed Content

(Source: Instagram account @taarts_gram)

Those animated content were posted on the @animasi_tawheed account. The first content (left) was titled "Be patient in doing good until people get tired of doing bad to you". This content was watched by 1,847,027 accounts, then received 203,000 likes/likes, and 771 comments. Many social media users did repost and tagged other users on comment pages so that this content took longer to appear on the IG algorithm and got a number of viewers approaching 2 million accounts. While, the second animated content (the right side) was titled "Istiqomah in Fortune". This content was on January 13th and was watched by 12k accounts, however, it did not generate much comment among social media users.

The story of the Prophets and Apostles

The next topic which was widely discussed was from the *Kisab Islami* Youtube channel. This Islamic animated content was entitled "The Story of Prophet Muhammad SAW (Khalid Bin Walid Enters Islam)". This animated video content had been watched 1 million times even though it was only posted 3 months ago. In addition, 4.5 thousand accounts on the YouTube channel liked/thumbed this content and the fans had put their comments on it 215 times. The following is a visualization of the animated content:



Figure 7. The Story of the Prophet Muhammad SAW

(Source: Youtube Channel *Kisah Islami*)

Kisah Islami Youtube Channel was one of the channels that has succeeded in promoting Islamic animation to become a favorite and popular show among social media users, especially among teenagers and young parents who have children. This could be seen from many comments praising the admin because this content was suitable for their children to watch so they could get a lot of education about Islam. A YouTube social media user named John Gordon 3 months ago commented on this content by saying "Thank God there are lots of Prophetic sirahs like this, admin. It is good for children to watch cartoons related to Islam. Keep the spirit, Mimin". From statistical data obtained by researchers, this *Kisah Islami* account/channel has won 119 million views by users since joining the YouTube platform in February 2018 and managed to post 242 videos in relation to Islamic animation.

Indonesian Muslim children

The next most popular animated content raises entertainment and also Islamic education themes needed for children. Of the several accounts that present this theme, accounts that met the criteria of the research were Islamic Children's Songs accounts which had 859 thousand subscribers. One of the contents was entitled "Compilation of 16 Minutes of Islamic children's songs - Allahul Kahf -10 Angels of Allah - The Prophet's Family". This compilation had been watched 15 million times in the last 1 year and received 59 thousand likes.



Figure 9. Compilation of Islamic Children's Songs

(Source: Youtube Channel *Lagu Anak Islami*)

However, unfortunately the comments section on the Islamic Song content was disabled by the channel owner. Likewise with the comments column on other Islamic animated videos. The researchers also found this in the comment's column of other Islamic animation channels with the same theme, namely Muslim children and Islamic songs. However, this did not affect the number of subscribers and the number of viewers. Both the number of subscribers and viewers continues to increase in subsequent posts. Since joining the YouTube platform in December 2017, the *Lagu Anak Islami* channel has managed to get 223 million views of all of its Islamic animated content intended for Muslim children in Indonesia. Not only about Islamic songs which became the theme of the content on this channel, but also how to read the Koran, prayers and everything about Islam are also posted on this channel. Apart from that, the Youtube channel for Islamic children's songs is also available on the Instagram platform, namely @laguanakislami, however, it is not as popular as the YouTube channel.

Discussion

This Animation has a profound mental impact since people enjoy viewing animation. It has been demonstrated to have a variety of effects on how families function and to have created our culture and social structure.³⁰ Animation is a substitute for online education. E-learning is a cutting-edge method of providing well-crafted, and electronically mediated.³¹ Islamic animation has captivated audiences especially social media of all ages and backgrounds by utilizing attractive graphics and engaging audiovisuals, developing a deeper knowledge and appreciation of the message of peace, tolerance, and compassion in a more Islamic way. This is in line with research conducted by Malla *et. al.* which reported that Islamic animation could be used as a strategy to promote multicultural values through educational transformation in reducing and even preventing acts of radicalism among youth.³² In addition, this research is also in accordance with the findings of that Islamic animation had symbols in communication that could describe signs, for instance, in the use of language³³ and Islamic animation was considered very useful for educating children in understanding a learning compared to using conventional media.³⁴

Islamic animation is a form of new media. As for the main characteristics of new media, according to McQuail in his book, it stated that there was interconnectedness in the network, its access to audiences or individuals as well as senders and recipients of messages, its interactions, its diverse uses and as an open character, and the nature of its existence which is everywhere or not depending on a particular location.³⁵ But, otherwise, Ardehali said that Islam opposed the worship

³⁰ M Z Draman, '3D Animation as an Alternative Mean of Da'wah for Children', *2014 the 5th International Conference on Information and Communication Technology for the Muslim World, ICT4M 2014*, 2014, <https://doi.org/10.1109/ICT4M.2014.7020615>.

³¹ N I I Tajuddin, 'Al-Chemy: E-Learning Platform for Foundation Students', *Bulletin of Electrical Engineering and Informatics* 12, no. 5 (2023): 3170–78, <https://doi.org/10.11591/eei.v12i5.4476>.

³² Malla, 'Implementation of Multicultural Values in Islamic Religious Education Based Media Animation Pictures as Prevention of Religious Radicalism in Poso, Central Sulawesi, Indonesia'.

³³ Idris "Discussion of Orientalism through Semiotic Analysis in Animation." *Jurnal Komunikasi: Malaysian Journal of Communication* 37.

³⁴ Muhammad Abu Bakar, Khidriyah Amimatul Umroh, and Fatima Hameed, 'Improving Quality Islamic Education for Today's Generation', *At-Tadzkir: Islamic Education Journal* 2, no. 2 (26 August 2023): 118–28, <https://doi.org/10.59373/attadzkir.v2i2.42>.

³⁵ Denis McQuail, *Teori Komunikasi Massa* (Jakarta: Jakarta : Salemba Humanika, 2011).

of idols. This could be interpreted as the main reason Islam opposes object animation and animism in any form.³⁶

CONCLUSION

Islamic animation is a form of da'wah in the digital era that effectively combines entertainment, knowledge, and spirituality. This is important for disseminating information about Islamic religious teachings in more attractive methods, preserving cultural heritage, and building moral and other values in society. Islamic animation captivates audiences especially social media of all ages and backgrounds by utilizing attractive graphics and engaging audiovisuals, developing a deeper knowledge and appreciation of the messages of peace, tolerance, and compassion in a more Islamic way.

The analysis using the Netnography method found 4 themes from all Islamic animated content on social media, namely, Ustadz in Animation, Life Advice, Stories of Prophets and Apostles, and Indonesian Muslim Children. Islamic animation has the potential to change perceptions, close social inequalities among its audiences, and foster unity among many digital cultures around the world as the genre evolves and reaches a wider audience. This research can enrich research using netnographic methods. because, in recent years there has not been much research focusing on Islamic content in digital media. content spread across digital footprints forms separate villages and group structures. as in ethnographic theory, intergroup culture can be studied carefully. however, in this study, the intergroup culture consisted of online traces only. This then creates limitations in data analysis that digital crowds may not occur in the real lives of social media users.

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³⁶ S M Ardehali, 'Islam, Animism, and Animation of Objects: Growth and Restrictions of Puppetry Under the Shadow of Religion', *Puppet and Spirit: Ritual, Religion, and Performing Objects: Volume I Sacred Roots: Material Entities, Consecrating Acts, Priestly Puppeteers*, 2023, <https://doi.org/10.4324/9781003150367-18>.

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