

AUDIOVISUAL REPRESENTATION OF MUSTAJAB PRAYER VERSES AS LIVING QURAN IN DIGITAL DA'WAH: KHALID BASALAMAH'S YOUTUBE CHANNEL

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Abstract

This study examines the audiovisual representation of Quranic mustajab prayer verses as a manifestation of the Living Quran phenomenon on the Khalid Basalamah Official YouTube channel. The rapid growth of digital da'wah platforms has transformed how Quranic verses are communicated, making audiovisual analysis of religious content increasingly important. This study applies a qualitative method with an instrumental case study approach, focusing on one video titled "Kajian Tematik: Doa Mustajab" uploaded on November 4, 2024, with a duration of 82 minutes. Data were collected through digital observation, video transcription, documentation of audiovisual elements including timestamps and screenshots, supported by tafsir literature and related academic sources. The theoretical framework integrates Stuart Hall's representation theory, specifically the encoding-decoding model, alongside the concept of Living Quran in digital media. The study found that three verses — QS. Al-Baqarah: 186, QS. Ghafir: 60, and QS. Az-Zariyat: 56 — were encoded through a structured process that repositioned mustajab prayer from cultural tradition to a textually grounded religious obligation rooted in the Salafi manhaj. Audiovisual elements including firm vocal intonation, authoritative facial expressions, explicit citation of classical texts, and on-screen visual framing worked synergistically to construct theological authority. The original contribution of this study lies in demonstrating that YouTube-based da'wah does not merely transmit the Quran but actively constructs, negotiates, and enacts its meaning — reflecting an active Living Quran phenomenon in the digital era.

Keywords: *Mustajab Prayer Verses, Living Quran Digital Da'wah, Stuart Hall, Audiovisual Representation, YouTube, Encoding-Decoding*

Abstrak

Penelitian ini mengkaji representasi audiovisual ayat-ayat doa mustajab dalam Al-Qur'an sebagai wujud fenomena *Living Quran* pada kanal YouTube Khalid Basalamah Official. Pesatnya perkembangan platform dakwah digital telah mengubah cara ayat-ayat Al-Qur'an dikomunikasikan

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kepada masyarakat, sehingga analisis audiovisual terhadap konten keagamaan menjadi semakin penting. Penelitian ini menggunakan metode kualitatif dengan pendekatan studi kasus instrumental, berfokus pada satu video berjudul "Kajian Tematik: Doa Mustajab" yang diunggah pada 4 November 2024 dengan durasi 82 menit. Data dikumpulkan melalui observasi digital, transkripsi video, serta dokumentasi unsur audiovisual yang mencakup penanda waktu (*timestamp*) dan tangkapan layar (*screenshot*), didukung oleh literatur tafsir dan sumber akademik terkait. Kerangka teori yang digunakan mengintegrasikan teori representasi Stuart Hall, khususnya model *encoding-decoding*, bersama konsep *Living Quran* dalam media digital. Hasil penelitian menunjukkan bahwa tiga ayat, yaitu QS. Al-Baqarah: 186, QS. Ghafir: 60, dan QS. Az-Zariyat: 56, direpresentasikan melalui proses *encoding* yang terstruktur yang mengubah posisi doa mustajab dari tradisi budaya menjadi kewajiban agama berdasarkan dalil tekstual dalam manhaj Salaf. Unsur audiovisual berupa intonasi suara yang tegas, ekspresi wajah yang berwibawa, penyebutan rujukan kitab klasik secara eksplisit, dan *framing* visual bekerja secara sinergis untuk membangun otoritas teologis. Kontribusi orisinal penelitian ini terletak pada pembuktian bahwa dakwah berbasis YouTube tidak sekadar menyampaikan Al-Qur'an, melainkan secara aktif mengonstruksi, menegosiasikan, dan mewujudkan maknanya, yang mencerminkan fenomena *Living Quran* yang aktif di era digital.

Kata kunci: Ayat-Ayat Doa Mustajab, *Living Quran*, Dakwah Digital, Stuart Hall, Representasi Audiovisual, YouTube, *Encoding-Decoding*.

INTRODUCTION

The rapid development of information technology in the 21st century has transformed religious communication, especially in the dissemination of Islamic teachings. Digital transformation enables fast and wide communication without geographic limits. In this context, digital media has become a key channel for delivering da'wah messages to modern society. It reaches audiences more effectively than conventional preaching methods and plays a central role in spreading religious knowledge today.

Digital da'wah continues to grow as internet and social media use expands in daily life. These platforms allow flexible message delivery and easy access for diverse audiences, especially younger generations who are closely connected to digital technology. Platforms such as YouTube create new spaces for preachers to present Islamic teachings through engaging and communicative formats. This shift shows that da'wah has evolved from traditional approaches into forms that adapt to technological change.

YouTube stands out as a major platform for religious communication. It enables the

delivery of da'wah through audiovisual content, combining sound and visuals to improve understanding. Content can be accessed globally without geographic barriers. Interactive features such as comments, sharing, and subscriptions allow audiences to engage actively. This interaction changes da'wah from a one-way process into a participatory exchange, where audiences respond, discuss, and redistribute religious messages.

In Indonesia, many religious figures use YouTube to expand their reach. This reflects an adaptive communication strategy in response to digital media growth. Preachers can share lectures, discussions, and religious studies in formats accessible anytime and anywhere. One prominent figure is Ustadz Khalid Basalamah, who consistently delivers Islamic lectures through his YouTube channel. His content reaches diverse audiences and contributes to shaping religious understanding in digital spaces.

Da'wah content on YouTube often uses audiovisual elements, combining speech, visuals, and expressive delivery. This format creates a richer communication experience compared to text or audio

alone. Visual and narrative elements make messages more engaging and easier to understand. One recurring theme in such content is prayer (du'a), which holds a central place in Islamic life. Prayer functions as direct communication between humans and God and reflects both spiritual devotion and human dependence on divine power.

The concept of mustajab prayer, or answered supplication, holds strong spiritual significance. It represents both theological meaning and psychological impact in daily religious practice. In many lectures, preachers explain how to pray correctly and identify recommended times for supplication. These explanations often connect Quranic verses and prophetic traditions with real-life contexts to enhance audience understanding. However, the effectiveness of these messages depends not only on content but also on how they are presented through audiovisual media.

Representation in digital media plays a crucial role in shaping meaning. Media does not simply transmit messages but constructs how audiences interpret them. In digital da'wah, representation appears through narrative structure, visual symbols, and delivery style. Audiovisual

elements such as tone of voice, facial expression, and camera framing strengthen the message. These elements increase engagement, improve comprehension, and create emotional and spiritual connections between the audience and the content.

This study uses the Living Qur'an framework, which examines how Quranic verses are practiced and internalized in everyday life. In the digital era, this practice extends into online spaces. Quranic verses about prayer are not only recited but also visualized and interpreted for digital audiences. The presentation of mustajab prayer on YouTube reflects a contemporary form of Living Qur'an, where sacred texts become accessible through audiovisual media.

Previous studies have examined digital da'wah, focusing mainly on communication strategies and media effectiveness. Most research highlights how platforms like YouTube expand audience reach and engagement. However, limited studies analyze how Quranic prayer verses are represented through audiovisual elements. Aspects such as tone, expression, and visual framing remain underexplored as tools of

meaning construction. This gap highlights the need for deeper analysis.

This study aims to analyze the representation of Quranic prayer verses as a Living Qur'an phenomenon on the Khalid Basalamah Official YouTube channel. It focuses on two main questions: how the concept of mustajab prayer is represented in digital da'wah, and how audiovisual elements shape its delivery. The analysis centers on a specific video titled "Kajian Tematik: Doa Mustajab," published on November 4, 2024, with a duration of 82 minutes. The study applies Stuart Hall's representation theory alongside the Living Qur'an approach. It contributes to the study of Quranic interpretation in digital contexts and offers insight into how sacred texts are communicated in contemporary audiovisual media.

LITERATURE REVIEW

Recent studies on digital da'wah show a strong focus on the role of social media in transforming religious communication. A study by Andriani (2023) examines virtual da'wah and highlights how the internet functions as a new communication system that expands the reach of Islamic messages. The study finds that digital platforms enable faster dissemination and

broader audience engagement. Similarly, Rustandi (2020) emphasizes that cyber da'wah shifts the pattern of communication from conventional to digital formats, making religious content more accessible. Both studies share a common focus on the transformation of da'wah media and its effectiveness in reaching audiences. However, they mainly concentrate on communication systems and media functions, while the present study goes further by analyzing how specific religious concepts, particularly mustajab prayer, are represented through audiovisual elements in digital content.

Another relevant study is conducted by Bari, Wazis, and Jannah (2025), which explores the use of YouTube as a medium for Islamic da'wah. The study shows that YouTube provides flexibility in content delivery and allows preachers to create more engaging and structured messages. In line with this, Canra (2025) discusses the role of social media platforms in increasing audience participation and interaction in da'wah activities. Both studies highlight the importance of interactivity and accessibility in digital da'wah. The similarity with the current research lies in the focus on YouTube as a primary platform for religious

communication. However, these studies mainly examine platform utilization and audience engagement, whereas the present research focuses on the construction of meaning through audiovisual representation, especially in conveying Quranic prayer verses.

Research by Mustafa and Mangkarto (2022) analyzes the da'wah movement of Khalid Basalamah on YouTube, emphasizing communication style and content delivery strategies. The findings indicate that the preacher's approach, including language use and presentation style, plays a significant role in influencing audience understanding. In a similar vein, Rahmah et al. (2024) examine digital spiritual content and argue that audiovisual elements enhance audience comprehension and emotional engagement. Both studies align with the current research in acknowledging the importance of audiovisual components in digital da'wah. However, they do not specifically address how Quranic verses are represented as a Living Qur'an phenomenon. The present study differs by integrating representation theory and the Living Qur'an framework to analyze how meaning is constructed and interpreted in digital religious content.

In addition, research by Hasanah, Annabil, and Hasidiqi (2025) focuses on content analysis of da'wah messages on YouTube, highlighting how religious narratives are structured to attract audience attention. Similarly, Musa (2024) discusses representation in digital religious media, particularly how Islamic values are conveyed through visual and symbolic elements. These studies share similarities with the present research in examining representation and message construction. However, they tend to focus on general religious messages and do not specifically analyze prayer-related verses or their audiovisual delivery. The current study fills this gap by concentrating on the representation of mustajab prayer and examining how audiovisual elements shape its meaning in a specific da'wah context.

Based on these previous studies, it is clear that research on digital da'wah has developed in three main directions: media utilization, communication strategies, and audience engagement. While these studies provide important insights, there is still limited research that integrates representation theory, audiovisual analysis, and the Living Qur'an approach in examining specific religious themes.

Therefore, this study offers a more focused and in-depth analysis by exploring how Quranic prayer verses are represented audiovisually in digital da'wah content, particularly on the Khalid Basalamah Official YouTube channel.

RESEARCH METHODOLOGY

This study applies a qualitative research design with a case study approach. The research focuses on analyzing the representation of mustajab prayer in digital da'wah content, particularly through audiovisual elements on the Khalid Basalamah Official YouTube channel. Qualitative methods are suitable because the study aims to explore meaning construction, interpretation, and representation of religious messages in digital media (Fadli, 2021). The case study approach allows an in-depth examination of a specific object, namely a video titled "Kajian Tematik: Doa Mustajab" uploaded on November 4, 2024, with a total duration of 82 minutes.

The data in this study consist of primary and secondary sources. Primary data are obtained from the selected YouTube video, including verbal narration, vocal intonation, visual elements, audio aspects, body gestures, facial expressions, and the overall structure of the lecture. Secondary

data are derived from tafsir literature, scientific journal articles, books, and previous research related to digital da'wah, audiovisual communication, and the concept of prayer in Islam. These sources support the analysis and provide theoretical context for interpreting the findings.

This study defines two main analytical focuses. The first is the representation of mustajab prayer, which refers to how the concept of prayer is constructed, framed, and delivered in digital da'wah content. The second is the role of audiovisual elements, which include verbal language, vocal intonation, facial expressions, body gestures, visual composition, and video production techniques in shaping that representation.

Data collection uses three techniques. First, digital observation is conducted by watching and examining the selected video repeatedly to identify relevant segments, noting their timestamps. Second, documentation is applied by capturing screenshots at specific moments, transcribing speech verbatim, and recording audiovisual elements systematically. Third, literature study is used to gather supporting theories and previous research.

The data analysis process follows five stages. The first stage is data reduction, which involves selecting and focusing on relevant information related to prayer representation and audiovisual elements while eliminating segments unrelated to the three focal verses. The second stage is categorization, which groups findings into thematic units such as narrative structure, verbal communication, and visual presentation. The third stage is content analysis, which examines the message structure and meaning of the lecture. The fourth stage is audiovisual semiotic analysis, which identifies how sound and visual components contribute to meaning construction. The fifth stage is thematic tafsiri interpretation based on the *Living Quran* perspective, which examines how Quranic verses are represented and enacted in digital contexts.

To strengthen the analytical framework, this study adopts Stuart Hall's representation theory, specifically the encoding-decoding model (Hall, 1980). This model explains how meaning is produced through encoding by the content producer and decoded by the audience through three possible positions: dominant reading, negotiated reading, or oppositional reading. In this study, the

preacher's structured delivery of the three Quranic verses constitutes the encoding process, while audience responses in the comment section serve as visible indicators of decoding. The analysis also integrates the concept of the *Living Quran* to examine how Quranic verses are interpreted, visualized, and practiced in digital spaces (Khadiq, 2023). Together, these frameworks allow a systematic analysis of how representation, audiovisual delivery, and narrative structure interact to construct meaning.

The validity of the data is ensured through triangulation of sources and methods. The researcher compares findings from video analysis with theoretical frameworks, direct transcriptions, and previous studies. Screenshots and timestamps are used as verifiable empirical evidence to support each analytical claim. This process increases the credibility and consistency of the results and ensures that every finding can be traced to a specific, identifiable moment in the source video.

RESULTS AND DISCUSSION

Audiovisual Representation of Mustajab Prayer Verses in Digital Da'wah

This study finds that the representation of mustajab prayer in the analyzed video is

constructed through a three-verse framework that combines theological grounding, emotional appeal, and practical guidance. The preacher, Ustadz Khalid Basalamah, delivers each verse through a structured encoding process (Hall, 1980) that repositions mustajab prayer from a cultural habit into a textually mandated religious obligation. The following analysis presents each verse with its specific timestamp, verbatim transcription from the source video, and corresponding audiovisual evidence.

At timestamp [00:02:29], the preacher cites QS. Az-Zariyat: 56 as the theological foundation of the entire lecture. This verse establishes the purpose of human creation and positions prayer (du'a) as its most essential expression:

وَمَا خَلَقْتُ الْجِنَّ وَالْإِنْسَ إِلَّا لِيَعْبُدُونِ

wa mā khalaqtu al-jinna wa al-insā illā li-ya'budūn

"I did not create jinn and humans except to worship Me. (QS. Az-Zariyat: 56)"

The verbatim transcription from the video at this moment records the preacher stating (translated from Indonesian):

"Allah berfirman dalam surah az-Zariyat surah nomor 51 ayat 56: Aku tidak ciptakan jin dan manusia kecuali memang

untuk mengabdikan atau menyembah kepada-Ku — memang tujuan kita ada di muka bumi ini ibu-ibu sekalian, untuk salat, untuk zikir, untuk doa ... semua itu tujuannya.”

This verbatim statement confirms that the preacher uses the verse to establish prayer as an existential necessity, not merely a ritual option. The encoding here operates at the level of *dominant code*: the verse is presented as a fixed divine imperative requiring no negotiation from the audience. Audiovisually, the preacher's tone at this moment is measured and deliberate, signaling the gravity of the theological premise being laid.



Figure 1.1. Ustadz Khalid Basalamah citing QS. Az-Zariyat: 56, timestamp [00:02:29]

At timestamp [00:09:55], the preacher introduces QS. Al-Baqarah: 186. This verse functions as the emotional and relational core of the lecture, addressing the proximity of Allah to those who supplicate:

وَإِذَا سَأَلَكَ عِبَادِي عَنِّي فَإِنِّي قَرِيبٌ أُجِيبُ دَعْوَةَ الدَّاعِ إِذَا دَعَانِ

wa-idhā sa'alaka 'ibādī 'an-nī fa-innī qarībū 'ujību da'wata al-dā'i idhā da'aan

"And when My servants ask you about Me, I am indeed near. I respond to the call of the caller when he calls upon Me. (QS. Al-Baqarah: 186)"

The verbatim transcription records the preacher at this moment stating (translated from Indonesian):

"Wa idza sa'alaka ibadi anni fa-inni qarib ujibu da'watad da'i ... Ini sudah 1400 tahun yang lalu ayatnya turun, Allah berfirman: Dan apabila hamba-hamba-Ku bertanya kepadamu Hai Muhammad tentang Aku, maka sesungguhnya Aku ini Qarib, Maha Dekat. Allah tidak memerlukan perantara atau protokol khusus untuk mendengar hamba-Nya."

This segment demonstrates a deliberate *encoding strategy*. the key Quranic word "*Qarib*" (Near) is paraphrased as "*no intermediary or special protocol needed.*"

This linguistic simplification is a calculated encoding move that dismantles psychological distance between the audience and God. The preacher's vocal delivery at this point adopts a softer and warmer tone. His facial expression, as visible in Figure 4.3 and 4.15, reflects calm reassurance, reinforcing the

semantic content of divine nearness through non-verbal channels simultaneously.



Figure 1.2. Ustadz Khalid Basalamah at timestamp [00:09:55] explaining QS. Al-Baqarah: 186 — calm facial expression and gentle tone reinforce the meaning of Allah's nearness (*Qarib*)



Figure 1.3. Close-up of the preacher's expressive face while emphasizing the word "*Qarib*" in QS. Al-Baqarah: 186, timestamp [00:09:55]

At timestamp [00:20:38], the preacher delivers QS. Ghafir: 60 — the most directive verse in the lecture, containing a direct command from Allah and an implicit warning against pride:

وَقَالَ رَبُّكُمْ ادْعُونِي أَسْتَجِبْ لَكُمْ إِنَّ الَّذِينَ يَسْتَكْبِرُونَ عَنْ عِبَادَتِي سَيَدْخُلُونَ جَهَنَّمَ دَاخِرِينَ
wa qāla rabbukum ud'uūnī astajib lakum.
inna-lladīna yastakbirūna 'an 'i-bādatī
sayadkhulūna jahannama dākhirīn

"And your Lord said: Call upon Me, I will respond to you. Indeed, those who are too

arrogant to worship Me will enter Hell in humiliation. (QS. Ghafir: 60)"

The verbatim transcription at timestamp [00:20:44–21:09] records:

"Allah berfirman: ud'uni astajib lakum — Berdoalah kepada-Ku, aku akan kabulkan doa-doa kalian. Allah yang berfirman, bukan saya. Saya cuma menyampaikan ke ibu-ibu sekalian."

Two audiovisual elements are especially significant in this segment. First, at [00:21:34], both of the preacher's hands are raised upward with open fingers — a gestural encoding that physically embodies the concept of supplication and divine elevation (see Figure 4.17). This upward gesture is not incidental; it functions as a visual parallel to the verbal command "*ud'uni*" (call upon Me), creating a multimodal reinforcement of the verse's meaning. Second, the preacher explicitly distances himself from the authority of the message ("Allah yang berfirman, bukan saya" — "Allah said this, not me"), a rhetorical encoding strategy that positions the Quran, not the speaker, as the source of theological authority.



Figure 1.4. Ustadz Khalid Basalamah citing QS. Ghafir: 60, timestamp [00:20:38] — firm vocal tone and authoritative posture signal the imperative nature of the divine command



Figure 1.5. Both hands raised upward at timestamp [00:21:34] — gestural encoding that visually embodies the act of supplication described in QS. Ghafir: 60

Encoding–Decoding Analysis: Stuart Hall's Framework Applied

Applying Stuart Hall's encoding–decoding model (1980) to this video reveals a structured circuit of meaning production and reception operating across three distinct moments.

Encoding Moment: The Preacher as Meaning Producer

The encoding process in this video is systematic and ideologically purposeful. The preacher constructs the meaning of mustajab prayer through three overlapping strategies. First, *theological repositioning*:

the three verses (QS. Az-Zariyat: 56, QS. Al-Baqarah: 186, QS. Ghafir: 60) are sequenced to form a progressive argument — from the purpose of creation, to the guarantee of divine proximity, to the direct command to pray. This sequencing encodes mustajab prayer not as a cultural tradition but as a divinely mandated practice grounded in the Salafi manhaj. Second, *linguistic simplification*: classical Quranic vocabulary is translated into accessible Indonesian idiom without losing its normative force. The word *Qarib* becomes “no protocol needed”; *ud'uni* becomes “call upon Me and I will answer.” Third, *audiovisual authority construction*: intonation shifts, facial expressions, and hand gestures work in concert with verbal delivery to encode theological credibility and emotional urgency.

Distribution Moment: YouTube as a Non-Neutral Medium

The YouTube platform does not function as a neutral transmission channel. Its features — repeat playback, comment sections, timestamps, and recommendation algorithms — actively shape how the encoded message is consumed. The ability to *rewind* allows audiences to re-engage with specific

verse explanations, effectively deepening the encoding's impact beyond the original lecture session. The video's comment section, with over 2,000 responses, functions as a visible site of audience decoding — a digital auditorium where meaning is publicly negotiated.

Decoding Moment: Audience Reception and Practice

The audience's decoding of the encoded message occurs across three positions identified by Hall (1980). The majority of comments indicate a *dominant reading*: audiences fully accept the preacher's framing, responding with expressions such as "Aamiin," "MasyaAllah," personal prayers, and testimonials of behavioral change. A smaller segment performs a *negotiated reading*: audiences engage with the theological content but adapt it to their personal spiritual contexts, as evidenced by comments asking clarifying questions or sharing individual du'a practices. No evidence of *oppositional reading* was found in the sampled comments, suggesting the preacher's encoding strategy is highly effective within this specific digital audience community.

This encoding–decoding circuit confirms that the Quranic verses in this video are

not merely recited or transmitted — they are actively *constructed* through encoding choices, *distributed* through the affordances of the YouTube platform, *consumed* by an audience that brings varied prior knowledge, and ultimately *practiced* in the form of increased prayer activity and spiritual reflection. This four-stage cycle constitutes a concrete manifestation of the *Living Quran* phenomenon in the digital era.

Visual Framing as Theological Authority Construction

Beyond verbal delivery, visual framing plays a central role in constructing the credibility of the prayer verses. The consistent *medium shot* framing (chest to head) throughout the video places the preacher's face and hands as the primary visual anchors, ensuring that facial expressions and hand gestures are always within the audience's field of attention (see Figure 4.6). The blue-gold banner backdrop bearing the KHB Official logo functions as a persistent brand signifier that confers institutional authority to the content.



Figure 1.6. Medium-shot composition of the lecture video — the framing consistently places the preacher's face and gestures at center, maximizing the persuasive impact of non-verbal encoding

At timestamp [00:00:56], the preacher states that Allah never breaks His promises (“Allah tidak akan pernah memungkiri janji-janji-Nya”). The audiovisual combination at this moment — a firm voice, steady eye contact with the camera, and a minimally decorated background that draws full attention to the speaker — encodes the statement with maximum credibility. These elements collectively constitute what Hall (1980) terms the preferred reading position: the production choices steer the audience toward accepting the theological claim without critical distance.



Figure 1.7. Ustadz Khalid Basalamah at timestamp [00:00:56] affirming that Allah never breaks His promises

— direct eye contact and firm tone encode maximum theological authority

CONCLUSION

This study concludes that the representation of mustajab prayer in digital da'wah on the Khalid Basalamah Official YouTube channel is constructed through a systematic integration of narrative structure, verbal communication, and audiovisual elements. The concept of prayer is not merely transmitted as information, but actively shaped through a structured encoding process (Hall, 1980) that repositions mustajab prayer from a cultural habit into a textually mandated religious obligation grounded in three Quranic verses: QS. Az-Zariyat: 56 at timestamp [00:02:29], QS. Al-Baqarah: 186 at timestamp [00:09:55], and QS. Ghafir: 60 at timestamp [00:20:38]. Audiovisual elements — including firm vocal intonation, authoritative facial expressions, upward hand gestures, and the consistent medium-shot framing of the KHB Official production — work synergistically to construct theological authority and guide audiences toward a dominant reading of the Quranic message.

Furthermore, this study confirms that the presentation of Quranic prayer verses in

digital media reflects a living and active *Living Quran* phenomenon. The sacred texts are not only cited or interpreted within the video, but are experienced, negotiated, and enacted by audiences through the affordances of the YouTube platform. Evidence from the comment section demonstrates that the encoded message moves through a complete circuit: *production* (the preacher's structured encoding of three verses), *distribution* (YouTube as a non-neutral medium enabling repeat access and interactive responses), *consumption* (audience decoding primarily through dominant reading, with a minority performing negotiated reading), and *practice* (behavioral changes including increased prayer, personal du'a sharing, and spiritual testimonials in the comment section). This four-stage cycle confirms that digital da'wah does not merely transmit the Quran — it constructs, distributes, negotiates, and enacts its meaning in real time.

This study makes three distinct original contributions to the existing scholarship on digital da'wah, Quranic studies, and media communication.

First, theoretical integration. Previous studies on digital da'wah have examined

media utilization (Rustandi, 2020; Andriani, 2023), communication strategies (Mustafa & Mangkarto, 2022), and audience engagement (Bari, Wazis & Jannah, 2025) as separate analytical concerns. This study is the first to integrate Stuart Hall's encoding–decoding model, audiovisual semiotic analysis, and the *Living Quran* framework within a single analytical design, applied specifically to the representation of Quranic prayer verses. This three-framework integration produces a more complete and layered understanding of how meaning is simultaneously produced, mediated, and received in digital religious content.

Second, empirical specificity. Unlike prior studies that describe audiovisual elements in general terms, this study provides granular empirical evidence: each analytical claim is anchored to a specific, verifiable timestamp in the source video, supported by verbatim transcription of the preacher's exact words in their original language, and illustrated through screenshot documentation of the corresponding visual moment. This level of empirical specificity is largely absent from existing digital da'wah research and sets a methodological precedent for future

audiovisual studies of religious content on YouTube.

Third, conceptual contribution to Living Quran studies. Existing *Living Quran* scholarship has focused primarily on offline practices — recitation, ritual use, and physical interaction with the Quranic text (Khadiq, 2023). This study extends the *Living Quran* concept into digital audiovisual spaces, demonstrating that the phenomenon is not confined to material or embodied practices but actively operates through the technical affordances of YouTube — including repeat playback, comment interaction, and algorithmic distribution. In this digital context, the Quran is not only read or recited; it is *constructed* through production choices, *distributed* through platform infrastructure, *consumed* through individualized viewing, and *practiced* through behavioral responses that are publicly visible in the comment section. This finding repositions the *Living Quran* framework as a productive theoretical lens for the emerging field of digital Quranic studies.

Theoretically, this study demonstrates that Stuart Hall's encoding–decoding model, originally developed in the context of mass media television (Hall, 1980), is fully

applicable and analytically productive in the context of digital religious audiovisual content. The model's three decoding positions — dominant, negotiated, and oppositional — remain valid analytical categories in the YouTube comment environment. This confirms the enduring relevance of Hall's framework for media studies in the digital era, particularly for research on ideologically loaded content such as Islamic da'wah.

Practically, this study shows that the effectiveness of digital da'wah is not solely determined by the theological depth of its content, but significantly by the audiovisual strategies used to deliver that content. Preachers and da'wah content producers who consciously integrate vocal variation, facial expression, meaningful gesture, and consistent visual framing can substantially increase both audience comprehension and emotional engagement. This finding is directly actionable for Islamic content creators seeking to maximize the impact of Quranic-based messages in digital platforms.

This study acknowledges two primary limitations. First, the analysis is based on a single video from one preacher's channel, which limits the generalizability of

the findings to other da'wah contexts, stylistic approaches, or Quranic themes. Second, audience decoding was analyzed through publicly available comment data, which captures only the visible and textual dimension of reception, excluding non-commenting viewers whose decoding positions remain inaccessible.

Future research should address these limitations by expanding the corpus to include multiple videos, multiple preachers, or comparative cross-channel analysis. Studies may also apply mixed-method approaches that combine the audiovisual analysis developed here with quantitative audience reception surveys, in order to measure decoding positions at scale. Additionally, the three-framework integration proposed in this study — representation theory, audiovisual semiotics, and *Living Quran* — may be productively applied to other Islamic digital content genres, including Quranic recitation channels, tafsir podcasts, and Islamic short-form video on TikTok and Instagram Reels.

In closing, this study asserts that the Quran in the digital era is not a static text awaiting passive reception. It is a dynamic, socially constructed, and continuously enacted set of meanings —

produced by preachers through deliberate audiovisual choices, distributed through the global infrastructure of YouTube, consumed by heterogeneous audiences who bring varied spiritual contexts, and ultimately practiced in the daily religious lives of those audiences. The *Living Quran*, in this sense, is alive not despite the digital medium, but *through* it.

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