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THE *DA'WAH* COMMUNICATION PATTERNS OF *USTAZ* ABI AZKAKIA IN INSTILLING ISLAMIC VALUES: A NETNOGRAPHIC STUDY

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Abstrak

Penelitian ini mengkaji pola komunikasi dakwah Ustaz Abi Azkakia dalam menanamkan nilai-nilai Islam melalui budaya gim digital di YouTube dan TikTok. Dengan menggunakan pendekatan netnografi kualitatif, penelitian ini menganalisis tiga video YouTube yang dipilih dari lima video yang telah diseleksi, dua video TikTok yang dipilih dari lima video yang telah diseleksi, serta tiga hasil observasi terhadap siaran langsung TikTok (TikTok Live). Data digital yang dianalisis meliputi tuturan, visual permainan, teks keterangan (*caption*), komentar dan percakapan langsung (*live chat*) yang relevan, tangkapan layar, serta istilah-istilah Mobile Legends yang diberi nuansa Islami. Hasil penelitian mengungkapkan tiga pola komunikasi. Pertama, Abi Azkakia menyampaikan pesan-pesan Islam dengan gaya santai, persuasif, humoris, dan tidak menghakimi. Kedua, kolom komentar, percakapan langsung, dan sapaan "Jemaah Legend" memfasilitasi partisipasi audiens yang dapat diamati. Ketiga, istilah-istilah dalam gim diolah menjadi kode-kode Islami sehingga membentuk pola kebahasaan yang khas dalam komunitas tersebut. Penelitian ini tidak mengukur perubahan pemahaman keagamaan maupun perilaku audiens. Kontribusi penelitian ini terletak pada upaya memahami dakwah berbasis gim sebagai praktik komunikasi partisipatif yang mempertemukan afordansi platform, budaya gamer muda, dan etika komunikasi Islam.

Kata kunci: Komunikasi Dakwah; Dakwah Digital; Mobile Legends; TikTok; YouTube.

Abstract

This study examines the da'wah communication patterns of Ustaz Abi Azkakia in instilling Islamic values through digital gaming culture on YouTube and TikTok. Using a qualitative netnographic approach, the study analyzes three YouTube videos selected from five screened videos, two TikTok videos selected from five screened videos, and three TikTok Live observations. The artifacts analyzed include utterances, gameplay visuals, captions, relevant comments and live chats, screenshots, and Mobile Legends terms imbued with Islamic nuances. The findings reveal three communication patterns. First, Abi Azkakia delivers Islamic messages in a relaxed, persuasive, humorous, and non-judgmental manner. Second, comments, live chats, and the greeting "Jemaah Legend" facilitate observable audience participation. Third, gaming terms are transformed into Islamic codes that form a distinctive linguistic pattern within the community. This study does not measure changes in the audience's religious understanding or behavior. Its contribution lies in reading gaming-based da'wah as a participatory communication practice that brings together platform affordances, young gamer culture, and Islamic communication ethics.

Keywords: *Da'wah Communication; Digital Da'wah; Mobile Legends; TikTok; YouTube.*

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INTRODUCTION

Social media has opened new spaces for Islamic da'wah by bringing religious messages into contact with the characteristics of new media, such as rapid distribution, interactivity, audience participation, and the formation of more fluid religious authority. This condition makes digital da'wah not only concerned with message dissemination, but also with how religion is negotiated within contemporary media culture (Mudhofi et al., 2024). Da'wah is no longer delivered only through mosques, majelis taklim, radio, or television. Religious messages now circulate through YouTube, TikTok, Instagram, Facebook, podcasts, and online gaming communities. This transformation does not merely shift da'wah from offline to online spaces. It also creates new ways for da'i to address audiences, select language, read the atmosphere, and respond to the public. Da'wah has become faster, more visual, more open, and more interactive. This situation provides new opportunities for disseminating Islamic values in a society increasingly familiar with technology (Abdillah, 2022; Andriani, 2023; Budiantoro, 2018; Taufikurrahman & Setyowati, 2024; Zaman et al., 2023).

YouTube and TikTok have become important spaces in the development of digital da'wah. These platforms possess audiovisual power, content archives, comment features, live streaming, and recommendation systems that enable messages to reach audiences across regions. Various studies show that YouTube and TikTok provide space for da'i to appear before wider audiences, especially younger generations who are accustomed to seeking religious knowledge through digital devices. However, YouTube and TikTok also require different communication skills. Religious messages are not sufficient merely because they are correct in content. They must also be packaged in familiar language, supported by appropriate visual flow, and sensitive to the popular culture surrounding the audience (Cahyono & Hassani, 2019; Chandra, 2018; Ibnu Abbas & Mauli Darajat, 2022; Yusuf, 2025).

One form of popular culture that is strong among young people is gaming. Online games, such as Mobile Legends: Bang Bang, do not function merely as entertainment. Games shape communities, identities, terminologies, hierarchies, emotions, and distinctive communication styles. Language often emerges spontaneously, as players may express victory, defeat, anger, jokes, and even harsh words within a very short time. This condition raises ethical issues in digital communication, especially when toxic language begins to be considered normal by some players. On the other hand, gaming culture also provides an entry point for da'wah that can appear through forms of language closer to the daily experiences of young people (Hidayat, 2018; Saadah, 2022; Sunni et al., 2023; Zahid et al., 2025). Digital da'wah also operates within an algorithmic ecosystem that influences message reach, forms of communication, and the ways audiences discover religious content (Nuriana & Salwa, 2024).

The YouTube and TikTok channels of Abi Azkakia, previously known as Majelis Nurul Legend, demonstrate an interesting encounter between da'wah, gaming culture, and digital communication. Muhammad Tedy Purba, better known as Ustaz Abi Azkakia, does not only appear as a da'i, but also as a gamer who understands the language, rhythm, and emotions of the game. He plays Mobile Legends while inserting Islamic messages, such as invitations to engage in dhikr, increase istighfar, guard one's speech, replace harsh words with good

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expressions, and cultivate adab within gaming spaces. This strategy distinguishes his da'wah from conventional sermons. Religious messages are not delivered in formal religious study forums, but appear fluidly amid gaming activities familiar to young audiences (Mudzakiy, 2023; Nadhifah, 2023; T. N. Rohman, 2023; Saadah, 2022; Sendy, 2023).

A number of previous studies have discussed social media as a medium of da'wah. Budiantoro (2018), for example, views digital media as a strategic space for da'wah communication because it is not limited by space and time. Cahyono and Hassani (2019), Mudzakiy (2023), Sendy (2023) studied the da'wah messages of Abi Azkakia through TikTok and gaming live-streaming content. These studies indicate that digital da'wah has become an increasingly important field of research. However, some of these studies still position digital da'wah primarily as a study of message content. Their focus largely centers on the classification of messages related to aqidah, sharia, akhlak, or the general effectiveness of platforms. Studies that examine gaming da'wah on YouTube as a communication pattern, by considering modes of delivery, forms of interaction, and the linguistic play of the community, remain limited. This gap forms the basis of the present article. This study does not stop at the question of what messages Abi Azkakia conveys. It also examines how those messages are constructed, how audiences respond, and how gaming terms are transformed into Islamic linguistic codes within a digital community.

The difference between this article and the studies of Saadah (2022), Mudzakiy (2023), T. N. Rohman (2023), and Sendy (2023) lies in its unit of analysis and explanatory focus. Previous studies primarily identify da'wah messages or discuss TikTok live streaming as a medium for da'wah. This article examines the relationship among three elements: how messages are delivered, observable audience participation, and the formation of Islamic linguistic codes within gaming communities across YouTube and TikTok. With this focus, the article offers an understanding of how da'wah operates as a communicative practice within a community, rather than merely as a collection of religious messages in game content.

Conceptually, this study positions da'wah communication as a process of conveying Islamic values that involves the da'i, message, media, audience, and possible social impacts. In the Qur'an, the principles of da'wah communication can be understood through the concepts of *qaulan layyinan*, *qaulan ma'rufan*, and *qaulan sadidan*. *Qaulan layyinan* emphasizes gentleness in speech. *Qaulan ma'rufan* emphasizes good, proper, and socially acceptable utterances. Meanwhile, *qaulan sadidan* emphasizes truthfulness, accuracy, and responsibility in conveying messages. In digital spaces, these principles need to be read alongside the theories of social media affordances, participatory culture, and digital religion. Media do not merely serve as channels for transmitting messages, but also shape how messages are produced, circulated, received, and interpreted (Afandi, 2022; Campbell, 2013; Hendra et al., 2023; Hibrizi, 2024).

Based on the discussion above, this study raises the question of how the delivery patterns, interaction patterns, and linguistic patterns of Ustaz Abi Azkakia's da'wah instill Islamic values through the YouTube and TikTok channels of Abi Azkakia. This study aims to analyze Abi Azkakia's da'wah communication patterns within the gaming context broadcast

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and shared through YouTube and TikTok. It also explains the forms of interaction between the da'i and the audience, while interpreting the use of Islamic language as a strategy for domesticating gaming culture. The novelty of this article lies in its netnographic reading of gaming da'wah as a participatory da'wah communication practice within a digital community, rather than merely entertainment content inserted with religious messages (Kozinets, 2020; Nasrullah, 2018).

Gaming culture needs to be understood as the context that shapes this da'wah practice. Mobile Legends contains technical terms, hero characters, game objectives, rank hierarchies, teamwork, and competitive emotions. The language of gaming communities is certainly different from the language of majelis taklim. When terms such as turret, hero, and live streaming are transformed into expressions with Islamic nuances, a process of cultural translation occurs. This process generates humor, closeness, and community identity. Nevertheless, this strategy also contains risks. Religious terms may lose their sacred weight if used without sensitivity. Therefore, this study reads linguistic creativity in gaming da'wah as both an opportunity and a space that demands theological and ethical caution (Hidayat, 2018; Jenkins, 2006; Nasrullah, 2018; Saadah, 2022).

This study employs netnography because digital communities possess cultures, languages, unwritten rules, humor, symbols, and interaction patterns that can be systematically examined. In netnography, comments, screenshots, live chats, community terms, and posting patterns can be treated as digital cultural data. Researchers do not merely count the number of comments or viewers, but also examine how meaning is constructed, how audiences participate, and how community identity is formed through language. Thus, the term "Jemaah Legend" in this study is not understood merely as a unique expression; rather, it is read as a sign of the formation of a gaming da'wah community in digital space (As'ad, 2021; Hine, 2015; Kozinets, 2020; Nasrullah, 2018).

Theoretical Framework

Digital religion studies view the internet not merely as a space for disseminating religious messages, but as a space where religion encounters, negotiates with, and adapts to media culture. This space allows religious practices to appear not only in the form of formal religious gatherings. Religious authority can emerge in more diverse forms, and da'i can communicate through short videos, podcasts, live streaming, or even online games. Digital space positions religious authority in multiple forms. Da'i do not always appear through pulpits, majelis, or formal religious forums, but may also appear as video creators, podcasters, streamers, and even gamers. This transformation shows that new media also opens space for the emergence of new religious authorities that are more fluid, popular, and closer to audiences (Akmaliah, 2020; Campbell, 2013; Campbell & Evolvi, 2020; Raya, 2024; Ulyan, 2023).

This diversity of forms expands the field of da'wah, but it does not reduce its fundamental requirements. Da'wah still requires doctrinal accuracy, sensitivity to adab, and public responsibility. At this point, Abi Azkakia is interesting to examine because he does not only appear as a da'i who conveys religious messages, but also as a gamer who understands the

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language, emotions, and habits of gaming communities. This da'i-gamer identity brings together religious authority and closeness to popular culture. Such an encounter opens access to da'wah for young audiences who may rarely attend formal religious gatherings, yet actively build their social lives in digital spaces (Akmaliah, 2020; Campbell, 2013; Campbell & Evolvi, 2020; Raya, 2024).

The framework of digital communication helps explain how da'wah messages move within this space. Social media cannot be understood as a neutral and passive channel. Each platform provides certain possibilities for action, which in communication studies are referred to as affordances. YouTube and TikTok, for instance, do not only provide spaces for uploading videos; these platforms also offer comments, live streaming, archives, recommendation systems, and sharing features. All of these features shape how da'i present themselves, how audiences respond, and how messages circulate. Consequently, gaming da'wah content does not depend solely on the substance of advice. It is also shaped by the game screen display, the creator's voice, the tempo of the game, visual texts, audience comments, and the possibility of content being rewatched. In other words, technology helps regulate the rhythm of da'wah, while audiences contribute meaning through their digital participation (Boyd, 2010; Chandra, 2018; Hutchby, 2001; Jenkins, 2006).

The principle of *qaulan ma'rufan* serves as an important foundation for reading language issues in online gaming communities. *Qaulan ma'rufan* emphasizes speech that is good, proper, and socially acceptable. This principle is relevant because gaming spaces often display spontaneous bursts of language. Players may utter harsh words when they lose, become angry, feel disappointed, or blame their teammates. In such situations, Abi Azkakia's da'wah does not appear through a rigid pattern of prohibition, but instead offers linguistic alternatives. Insults are redirected into dhikr, istighfar, and other expressions with Islamic nuances. This strategy shows that da'wah can work through symbolic habituation. Language that is repeatedly used within a community can shape a new communicative atmosphere, although long-term behavioral change still needs to be proven through further research (Hibrizi, 2024; Sunni et al., 2023; Zahid et al., 2025).

Qaulan layyinan strengthens this reading through the principle of gentleness in communication. Gentleness in gaming da'wah does not mean weakening religious messages. Rather, it is reflected in the ability to choose diction, tone, and moments that do not close the space for dialogue. Gamer communities live within a fast, competitive, and emotional rhythm of communication. Messages delivered in a judgmental tone may create distance before their substance is understood. Abi Azkakia chooses a path closer to the audience's experience, namely entering gaming culture, following the rhythm of the game, and then inserting Islamic reminders through humor, greetings, and brief advice. This approach shows that digital da'wah cannot rely solely on speaking skills. A da'i also needs cultural competence, namely the ability to read the language, habits, and emotions of the community targeted by da'wah (Hendra et al., 2023; Hibrizi, 2024; T. N. Rohman, 2023; Saadah, 2022).

Qaulan sadidan provides an ethical boundary for such creativity. This principle emphasizes accuracy, honesty, and responsibility in delivering messages. In a fast-moving

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popular culture, da'wah can easily become mere spectacle if it is not grounded in knowledge. Humor, gaming terms, and a casual style can indeed bring messages closer to young audiences. However, such closeness must still be guided by doctrinal accuracy and awareness of the sacredness of religious symbols. In the case of Abi Azkakia, the messages that appear are relatively centered on basic Islamic values close to everyday practice, such as dhikr, istighfar, emotional control, and adab in guarding one's speech. At this point, gaming da'wah demonstrates an effort to balance media creativity with religious responsibility.

The theoretical framework of this study is built upon three interconnected domains, namely da'wah communication, digital communication, and netnography. Da'wah communication explains how Islamic values are conveyed to mad'u by considering the message, media, audience characteristics, social context, and ethics of delivery. Digital communication explains how platforms shape the ways messages are produced, circulated, and responded to. Netnography helps read comments, live chats, community terms, humor, and interaction patterns as digital cultural data. This framework is not limited to reading religious message content in gaming videos, but understands it as a communication practice that grows through community language, audience participation, and negotiation between Islamic values and gaming culture.

Operationally, digital religion is used to examine the negotiation of Islamic values with Mobile Legends culture; YouTube and TikTok affordances are used to examine the possibilities of uploading, archiving, commenting, live streaming, and live chat; while participatory culture is used to examine the repetition of community greetings and audience responses. The principles of *qaulan layyinan*, *qaulan ma'rufan*, and *qaulan sadidan* serve as ethical criteria for assessing tone, social appropriateness, and the accuracy of messages. This integrated framework directs the analysis toward three patterns of findings: persuasive delivery, dialogical interaction, and Islamic linguistic codes.

Through the combination of the concepts of *qaulan layyinan*, *qaulan ma'rufan*, and *qaulan sadidan*, this study positions Abi Azkakia's da'wah style as a form of Islamic communication that seeks to be gentle in approach, good in language choice, and responsible in substance. These three concepts help explain why familiar, non-judgmental language that is close to young gamers' culture becomes important in digital da'wah. Religious messages are not sufficient merely because they are correct; they must also be presented in ways that can be heard, accepted, and lived by the community targeted by da'wah (Afandi, 2022; Campbell, 2013; Hibrizi, 2024; Kozinets, 2020; Nasrullah, 2018).

METODE PENELITIAN

This study employed a qualitative method with a netnographic approach. This approach was selected because the object of the study exists within a digital community that leaves communicative traces through videos, comments, live chats, community terms, and patterns of interaction among users. Netnography enables researchers to examine online communication as a cultural practice, rather than merely as a collection of independent texts. The primary digital spaces examined in this study were the YouTube and TikTok channels of

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Abi Azkakia, supported by data from TikTok live streams, video uploads from other accounts, online news reports, and relevant academic documents (Abdussamad, 2021; Azkakia, 2024 akses; Hine, 2015; Kozinets, 2020; Nadhifah, 2023; Nasrullah, 2018; Saadah, 2022).

The primary data sources of this study included YouTube videos, TikTok videos, live-streaming clips, audience comments, live chats, captions, distinctive community terms, and screenshots that illustrate Abi Azkakia's da'wah communication practices. The secondary data sources included books, journal articles, online news reports, and methodological references related to digital da'wah, netnography, Islamic communication, digital religion, and gaming culture. The data were selected purposively based on three criteria: content from accounts showing Abi Azkakia's Mobile Legends gameplay activities; content displaying inserted da'wah messages or the transformation of gaming terms into Islamic-nuanced expressions; and content showing audience responses through comments, live chats, or other forms of digital interaction. The units of analysis in this study included da'wah utterances, Islamic-nuanced gaming terms, audience responses, humor, community greetings, and patterns of interaction between Abi Azkakia and his audience. This study does not claim direct changes in audience behavior, but limits itself to examining communication patterns visible in digital artifacts (Abdussamad, 2021; Kozinets, 2020; Nasrullah, 2018; Rahmadi, 2011).

The primary corpus was established by screening five publicly accessible YouTube videos and five TikTok videos. Of the five YouTube videos, three were selected because they feature Mobile Legends gameplay and direct discussion of religion, adab, or gamer language: Liandi (2022), channel YouTube Kata Ustadz (2023), and channel Dunia Games (2026). Of the five TikTok videos screened, two were selected because they feature embedded da'wah messages and relevant audience responses: a post from @abiazkakiaa documented by Azkakia (2024) and a video documented by GGWP (2024). Selection was purposive, based on relevance to the research focus, the visibility of Islamic utterances or terms, and the presence of traces of audience participation.

Live observation was conducted across three publicly accessible TikTok Live sessions. In each session, the researcher recorded segments containing da'wah messages, community greetings, live-chat responses, and the transformation of gaming terms. Comments and live chats were treated as visible traces of participation, not as representations of the entire audience. As comment counts change dynamically and this study does not use quantitative analysis, the data were not used to calculate the effectiveness of da'wah or changes in audience behavior.

Coding was conducted in two stages. The first stage assigned initial codes to the digital artifacts, including "brief advice," "istighfar," and "guarding one's speech" for persuasive delivery; "the Jemaah Legend greeting," "comment responses," and "live chat" for dialogical interaction; and "berhala," "toa or mosque minaret," and hero naming for Islamic linguistic codes. The second stage grouped these initial codes into three communication patterns. The interpretation of each pattern was then compared with the concepts of affordances, participatory culture, digital religion, and the principles of *qaulan layyinan*, *qaulan ma'rufan*, and *qaulan sadidan*. Data collection techniques were carried out through digital observation,

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documentation, term recording, and examination of comments or live chats. The researchers watched relevant content, observed live streams, recorded sections containing da'wah messages, documented visual elements, and then grouped the data according to communication themes.

Data analysis was conducted through transcription, data reduction, thematic coding, interpretation using da'wah communication theory, and inductive conclusion drawing. Data validity was strengthened through source triangulation and triangulation of data forms by comparing YouTube content, TikTok screenshots, online news reports, academic literature, videos, visual texts, comments, live chats, and tables of terms as an integrated set of digital artifacts (Abdussamad, 2021; Hine, 2015; Kozinets, 2020; Nasrullah, 2018; Rahmadi, 2011).

RESULTS AND DISCUSSIONS

Result

Overview of the Research Subject

Muhammad Tedy Purba is publicly known as Ustaz Abi Azkakia. He is recognized as a da'i who utilizes online games as a medium for delivering Islamic messages. Before becoming active as a gaming content creator, Abi Azkakia worked as a private tutor and elementary school teacher. This background is important because it helps explain his choice of communication style, which is educational, light, and close to the language of young people. His concern over the use of harsh words by his students while playing games became one of the triggers for the emergence of his gaming-based da'wah content (Mudzakiy, 2023; Nadhifah, 2023; T. N. Rohman, 2023; Saadah, 2022).

In the early stage, Abi Azkakia shared content and conducted live streaming through TikTok. He later developed a YouTube platform under the name Majelis Nurul Legend. This name refers to his da'wah style, which combines the term majelis with the culture of Mobile Legends. In its subsequent development, the YouTube channel changed its name to Abi Azkakia. This name change did not alter the focus of the content; its main orientation remained da'wah through gaming, especially by cultivating the habit of using good language and replacing toxic expressions with Islamic-nuanced utterances (Azkakia, 2024; GGWP, 2024; Liandi, 2022; Mudzakiy, 2023; Nadhifah, 2023; T. N. Rohman, 2023; Saadah, 2022).

This overview of the research subject shows that Abi Azkakia does not merely use YouTube and TikTok as platforms for uploading videos, but also constructs a distinctive da'wah identity through his appearance, greetings, terminology, and habitual ways of interacting with audiences. This identity is important in digital da'wah because audiences do not only assess the content of the message, but also the delivery style, consistency of persona, and symbolic closeness between the creator and his community (Campbell, 2013; Raya, 2024; Ulyan, 2023).

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Figure 1. Muhammad Tedy Purba, also known as Ustaz Abi Azkakia
Source: Google Image, 2026.

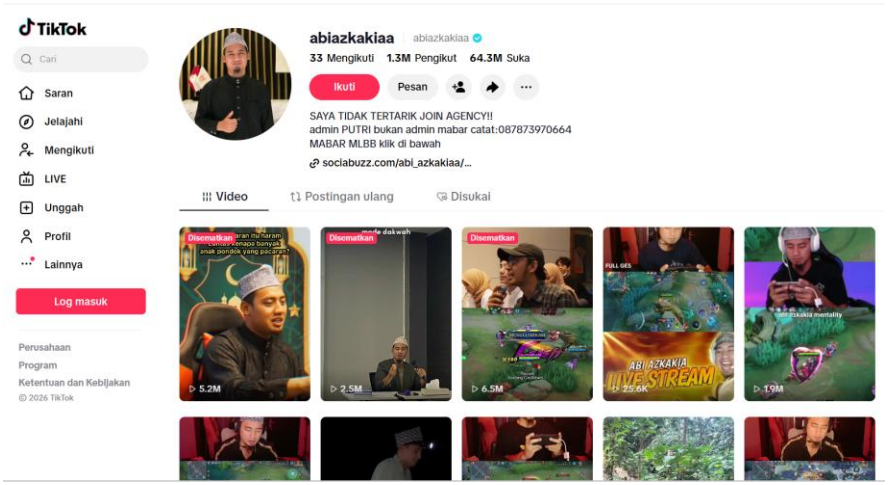
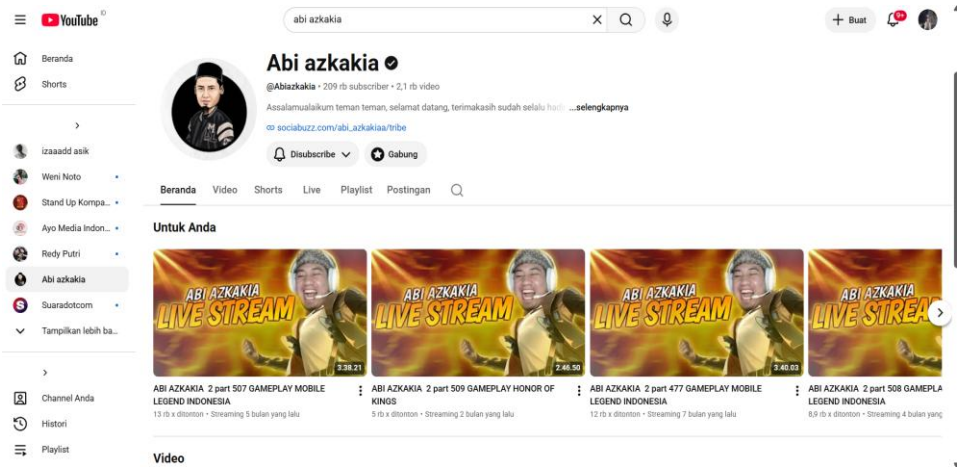


Figure 2. Ustaz Abi Azkakia's TikTok account
Source: Screenshot of Abi Azkakia's TikTok account, 2026



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Figure 3. Ustaz Abi Azkakia's YouTube channel after its name change from Majelis Nurul Legend
Source: Screenshot of Abi Azkakia's YouTube channel, 2026

The Pattern of Ustaz Abi Azkakia's *Da'wah* Delivery

The first finding shows that the pattern of Ustaz Abi Azkakia's da'wah delivery is relaxed, persuasive, and non-preachy. Da'wah messages are not delivered as lengthy sermons separated from gaming activities, but instead appear as inserted messages within the game. This approach allows religious messages to enter through moments already familiar to the audience. For example, in one screenshot, the textual message "INCREASE ISTIGHFAR" appears while the game is in progress. This message is brief, direct, and easy to remember. It does not interrupt the flow of entertainment, but provides a religious marker within the gaming situation (Azkakia, 2024; GGWP, 2024; Hibrizi, 2024; Liandi, 2022).

This pattern can be read as a form of *qaulan layyinan* because the language used does not attack the audience. Ustaz Abi Azkakia does not position gamers as a group in the wrong, but invites them to improve their expressions and communication habits through an affirmative approach. The audience is encouraged to guard their speech, increase dhikr, and direct their emotions while playing games. Thus, da'wah does not appear as a prohibition against gaming, but as an effort to guide gaming practices toward greater adab and civility (Hendra et al., 2023; Hibrizi, 2024).

The quotation "Take out the greatness of the game; bring in the greatness of Allah Swt." (Azkakia, 2024; Games, 2026; GGWP, 2024; Liandi, 2022; Ustadz, 2023) is another example of a da'wah delivery strategy that uses contrastive logic. This sentence shifts the audience's orientation from excessive admiration for the game toward religious awareness. Communicatively, the sentence is concise, easily transformed into a slogan, and relevant to the situation of players who often become absorbed in the game. This message also does not require lengthy theological explanation; it functions as a moral reminder amid the fast-paced culture of digital media (Hibrizi, 2024; Zaman et al., 2023).

Abi Azkakia's da'wah delivery is also supported by humor, which makes religious messages feel closer and less rigid. However, the humor used is not directed at diminishing religious teachings, but functions as a communicative bridge between the world of gaming and Islamic values. At this point, gaming da'wah demonstrates an adaptation of form, not a change in substance. The values conveyed remain related to akhlak, adab in speech, dhikr, and awareness of Allah, but they are packaged through the communicative rhythm of the gamer community (Jenkins, 2006; Raya, 2024; Zaman et al., 2023).

Accordingly, expressions such as "masyaallah" and "astagfirullah" are positioned as evidence of visible engagement and the use of religious expressions in digital interaction. They are not treated as evidence that audiences have understood, internalized, or practiced Islamic values beyond the platform. This limitation is important so that the study's conclusions remain within the scope of publicly available netnographic data.

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The Interaction Pattern of Ustaz Abi Azkakia in Delivering *Da'wah* Messages

The second finding reveals a dialogical pattern of interaction. Ustaz Abi Azkakia does not merely deliver messages in a one-way manner; he also opens spaces for response through comments, live chats, and community greetings. In a screenshot of a live-streaming session, several audience members wrote "masha Allah," "astaghfirullah, great," and other light comments that indicated direct engagement. These responses show that da'wah messages do not stop at uploaded videos, but continue as community conversations (Azkakia, 2024; GGWP, 2024; Kozinets, 2020; Liandi, 2022; Saadah, 2022).

Dialogical interaction is evident in the way audiences adapt themselves to the linguistic codes constructed by the creator. When viewers write "masha Allah" in the live chat, they are not merely leaving comments, but also participating in maintaining a religious atmosphere within the gaming space. Such responses indicate symbolic participation. Audiences receive, repeat, and circulate Islamic expressions introduced by the creator. From the perspective of participatory culture, audiences are no longer passive recipients. They participate in shaping the meaning of the content through comments, greetings, and jokes that align with the identity of the community (Campbell & Evolvi, 2020; Jenkins, 2006).

The greeting "Jemaah Legend" becomes an important element in this interaction pattern. This term combines jemaah as a religious term and Legend as a reference to the Mobile Legends game. This combination creates a community identity that is easily recognizable. Audiences are not merely referred to as viewers, subscribers, or watchers. They are addressed as part of a gaming da'wah community. This greeting creates a sense of togetherness, reduces the distance between the da'i and the audience, and makes the gaming space feel like a digital majelis (Jenkins, 2006; Nasrullah, 2018).

However, the claim that this interaction effectively changes audience behavior needs to be limited. The available data show the presence of responses, participation, and the use of religious codes. The data are not yet sufficient to conclude long-term behavioral change. Therefore, this finding is more appropriately understood as a strategic potential of digital da'wah, rather than as evidence of behavioral effectiveness (Abdussamad, 2021; Rahmadi, 2011).

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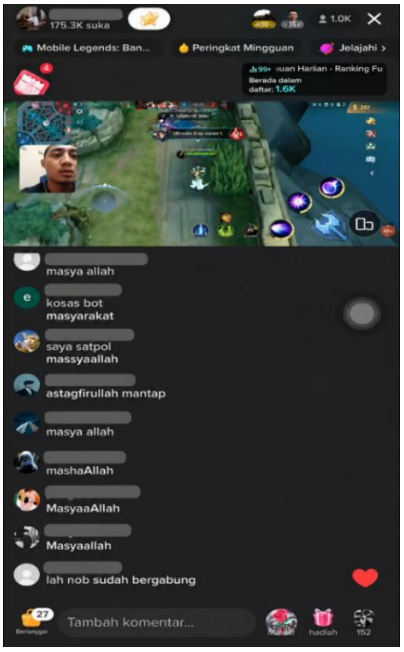


Figure 4. Audience live chat responses during a gaming broadcast
Source: Screenshot of Abi Azkakia's TikTok Live, 2023.

Linguistic Patterns as Islamic Codes in Ustaz Abi Azkakia's Content

The third finding concerns linguistic patterns that transform Mobile Legends game terms into Islamic terms. This pattern is the most distinctive feature of Ustaz Abi Azkakia's content. He does not merely insert advice during gameplay, but also processes gaming language into da'wah language. This transformation can be seen in the naming of game objects, audience greetings, and hero names. The following table summarizes several terms found in the documentation (Mudzakiy, 2023; T. N. Rohman, 2023; Saadah, 2022; Sendy, 2023).

Table 1. Transformation of Mobile Legends Terms into Da'wah Terms

No.	Terms in Mobile Legends	Terms in the Da'wah Community	Communicative Meaning
1	Enemy turret	Berhala	The enemy turret is referred to as "berhala" as a humorous metaphor for the opposing object that must be destroyed in the game mechanics. The term is not intended as a theological equivalence.
2	Own turret	Toa/menara masjid	The own turret is humorously associated with a toa or mosque minaret because it functions as a marker and protector in the game arena. This association should be

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No.	Terms in Mobile Legends	Terms in the Da'wah Community	Communicative Meaning
			read as a gaming context, not as a literal religious meaning.
3	Live-streaming viewers	Jemaah Legend	The audience is positioned as a digital religious community, not merely as viewers.

Source: Processed data, 2026.

Referring to the enemy turret as "berhala" should be understood contextually as a humorous metaphor within the game, not as a theological equivalence between a game object and the concept of berhala in Islamic teaching. Its function is to mark the opposing object that must be defeated in the game mechanics. Likewise, "toa or mosque minaret" for one's own turret works through visual and phonetic association. To remain consistent with *qaulan layyinan* and *qaulan ma'rufan*, this humor must preserve propriety, avoid diminishing religious symbols, and not invite misunderstanding. *Qaulan sadidan* requires the da'i to explain the boundary between the amusement of the gaming context and the meaning of Islamic teachings.

The transformation of terms in Table 1 shows that Abi Azkakia's linguistic pattern does not stop at replacing game objects and audience greetings. The same pattern also appears in the naming of characters or heroes in Mobile Legends. If terms such as berhala, toa masjid, and Jemaah Legend function to create a da'wah atmosphere within the gaming space, the transformation of hero names shows a more personal and humorous creative process. Character names that originally come from popular gaming culture are reshaped into names or expressions with Islamic nuances that are closer to the experiences of Muslim audiences. Table 2 further shows that da'wah language in Abi Azkakia's content operates through code-switching, sound play, and the construction of community identity (Mudzakiy, 2023; T. N. Rohman, 2023; Sendy, 2023).

Table 2. Transformation of Hero Names into Islamic-Nuanced Names

No.	Hero Name	Islamic-Nuanced Name	Communicative Meaning
1	Aurora	Siti Arofah	The hero name is given an Islamic sound so that it feels close to the humor of the community.
2	Nana	Safitri	A popular name in the game is adjusted into a name that is familiar within Indonesian Muslim communities.
3	Selena	Sakinah	The hero name is shifted into a term associated with family tranquility in the Islamic tradition.
4	Hilda	Mawaddah	The hero name is paired with a term associated with affection.

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No.	Hero Name	Islamic-Nuanced Name	Communicative Meaning
5	Wanwan	Warahmah	The hero name is humorously altered through the sound of rahmah as a code of compassion.
6	Moskov	Abdul Wakos	The hero name is reshaped into religious humor through an Arab-Indonesian naming pattern.

Source: Processed data, 2026.

This transformation of terms can be read as a domestication of gaming culture. Domestication means that elements of popular culture are not simply rejected, but translated into language considered closer to the values of the community. When the enemy turret is called berhala, the game is no longer understood merely as a mechanical competition, but is also given a symbolic layer. When one's own turret is called toa masjid, the game object becomes a form of religious humor that is familiar to Indonesian Muslim audiences (Campbell, 2013; Hidayat, 2018; Jenkins, 2006).

This linguistic pattern also builds an internal code within the community. Audiences who understand the code feel that they belong to the group. The code Jemaah Legend, for instance, can only be fully understood by those who are familiar with the context of Mobile Legends and Abi Azkakia's da'wah culture. Thus, language is not merely a tool for conveying messages. It also functions as a tool for constructing community identity. This is what distinguishes gaming da'wah from ordinary digital sermons (Boyd, 2010; Jenkins, 2006; Nasrullah, 2018).

In da'wah, this linguistic pattern can support the internalization of values because religious messages do not appear distant from the audience's everyday life. Islamic values are present through terms that they often hear while playing games. However, this strategy also carries risks. The use of religious terms in humorous contexts must be carefully maintained so that it does not reduce the sacredness of religion. Therefore, creativity in digital da'wah needs to remain balanced with theological sensitivity and communication ethics (Hibrizi, 2024; Sunni et al., 2023; Zahid et al., 2025).

These three patterns can be read through an integrated framework. Video, comment, live-streaming, and archive features provide affordances that enable messages to appear in short, responsive, and replayable forms. Audience participation is visible when greetings and Islamic expressions are repeated in chats or comments, although these data do not demonstrate personal change beyond the platform. Within the digital religion framework, this practice demonstrates negotiation between Mobile Legends culture and Islamic values. *Qaulan layyinan* guides a non-judgmental style, *qaulan ma'rufan* assesses the appropriateness of word choice, and *qaulan sadidan* limits creativity so that it remains accurate and responsible.

Nevertheless, cultural credibility should not replace scholarly depth. Digital da'i who enter popular culture still need to maintain religious references, terminological accuracy, and the limits of humor. At this point, gaming da'wah requires a balance between creativity and authority. Creativity makes the message easier to receive. Authority ensures that the message

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remains responsible. In the case of Abi Azkakia, this balance appears in the relatively simple focus of his messages, such as zikir, istigfar, adab in speech, and emotional control. These themes are safe to communicate in a gaming format because they are close to everyday moral practice (Campbell & Evolvi, 2020; Raya, 2024; Ulyan, 2023).

This performance of identity is important because digital da'wah often faces a crisis of distance. Many religious messages fail to be accepted by young people not because their substance is rejected, but because the style of delivery feels distant from their experience. In Abi Azkakia's context, closeness is built through gaming attributes, the use of Mobile Legends terms, spontaneous expressions, and the ability to respond to comments. This combination creates cultural credibility. Such credibility differs from formal scholarly authority, but it still plays a role in opening the door for message acceptance (Choiri et al., 2024; Kerim et al., 2025; Kurniawan & Castrawijaya, 2025; Yusuf, 2025).

Discussion

Gaming *Da'wah* as a Layered Communication Practice

The findings of this study show that Ustaz Abi Azkakia's gaming da'wah operates through three interrelated layers of communication. The first layer appears in the relaxed and persuasive delivery of messages. The second layer emerges through dialogical interaction that opens space for audience participation. The third layer appears in the production of Islamic linguistic codes within gaming culture. These three layers show that digital da'wah does not depend only on message content, but also on how messages are framed, responded to, and repeated within the community. A relaxed mode of delivery prevents audiences from feeling alienated from their hobby. Dialogical interaction builds a sense of belonging to the community. Islamic linguistic codes make da'wah messages easier to recognize and circulate in digital spaces (Jenkins, 2006; Kozinets, 2020).

Theoretically, these findings strengthen the view that da'wah communication in new media cannot be understood as a one-way process. Da'wah takes place through the relationship among the da'i, the message, the media, the audience, and platform culture. The practice of Ustaz Abi Azkakia shows that religious authority is not built only through formal institutions, but also through digital interaction, persona consistency, and the da'i's ability to read the language of the platform (Mudhofi et al., 2024). This finding is in line with Saadah's (2022) study, which positions live streaming as a space for da'wah within gaming culture. However, this article expands that reading by emphasizing communication patterns on YouTube, which has a more archival, longer-form, and more easily retrievable character.

Reframing Gaming Culture in *Da'wah* Communication

From the perspective of da'wah communication, Abi Azkakia's da'wah pattern is closely related to the principles of *qaulan layyinan* and *qaulan ma'rufan*. Da'wah is not constructed through condemnation of gaming culture, but through the reframing of language habits within gaming communities. Ustaz Abi Azkakia does not position gamers as a deviant group. Instead, he shows that gaming activities can still be accompanied by adab, zikir, istigfar, and

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control of speech. This strategy is important because young people often reject judgmental styles of communication. Digital da'wah requires the ability to read media habitus, including humor, interaction tempo, attention span, and audience emotions (Hendra et al., 2023; Hibrizi, 2024; D. A. Rohman, 2019).

This finding is related to the studies of Mudzakiy (2023), T. N. Rohman (2023)(2023), which examine Abi Azkakia's da'wah messages in TikTok content and gaming live streams. These studies show that Abi Azkakia conveys the values of akidah, syariah, and akhlak through popular formats. This article goes further by examining how these messages work within communication patterns. Its focus is not limited to message categories, but also includes delivery strategies, term play, and audience responses. Thus, gaming da'wah can be understood as a communication practice that reframes popular culture without eliminating the substance of Islamic values.

Digital Religion, YouTube Affordances, and Audience Participation

Practically, da'i and Islamic educators can apply three guidelines. First, use humor and gaming terms only when their religious meaning is clear and they do not demean religious symbols. Second, use live chat and comments as spaces for moderating adab, for example by responding to toxic language with alternative forms of good speech. Third, separate core advice from jokes so that audiences can recognize the normative message. Content creators should also provide context when using religious metaphors. These recommendations are intended to improve the quality of da'wah communication, not to claim changes in audience behavior.

From the perspective of digital religion, the practice of Ustaz Abi Azkakia shows that religion in digital spaces does not always appear in the form of formal sermons. Religion can appear through memes, comments, live chats, video clips, community terms, and creator performances. Campbell (2013; 2020) explains that digital religion always involves a process of negotiation between religious tradition and media culture. In this case, Islamic values are negotiated with Mobile Legends culture. The result is not merely da'wah content on YouTube, but a digital religious practice shaped by platform affordances and community participation.

YouTube affordances play an important role in shaping this communication pattern. The video feature allows Ustaz Abi Azkakia to display his face, voice, gameplay, text, and reactions simultaneously. The comment feature allows audiences to respond after the content is uploaded. Live streaming and live chat features enable direct communication. The archive feature allows content to be rewatched and redistributed. This finding is in line with Panuju's (2022) study on cyber-ethnography, which shows that religious identity on YouTube can be read through the performance of the da'i, audience responses, and digital communication traces surrounding religious content. Within Jenkins' (Boyd, 2010; Chandra, 2018; Hutchby, 2001; Yusuf, 2025).

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Theoretical, Methodological, and Practical Implications

This limitation also means that the article's findings explain observable forms of communication and participation within the selected corpus, rather than the impact of da'wah on young gamers' understanding, attitudes, or behavior. Future studies should use interviews, longitudinal observation, or surveys with respondent consent to examine how audiences interpret religious humor, Islamically nuanced gaming terms, and communication adab after engaging with such content.

The social implication is that gaming da'wah can become an alternative space for reducing the normalization of toxic language in online games. When players become accustomed to replacing insults with istigfar or good expressions, the communication space can become healthier. However, this remains a potential. This study does not measure whether audiences actually stop using harsh words after watching Ustaz Abi Azkakia's content. Therefore, the social recommendation that can be proposed is the development of digital adab literacy for Muslim gamers by involving creators, communities, parents, educators, and platforms (Sunni et al., 2023; Zahid et al., 2025).

The practical implication relates to da'wah strategies for young audiences. Da'i who wish to enter digital spaces need to understand platform culture and the culture of the target community. Gaming communities differ from Islamic text-study communities. Live-streaming audiences differ from audiences of long sermon videos. Therefore, da'i need to choose appropriate message forms, duration, language style, and forms of interaction. This principle does not mean that da'wah must follow every market preference. Rather, it means that da'wah needs to translate Islamic values into language that audiences can understand without eliminating their substance (Andriani, 2023; Taufikurrahman & Setyowati, 2024; Yusuf, 2025).

The methodological implication is that netnography can be used more widely in da'wah studies and Islamic communication. Netnography helps researchers understand that audience comments, popular terms, and digital humor are data with analytical value. Da'wah researchers do not need to rely only on long sermon transcripts. They can also read screenshots, audience responses, hashtag patterns, community greetings, and term transformations as part of da'wah practice. However, the use of netnography requires ethical precision, especially in anonymizing user identities and selecting public data that are safe to quote (Hine, 2015; Kozinets, 2020; Nasrullah, 2018).

The theoretical implication of this study is the need to expand da'wah communication studies from message analysis to community practice analysis. Many studies on digital da'wah stop at the classification of akidah, syariah, and akhlak messages. Such classification is important, but it is not sufficient to explain how messages work within digital communities. This study shows that delivery patterns, interaction, and linguistic patterns have roles that are equally important as message content. The akhlak message about guarding one's speech becomes stronger when it is delivered through community language, repeated in live chats, and used as a shared identity (Jenkins, 2006; Mudzakiy, 2023; T. N. Rohman, 2023; Saadah, 2022).

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CONCLUSION

This study concludes that the da'wah communication patterns of Ustaz Abi Azkakia through his YouTube and TikTok channels are formed through three main patterns. First, the pattern of da'wah delivery is relaxed, persuasive, humorous, and non-preachy. This pattern allows Islamic messages to enter gaming activities without interrupting the flow of entertainment. Second, the pattern of dialogical interaction appears through comments, live chats, and the community greeting Jemaah Legend. This pattern shows that audiences participate in constructing a religious atmosphere within digital spaces. Third, the linguistic pattern transforms Mobile Legends terms into Islamic terms. This pattern forms community codes, religious humor, and the domestication of gaming culture into da'wah communication.

The theoretical contribution of this article lies in its reading of gaming da'wah as participatory da'wah communication. Digital da'wah is not viewed merely as the delivery of religious messages through new media, but as a communication practice shaped by platform affordances, community culture, and popular language. Its practical contribution is to show that young da'i can use gaming culture as an entry point for da'wah, as long as they continue to maintain adab, message accuracy, and religious sensitivity.

The limitation of this study lies in its reliance on digital observation and documentation of public content. This study has not directly measured changes in audience behavior. Therefore, future research needs to conduct interviews with audiences, analyze comments over a longer period, and compare practices across platforms such as YouTube, TikTok, and Instagram. Future studies may also examine how gamer audiences understand the boundaries between humor, entertainment, and the sacredness of religious terms in digital da'wah content.

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