

## **HABIB HUSEIN JA'FAR'S SELF PRESENTATION STRATEGY IN DIGITAL DA'WAH ON YOUTUBE**

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Received: 5 March 2023; Revised: 24 March 2023; Accepted: 2 June 2023

### **Abstract**

The self-presentation strategy is necessary in delivering dakwah (Islamic preaching) materials to make them appealing to the youth as the target audience. This study aims to interpret the self-presentation performed by Habib Husein Ja'far through the YouTube channel Jeda Nulis. This research employed a qualitative descriptive approach to provide an overview of how Habib Husein Ja'far adjusted the theme of da'wah and self-presentation according to his segmentation on Youtube. The findings of the research indicate that Habib Husein Ja'far addressed many problems that tend to be experienced by young people with a relaxed and humorous style but serious in his response. Moreover, his self-presentation portrays him as a tolerant preacher who is close to young people. This research contributes knowledge to the self-presentation of preachers on YouTube in order to be able to creatively convey da'wah in accordance with the challenges of the current era.

**Keywords:** Da'wah, Self-Presentation, Strategy, Youtube

### **Abstrak**

*Strategi presentasi diri diperlukan dalam menyampaikan materi dakwah agar dapat diterima anak muda sebagai target dakwah. Penelitian ini bertujuan untuk menafsirkan presentasi diri yang dilakukan oleh Habib Husein Ja'far melalui channel Youtube Jeda Nulis. Penelitian ini dilakukan dengan pendekatan deskriptif kualitatif. Penelitian ini menganalisis video dakwah Habib Husein Ja'far untuk memberikan gambaran bagaimana Habib Husein Ja'far menyesuaikan tema dakwah dan presentasi diri sesuai dengan segmentasinya di Youtube. Hasil penelitian menunjukkan bahwa Habib Husein Ja'far banyak mengangkat permasalahan yang cenderung dialami oleh anak muda dengan gaya santai dan penuh candaan tapi serius dalam menjawabnya. Sedangkan presentasi diri yang dihadirkan oleh Habib Husein Ja'far adalah pendakwah yang toleran dan dekat dengan anak muda. Hasil penelitian ini memberikan pengetahuan dalam presentasi diri pendakwah di Youtube agar dapat menyampaikan dakwah secara kreatif sesuai dengan tantangan zamannya.*

**Kata Kunci:** Dakwah, Presentasi Diri, Strategi, Youtube

## Introduction

*Da'wah* which is traditional or conventional is no longer in demand by the younger generation because it is considered formal and too rigid. This phenomenon comes along with the perception of the younger generation that the themes and methods of delivering *da'wah* are starting to be irrelevant. According to a research report by the Center for Religious and Cultural Studies (CSRC), UIN Syarif Hidayatullah Jakarta, the younger generation considers the *da'wah* delivered at the mosque to be boring and does not touch their real needs (Wahid et al., 2019). As an alternative, they admit that they are more interested in learning Islam from *ustadz*, who preach on social media, because they are considered more able to meet their needs for religious literacy (Wahid et al., 2019).

Some preachers transform their way of preaching by leveraging social media platforms. Ustadz Zacky Mirza (@zackymirza\_) adopts a youthful and contemporary style, continually updating his attire to resonate with the younger generation. Since his early days of *da'wah*, he has consistently employed popular trends and fashion choices that appeal to young audiences. Ustadz Hanan Attaki is the visionary behind the Hijrah Youth movement, which actively spreads its message within various youth communities, including punks, motorcycle gangs, skateboarders, BMX enthusiasts, parkour practitioners, and other hobbyist groups. He also manages a popular YouTube channel named HananAttaki. Another influential figure is Ustadz Syams (Syamsuddin Nur Makka), who is preaching through the TikTok application, boasting an impressive following of 3.5 million users. He has cultivated a dedicated congregation known as the *altiqtoqiah* pilgrims. Additionally, Ustadz Handy Bonny, an active TikTok preacher with 102K followers, hosts regular online study sessions called Kalemin, Online Night Study program.

In order to capture the attention of the younger generation, it is essential to not only provide compelling *da'wah* material but also present an identity that resonates with young people through creative *da'wah* content. One of the preachers who focuses more on preaching through social media, especially the YouTube platform, is Habib Husein Ja'far Al Hadar. The internet and its creative capabilities offer individuals an unlimited capacity for self-expression. This is reflected in how people actively engage and interact online ('Uyun, 2020). Habib Husein Ja'far Al Hadar's self-presentation on YouTube provides him with ample opportunities for his *da'wah* efforts. YouTube serves as a

platform for revitalizing social connections among its users. The widespread availability of various free social media platforms has made their use commonplace, with most people becoming familiar with them without requiring specialized skills. While social networking sites like YouTube have their unique appeal, the underlying goal remains the same: to facilitate easy and engaging communication, complemented by user-friendly features. Among the multitude of social media platforms, YouTube has emerged as one of the most popular channels for self-presentation.

Habib Husein Ja'far Al Hadar strives to shape his desired identity through his presentations, recognizing that online identity has the power to create the intended representation (Putri, 2016). He has gained recognition as a young *habib* who spreads Islam with love, earning him the reputation of a millennial *da'i* due to his resonating preaching style. A noteworthy aspect of Husein Ja'far's *da'wah* communication style is the gentle and casual manner in which he conveys his messages, using polite language. Additionally, his emphasis on storytelling skills adds to the appeal of his approach (Fiardhi, 2021).

Habib Husein Ja'far Al-Hadar, also known as Habib Husein or Habib Ja'far, was born in Bondowoso, East Java. He is an Islamic *da'wah* writer, preacher, and content creator. With his lineage tracing back to Prophet Muhammad SAW, he received his education in Islamic boarding schools at the Bangil Islamic Boarding School in East Java. He holds a bachelor's degree in Islamic Philosophy, specializing in Aqidah and Islamic Philosophy, from Syarif Hidayatullah State Islamic University Jakarta. Currently, he is pursuing a master's program in Qur'anic Interpretation at the same university (Aditya, 2021).

Habib Husein Ja'far distinguishes himself by seeking to portray a unique identity compared to most *habibs*, aiming to connect with the younger generation through his *da'wah* efforts. Known for his deep compassion, he has earned a reputation as a young *habib* who spreads the teachings of Islam with great empathy. Due to his remarkable ability to resonate with millennial youth, he has become widely recognized as the "millennial *da'i*" for his close rapport with young people. Habib Husein's YouTube lectures consistently evoke enthusiasm and receive positive responses from his audience, further solidifying his impact (Fiardhi, 2021).

Habib Husein Ja'far has a YouTube channel entitled "Jeda Nulis" and has been initiated since 2018. His light-hearted and humorous approach to preaching has garnered a significant follower. The Jeda Nulis YouTube channel has amassed 746 thousand subscribers as of April 2022, while the Lost Youth channel, which he manages alongside Tretan Muslim and Coki Pardede, has 687 subscribers as of the same period, despite having only 24 videos. He raised many 'odd' themes and questions related to the daily lives of young people in his preaching. Through social media, young people can socialize online without being limited by space or time (Mustaffa, 2020) and discuss topics considered impolite or taboo in conventional preaching settings. Social media has become an integral part of young people's lifestyles, influencing the formation and modification of their identities (Putro, 2017). It plays a significant role in shaping the identity of social media users, including those who follow Habib Husein Ja'far's *da'wah* content.

Habib Husein has the ability to excel in argumentation techniques used to convey *da'wah* messages (Wiranti & Mawehda, 2021). In conveying the message of *da'wah*, he makes adjustments to the current situation (Ummah & Irama, 2021). The challenge of *da'wah* for *habib* in the digital era is finding out how to use new media to preach. Information technology has eliminated barriers of space and time, enabling Habib Husein to record and share *da'wah* material on social media, reaching a wide audience (Wahid et al., 2019).

Giddens explains that self-identity is defined as an embodied project shaped by individuals with their own ways of establishing and articulating their personal identity and biography. The interplay between personal and social identity, which manifests through our individual and collective selves, is never a definite problem (Santoso, 2016).

According to Goffman, individuals engage in self-construction or self-performance (Nasrullah, 2016). However, this self-appearance is basically formed to fulfill the desires of the audience or the social environment rather than originating from one's true self or being actively created by the individual. As a result, the identity that appears is a description of what is actually a desire to meet the needs of social recognition, although, in many ways, the expectations that come from the social environment or established social role are often contrary to personal will.

In face-to-face interaction, a person will understand the identity of another person through gender, race, clothing, and other nonverbal characteristics. However, some of

these characteristics are very difficult to appear in virtual interactions because internet technology offers capabilities to hide certain instructions or characteristics that the public does not want to be displayed and known. This parallels Goffman's concept of a theatrical stage, where there exists a designated "front stage" for public display and a "backstage" where individuals conceal or reveal their personal identities. The front stage represents the social identity presented to others, while the back stage refers to the personal identity concealed from public view. Individuals deliberately construct their social identities, which are influenced by Goffman's notion of "settings" and "audiences." Impression management, as developed by Goffman, illustrates that individuals consciously or uncsciously display the desired image and hope that other people will be impressed by what has been done (Nasrullah, 2016).

In the context of cyber culture, Goffman's thesis was developed by Andrew Wood and Matthew Smith to explore how identity applies to the internet. Wood and Smith stated that identity is a complex construction for oneself, and is socially related to how we perceive ourselves and how we expect other people's views or stigma to us and how those other people perceive it. They further argue that self-description or self-performance is an individual's attempt to construct himself in an online context through photographs or writings, with the aim of gaining acceptance and aligning others' perceptions with their own (Nasrullah, 2016).

Shirley Turkle stated that the internet has connected billions of individuals worldwide, creating a new digital space that has implications for the way audiences think about their self-identity. Turkle further argues that cyberspace is very different from physical reality, offering individuals an opportunity to explore a new realm where both essential and non-essential aspects of identity can be discovered. In more extreme conditions, identities can be fake, or disguised, and individuals can assume different personas altogether (Livingstone & Lievrouw, 2002).

According to Tim Jordan as cited by Nasrullah (2016), there are two key aspects that describe the existence of individuals and the consequences of their online interactions. Firstly, to make connectivity in cyberspace, everyone must log in to open access to email, social networking sites, or other web pages. Once this procedure is completed, individuals will obtain a "private space" in the form of a personalized page or account that can only be accessed by them. Secondly, entering the virtual world

sometimes often involves openness in terms of self-identity and how individuals identify or construct themselves in the virtual world. Individuals in cyber media have unlimited ability to create their online persona, and those creations will later represent the individual in playing their role and interacting on the internet. The choice encompasses the decision to be authentic and transparent in one's online identity or to create a fake identity.

Identity construction is closely related to self-presentation, as self-presentation involves how individuals portray their identity to others. Koswanto (2020) explains that when individuals interact with others, individuals often focus on how they are perceived by others. They consciously or unconsciously engage in impression management, attempting to control the way others perceive them.

One form of impression management is self-presentation. Jones and Pittman explained that there are five self-presentation strategies that have different goals, including ingratiation, self-promotion, exemplification, intimidation, and supplication (Huang, 2014). Firstly, Ingratiation aims to be liked by others, where individuals present themselves as people who can bring happiness to others. Secondly, self-promotion aims to establish oneself as highly competent in a particular field or aspect. Individuals highlight their strengths and advantages, showcasing their personal abilities. Thirdly, exemplification is designed to present individuals as morally worthy. Fourthly, intimidation is employed to evoke fear and respect. Individuals present themselves as dangerous and formidable, seeking to instill a sense of intimidation in others. Finally, supplication aims to elicit pity from others. Individuals present themselves as weak and dependent, seeking support and assistance from others. These self-presentation strategies reflect individuals' efforts to shape how others perceive and respond to their identity. The choice of strategy may vary depending on the context and desired outcomes.

So far, research on *da'wah* on social media is considered an interesting issue among Islamic scholars. This is due to the rapid development of technology and communication media, which are widely used. Another factor is the increasing number of young generations using social media, especially for religious studies (Nurrahmi & Farabuana, 2020). Previous studies on *da'wah* on social media have predominantly focused on YouTube (Arifin, 2019; Fatoni & Librianti, 2018; Hakim, 2019; Suharto & Mutmainna, 2018). These earlier investigations centered around the analysis of *da'wah* content found on YouTube channels (Hakim, 2019; Suharto & Mutmainna, 2018), the

motivations of the audience when accessing *da'wah* content on social media (Fatoni & Librianti, 2018), and the monetization of *da'wah* content on YouTube (Arifin, 2019). Although previous studies analyze *da'wah* content on YouTube, this research is different because it focuses on analyzing the self-presentation strategies of preachers.

Based on the aforementioned background, this study aims to interpret Habib Husein Ja'far's self-presentation through its YouTube channel to its subscribers.

## **Method**

This research adopts a qualitative descriptive approach. Descriptive research is a procedure or way of solving research problems by describing the state of the object under investigation as it is based on actual facts at the present time (Sloan et al., 2017). The research methodology employed in this study is qualitative research, which is rooted in an inductive mindset and entails participatory objective observation of social phenomena (Koentjaraningrat, 1985). A qualitative approach is an approach that is only for seeking conclusions based on research problems through the results of descriptive data in the form of written or spoken words and observable behaviors of individuals (Budianto, 2016). This study uses a qualitative approach to describe the self-presentation strategies employed on Habib Husein Ja'far's YouTube channel. The data collection period for this research spans from January to February 2023.

From the various types of social media that exist, the researcher chose Habib Husein Ja'far's YouTube channel to be the object of research. This is because the *da'wah* carried out by Habib Husein Ja'far has focused more on Youtube than other social media. Besides the researchers also collected other supporting data through online news sources and on other YouTube channels that present Habib Husein Ja'far as a speaker, which allows triangulation through cross-verification from different sources.

The research employed an analytical approach to examine the phenomenon of impression management, specifically self-presentation, drawing on Jones and Pittman's framework of impression management strategies (Ingratiation, Self-promotion, Exemplification, Intimidation, Supplication). The data analysis process occurs simultaneously with data collection, encompassing data reduction, involving the selection, simplification, abstraction, and transformation of raw data; data presentation,

entailing the development of a structured description of the information to draw conclusions and inform subsequent actions.

## **Results and Discussion**

### ***Ingratiation***

Ingratiation is an interpersonal strategy used to improve social relations with others through the formation of a positive self-image. This strategy involves trying to present oneself as someone who is fun and likes the things that other people like, including following trends or topics that are currently popular. Through the ingratiation strategy, someone will see their target audience so that a certain image will emerge in themselves (Schlenker, 1980). To build a positive image among young people, Habib Husein Ja'far carried out an ingratiation strategy by forming youthful characteristics and creating a relatable style of dress, and collaborating with popular artists and influential figures.

### ***Build Identity with Fashion***

One way to ingratiate is to wear clothes. In this case, clothing is not only used as a body cover but can be a medium of communication to convey information about oneself. Clothing is one of the important communication media in conveying messages because there is a value or image to be achieved. In one of his lectures, Habib Husein Ja'far said, "That's why I said, if I have to be a clown wearing a T-shirt, it doesn't matter. Although I can just wear a turban and a robe, I might even be more appropriate to wear a robe than a non-Ustadz Arab descent." Furthermore, Habib Husein Ja'far also added: "The Prophet Muhammad himself, said Habib Husein, did anything in his preaching. The important thing is not to conflict with basic Islamic values" (Wahyono, 2019). Clothing can be one of the important communication media to convey messages and form the desired self-image. In this case, choosing the right clothes in accordance with the event or situation will strengthen the message you want to convey and help increase a positive impression on other people.

Clothing can be considered a form of self-performance or self-appearance intended to construct self-identity. In this case, clothing can be considered as part of performativity, or one's ability to demonstrate one's identity through intentional actions



and appearances. In the context of nonverbal communication, clothing is part of an artifactual message which is considered to have a communicative function. This practice is implemented by Habib Husein Ja'far on various occasions in his YouTube content. Seen in a video post on the Jeda Nulis channel with the title "Habib Da'wah on Tiktok" (Figure 1). In the video, Habib Husein Ja'far adapts himself by following the dress style of his guest star, who is a content creator on the Tiktok platform. Using clothes like young people as nonverbal communication is a means of communicating the identity he wants to form. The use of non-verbal communication is not without reason because non-verbal messages have a meta-communicative function that is very necessary to achieve high-quality communication. The meta-communicative function means providing additional information that clarifies the purpose and meaning of the message so that the delivery of messages through non-verbal communication will be relatively free from deception, distortion and chaos. Nonverbal communication, with its ability to express ideas and emotions indirectly, is often the most suitable method for conveying suggestions. In certain communication scenarios, where subtlety is key, nonverbal messages prove to be the most effective way to convey suggestions.



Figure 1. Habib Husein Ja'far's Style of Dress (Source: YouTube @Jeda Nulis)



Figure 2. Habib Husein Ja'far's Wearing Robe (Source: YouTube @Jeda Nulis)



Figure 3. Habib Husein Ja'far's Wearing Robe (Source: YouTube @Prasetyowahyu)

On another occasion, there was a difference in the way Habib Husein Ja'far dressed, one of which was seen on @Jeda Nulis channel in the Enlightened Youth Kultum program with Habib Jindan as the main speaker (Figure 2). In the video, Habib Husein Ja'far is seen wearing a koko shirt and a cap as a form of self-appearance to suit the audience or the existing environment. The differences in the use of clothing shown by Habib Husein Ja'far are a form of the transitory self-concept. An interesting aspect of Husein Ja'far's *da'wah* communication style can be observed both from the fact that his *da'wah* messages are usually conveyed in a gentle and relaxed manner with polite diction and from the fact that they emphasize his storytelling skills. In addition, Husein Ja'far demonstrates an inclination for evaluating thoughts and emotions, ensuring that his lectures, along with his choice of attire, convey a non-judgmental approach and minimize

offenses. This was evident within the first few minutes of his talk when he stated, "To err is human."

A phenomenon where identity is deliberately built situationally depending on the "setting" and "audiences". This practice was carried out by Habib Husein Ja'far, depending on where and with whom the preaching was carried out. This was reinforced by a statement from Habib Husein Ja'far, which he conveyed on the Prasyowahyu YouTube channel (Figure 3), which contained a recitation event held at the Nurul Musthofa Council.

*"Because the assembly of young people seemed to be wearing pants like they usually fit, but because this assembly seemed like a sarong is more suitable, in the end, I was confused, so I ended up wearing sarong pants to be safe, these are pants, but they look like sarongs, so we don't have the wrong costume to be safe"* (Habib Husein Ja'far, YouTube @Jeda Nulis, 2020)

On the other hand, researchers found videos of Habib Husein Ja'far still wearing clothes with religious attributes, such as the use of koko clothes or caps combined with typical youth clothing on several occasions, one of which is in the content entitled "Why & How We Are Together Even though Not the Same?" in the Jeda Nulis channel (Figure 4). Researchers assume that in his construction process, Habib Husein Ja'far wants to portray himself as Habib Millennial (front-stage) by dressing like a young man while still remaining true to his original self-identity (backstage) as a habib deeply rooted in religious traditions. Consequently, the religious symbols he uses are not simply released to achieve a new self-identity.

On this channel that uses YouTube space, visuals present intangible sensations. This channel has a weakness, namely, the communication that is present cannot be seen from the gestures, tone of voice, and facial expressions as a whole because, according to what is recorded, it adjusts the camera angle. Furthermore, the use of YouTube media lacks social norms and standards that are similar in nature, so it encourages users to be more aggressive and impulsive. Even though Youtube is not capable of providing social-emotional instructions, Youtube is presented as being able to further democratize human relations, which are difficult to reach in real space. Moreover, the utilization of YouTube as a medium lacks consistent social norms and standards, creating an environment that often fosters increased aggression and impulsivity among its users (Bell, 2007).



Figure 4. Habib Husein Ja'far's Clothes (Source: YouTube @Jeda Nulis)

*Proximity to Young People and Building Collaboration*



Figure 5. Content with Muslim Tretan and Coky Pardede  
(Source: YouTube @Pemuda Tersesat)

Besides being busy in the @Jeda Nulis, Habib Jafar also contributed his ideas on YouTube @Pemuda Tersesat. In order to capture the attention of young viewers and encourage them to engage with his preaching content, Habib Husein Ja'far collaborates with fellow artists and public figures, including Coki Pardede and Tretan Muslim (Figure 5). Together, they established a YouTube channel called "Lost Youth," providing a platform to address diverse questions and perspectives concerning young individuals from various religious, ethnic, cultural, and social backgrounds.

This event is famous for its slogan which reads, "Get lost oh get lost, astagfirullah". Unlike the *da'wah* channels which have specific themes and discuss them seriously, the Lost Youth channel presents *da'wah* in humorous but serious ways in answering them according to Al-Qur'an and Hadith. The Lost Youth content is a forum for the younger generation to ask questions of everyday life that are impossible to ask in formal assemblies. Young people are encouraged to ask Habib Husein Ja'far any questions without hesitation as part of an approach that seeks to bridge the social divide and eliminate any perceived hierarchical barriers between Habib and his target audience. Here are some questions: Is it permissible to collect saliva in a glass during fasting and consume it later? Does crying due to a breakup invalidate the fast?

Habib Husein Ja'far knows very well who his target audience is, especially the generation born between 1995-2010, has free, stubborn and pragmatic characteristics (Widiyarti, 2019). Therefore, the way of preaching that is smooth, without coercion, and without social boundaries in virtual space is the right way for today's youth to be interested in receiving Islamic messages. What is unique in the formation of the Lost Youth channel is that Habib Husein Ja'far collaborated with Coki Pardede and Tretan Muslim, both of whom had stumbled on cases that were considered offensive to Muslims (Putri, 2018).

Regardless of their controversial action together, Coki Pardede and Tretan Muslim are comics and content creators who currently have many preferred by today's youth. Habib Husein Ja'far has also collaborated with Cinta Laura, Onadio Leonardo, Arief Muhammad, GitaSav and other young artists and public figures. Collaborating with public figures that are liked by young people is one of the ways that Habib Husein Ja'far uses to get closer to the target audience and build his own identity. To become a YouTube content creator requires spending money as it requires a lot of preparation and props. Many for the purpose of maintaining and producing content that is engaging and watchable. Even some YouTubers have to rely on sponsors to survive due to YouTube's income volatility. Habib Husein Ja'far with his collaborative pattern, can overcome this problem. Despite encountering various issues such as uploading, monetization, deciphering intricate back-end data, and marketing content, which are commonly faced by YouTube content creators, Habib Husein Ja'far finds ways to navigate through these obstacles.

### *Nicknames of Habib Husein Ja'far*

The success of the Ingratiation strategy can be seen from the feedback given by the target audience of Habib Husein Ja'far's preaching. Young people as the target audience Habib Husein Ja'far pinned nicknames on Habib Husein Ja'far as proof of his closeness to young people, such as The Light in the Darkness, the Protector, Level 3 Vest and various other nicknames that refer to the PUBG game, a video game popular among young people. Even on another occasion, Habib Husein Ja'far was called Hyung (Figure 6), older brother in Korean, a nickname that is popular among Korean drama lovers. Currently, Hyung's nickname is a common greeting to refer to other social media users as their interaction.

Nicknames like the Light in the Darkness, the Protector, Level 3 Vest and Hyung are construction forms that want to be built because names are always related to referential meanings. In this case, these nicknames are familiar names in the world of today's youth and are used as a view or image of other people towards Habib Husein Ja'far in perceiving him as a preacher who is close to young people. Through this approach, Habib Husein Ja'far aspires to broaden the scope of his intended message, ensuring it reaches a wide range of individuals without limitations.



Figure 6. Name of Habib Husein Ja'far (Source: YouTube @Pemuda Tersesat)

### *Self-Promotion*

The purpose of self-promotion in self-presentation is to introduce yourself better, build a positive image, and increase trust and credibility. To strengthen self-promotion can be done by showing oneself as a competent person, which can be seen from their

background, education, experience, or achievements. In this case, Habib Husein Ja'far has a strong background as a preacher. This can be seen through the titles and nicknames of *habib* that are displayed in each of his preaching content. As a *habib*, there is no doubt about his competence as a preacher. Habib Husein Ja'far also has a degree in religious education up to the Masters level.

On the other hand, Habib Husein Ja'far is a preacher who is concerned about introducing religious moderation to a wider audience. To make his message easy to accept, Habib Husein Ja'far invited other religious leaders to collaborate, namely Pastor Yerry Pattinasarany from Christian leaders and Monk Zhuan Xiu from Buddhist leaders (Figure 7). Together, they engage in discussions centered around the shared values and similarities among religions, with a focus on promoting peace and unity rather than emphasizing theological differences that can lead to divisions. Using such contents, Habib Husein Ja'far aims to construct his virtual identity as a contemporary and moderate preacher while simultaneously spreading a message of tolerance.



Figure 7. Habib Husein Ja'far, Pastor Yerry, and Monk Zhuan Xiu  
(Source: YouTube @Jeda Nulis)

## **Conclusion**

In the digital era, creativity and good self-presentation strategies are needed for preaching. Self-presentation strategies are critical in the YouTube space because they can help improve content quality and increase viewership. By adopting effective self-presentation strategies, the conveyed message can become more persuasive and impactful. YouTube is an effective medium for conveying *da'wah* to young people. It is

considered more effective and practical because of its ability to transform into a virtual archive, providing audiences with access to the desired content anytime, anywhere, and on any device.

Habib Husein Ja'far made young people his target audience. Through the Jeda Nulis YouTube channel, he tries to spread Islamic messages with a strategies that align with the preferences and styles young people. Habib Husein Ja'far uses YouTube as the main media in preaching compared to other social media because of its dynamic nature, enabling the formation of grammatically structured messages that evoke perception, response, and emotion. These messages are conveyed through the use of non-verbal communication as an attribute to convey messages implicitly, namely by means of clothes, symbols, ways of speaking and intonation in their preaching.

Through the analysis of Habib Husein Ja'far's YouTube account, only two self-presentation strategies were found, namely ingratiation followed by self-promotion. No evidence of exemplification, intimidation or supplication strategies was found. It is important to note that utilizing an intimidation strategy, which aims to frighten or intimidate the audience, would contradict the ingratiation strategy, which seeks to gain acceptance. Similarly, the supplication strategy, which involves seeking affection, was not employed. By not using intimidation and supplication strategies, Habib Husein Ja'far focuses more on ingratiation and self-promotion strategies. Both strategies made Habib Husein Ja'far appear as an amiable and readily accepted individual, thus facilitating the formation of his own identity. Self-identity in the virtual space built by Habib Husein Ja'far has increased the interest of young people to watch and receive his *da'wah* content. The self-promotion strategy shows Habib Husein Ja'far as a credible person with expertise and experience in his *da'wah*.

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