

Da'wah Message in Web Series *Demi Masa*: An Analysis of Teun A. van Dijk's Critical Discourse on the YouTube Channel @KahfEveryday

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ABSTRACT: According to Teun A. Van Dijk, discourse research is not sufficient if it is based solely on text analysis, as text is merely the result of a production practice that must be observed. It is also necessary to examine how a text is produced in order to gain an understanding of why the text is the way it is. The web series "Demi Masa" is one of the web series in Indonesia produced by the skincare brand "Kahf." This series aims to revive the spirit of doing good and to remember the teachings of Islam. This study aims to analyze Teun A. Van Dijk's critical discourse in the web series "Demi Masa" on the YouTube channel @kahfeveryday. The research method used in this study is a qualitative approach employing critical discourse analysis techniques. The data sources for this study were obtained from episodes 1 to 5 of the "Demi Masa," which were directly taken from the YouTube channel @kahfeveryday. The data collection techniques used were documentation, observation, and documentations. The data analysis technique used in this study is Teun A. Van Dijk's critical discourse analysis theory, which consists of three levels: macro structure, superstructure, and micro structure. Based on the research results, the text structure in the web series "Demi Masa" on the YouTube channel @kahfeveryday consists of three parts: macro structure, superstructure, and micro structure. In the macro structure (thematic), the researcher concluded that the discourse construction in the "Demi Masa" contains numerous religious messages. The researcher also categorized that each episode has different religious messages. In the episodes "Lapang Sebelum Sempit" and "Kaya Sebelum Miskin," the most dominant religious message is one containing Sharia values. In the episodes "Sehat Sebelum Sakit" and "Muda Sebelum Tua," the most dominant religious messages are those containing *mu'amalah* values. Meanwhile, in the episode "Hidup Sebelum Mati," the most dominant religious messages are those containing *aqidah* values. Through its symbolic and reflective textual structure, the "Demi Masa" conveys religious messages about awareness of time and the afterlife. Using Van Dijk's approach, it is evident that the discourse in this film is shaped by collective Islamic values (social cognition) and functions as a critique of the secular culture of urban society (social context). The film effectively uses religious narrative language to reproduce da'wah values in digital media. In the "Demi Masa," the ideology conveyed is transformative Islam, which urges viewers not to be negligent and to strengthen their spiritual connection with Allah.

KEYWORDS: Critical Discourse Analysis, Da'wah Message, Web Series, Demi Masa

INTRODUCTION

The rapid development of information technology in the digital era has radically changed the way people interact and access information (Dianto et al., 2023), including in the practice of spreading religious values. In this context, the mass media plays an increasingly significant role in shaping collective consciousness and spreading certain ideologies. According to the critical approach, the media is not just a neutral channel, but functions as a hegemonic tool that helps maintain the status quo and subtly influences public opinion through the construction of certain realities (Kellner, 2003; Khusairi, 2019; Khusairi & Dianto, 2024). Within this framework, the media not only conveys information, but also produces discourses that are full of ideological interests (Dianto et al., 2025). Therefore, it is important to conduct a critical study of the content of the media, especially those related to moral and religious messages such as da'wah.

Da'wah, in the Islamic sense, is the process of conveying Islamic teachings and values to the wider community (Abdullah, 2019; Achmad, 1983; Dianto, 2022). The essence is to call for goodness (*amar ma'ruf*) and prevent evil (*nahi munkar*), as affirmed in the Qur'an, Ali-Imran: 104 (Bakti, 2003; Dianto, 2019). In a plural and complex modern society, da'wah is no longer only carried out conventionally in mosques or *ta'lim* assemblies, but has evolved into the digital realm through various social media platforms, including YouTube (Akbar et al., 2023; Dianto, 2021; Grass, 2021). This change requires da'i and da'wah institutions to adjust da'wah approaches and mediums to remain relevant and effective in reaching millennials and Z generation who are active users of digital media (Khusairi, 2024; We Are Social, 2024).

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Film as a product of popular culture has enormous narrative power (Saputranur, 2025). The film not only conveys the story, but also inserts values, ideology, and morality in its dramatic plot (Zou, 2023). Religious films, in particular, are a potential medium in conveying da'wah messages in a subtle but touching way. The genre combines cinematographic aesthetics with spiritual values conveyed through appropriate stories and characters. In Indonesia, the development of religious films shows a positive trend, both in terms of production and public acceptance (Marpuah et al., 2021). This can be seen from the success of a number of religious-themed films and web series that have gained millions of viewers in a short time.

One of the latest works that reflects this phenomenon is the web series "Demi Masa" which was released on the @kahfeveryday YouTube channel in 2024 (Kahfeveryday, 2024a, 2024b, 2024c, 2024d, 2024e). The series leverages the momentum of the months of *Ramadhan* and *Dzulhijjah* as a powerful spiritual context to convey a profound da'wah message about time, health, death, wealth, and youth. Raising the big theme of five cases before five cases, this series is inspired by the hadith of the Prophet Muhammad SAW and managed to gain public attention with millions of viewers in each episode. This popularity shows that digital media, especially web series films, have great potential as an effective da'wah channel, as long as it is packed with strong narratives and attractive visuals.

In the context of academic studies, it is important to examine how the message of da'wah is constructed in these kinds of media works. One of the relevant approaches to analyzing the construction of discourse in the media is Critical Discourse Analysis developed by Teun A. Van Dijk. This approach views discourse as a form of social practice that is not neutral, but is loaded with power, ideology, and the social structure that underpins it (van Dijk, 1994, 2006, 2023). The Van Dijk model emphasizes the importance of text analysis, social context, and social cognition that mediate between text production and understanding. In this case, the message of da'wah in the media can not only be analyzed from what is conveyed, but also how the message is produced, disseminated, and received by the audience.

Research on da'wah messages in various mediums continues to develop along with the emergence of digital platforms and the increasing variety of forms of Islamic communication media. Several previous studies have discussed how da'wah messages are packaged in the form of writing, films, songs, and even comics and social media. For example, Zulkarnain researched the message of da'wah in Hamka's *Reflection on Tasauf* and found that da'wah can be conveyed through thematic texts that contain the values of aqidah, muamalah, and sharia (Zulkarnain, 2008). This study is still limited to book media and has not touched on visual or audiovisual aspects. Research by Istiqomah on the film *Duka Sedalam Cinta* found the existence of messages of aqidah, sharia, and morals, but did not use a critical approach. *Duka Sedalam Cinta* emphasizes more on the representation of Islamic values in a narrative manner without dissecting the ideological construction of the da'wah discourse itself (Istiqomah, 2009). In contrast, some other studies have begun to adopt a critical discourse analysis approach. Destiana analyzes the film *Tarung Sarung* to depict moral and religious messages, although the focus is still on the depiction of general values, not on the production and reproduction of ideology (Destiana, 2022). In the context of digital content, Alfisyahrin raised the phenomenon of dark comedy in YouTube *Pemuda Tersesat* and used Van Dijk's critical discourse approach, although it did not cover aspects of social cognition due to the limitations of the speakers (Alfisyahrin, 2022). Similarly, Febriana analyzes the persuasive da'wah style in Felix Siauw's video through the micro and macro structures of discourse, showing that Van Dijk's approach can be applied effectively to YouTube digital content (Febriana, 2022). Meanwhile, several other studies show the diversity of media used in conveying da'wah messages, such as comics on Instagram (Hija, 2021), religious songs by Ebiet G. Ade (Wusqo, 2022), to the presentation of *Suara Muhammadiyah* magazine which is full of national messages (Husain, 2019). Even Pamungkas (Pamungkas, 2024) raises the film *Ayat-Ayat Cinta* as an object to see the dynamics of da'wah and social reality at the same time. However, there has been no research that has specifically examined da'wah messages in a digital-format web series that are professionally produced for platforms such as YouTube and target millennial audiences.

The novelty of this research lies in two main aspects. First, this study focuses on new media (web series on YouTube) as the object of analysis, which is an innovation in the study of contemporary Islamic da'wah. Second, Van Dijk's use of the Critical Discourse Analysis approach to examine the content of da'wah in film provides a deeper analytical dimension to how religious messages are ideologically and narratively constructed in popular media. This combination is expected to make a theoretical and practical contribution to the development of digital Islamic da'wah.

Against this background, the main thesis in this study is that the web series "Demi Masa" contains a construction of da'wah messages that are full of Islamic values and ideology conveyed through filmic narratives, and that the analysis of critical discourse of Van Dijk's model can systematically reveal how these messages are constructed, produced, and conveyed to the public. The focus of this research is on the analysis of discourse structures that include aspects of text (thematic structure, schematic, semantics), social context (actors, power relations), and social cognition (representation, mental model) in the web series "Demi Masa".

The purpose of this study is to: (1) Identify and describe the da'wah message contained in the series "Demi Masa"; (2) Analyzing the structure of da'wah discourse in the series with the Van Dijk Critical Discourse Analysis approach; and (3) Explain the social and cognitive context behind the construction of da'wah messages in digital media. Thus, this research is expected to

provide a more comprehensive understanding of the dynamics of Islamic da'wah in the digital era and its contribution to the formation of religious awareness in modern society.

LITERATURE REVIEW

Critical Discourse Analysis in the Perspective of Teun A. Van Dijk

Discourse analysis, often referred to as "text analysis," is a method used to examine how language structure and the relationships between sentences shape the overall meaning of a text, as well as how messages are structured in the process of communication. More specifically, discourse analysis examines the various pragmatic functions of language used in the form of continuous discourse or a series of interconnected words. Effective communication between people cannot be achieved without considering the context serta keterkaitan antarkalimat yang melampaui batasan satu kalimat tunggal.

In the development of information and communication technology, convergence no longer only refers to the integration of digital technology, but also includes the development of technological networks that allow for more sophisticated two-way communication. Meikle and Young even define convergence as the formation of a digital media network that is interconnected and influences each other.

The study of discourse analysis as a discipline that has a structured methodology began to develop since the early 1970s. Discourse analysis is understood as the study of the use of language that considers the social and situational context behind it. This approach is useful for understanding the realities behind linguistic behavior and language use, as well as helping to develop productive language skills, such as speaking and writing.

One of the most prominent approaches in this field is *critical discourse analysis*, which is an interdisciplinary approach used in social and cultural research, combining elements from linguistics, psychology, history, and social sciences. In January 1991, a symposium involving such important figures as Teun A. Van Dijk, Norman Fairclough, Gunther Kress, Theo van Leeuwen, and Ruth Wodak established Critical Discourse Analysis as a valid method in social and cultural research.

Each approach to critical discourse analysis has a different conceptual framework: some focus on literary texts, while others emphasize historical aspects and power relations. Among the various models that exist, the model developed by Teun A. Van Dijk is one of the most widely used. Critical discourse analysis emphasizes the importance of mental processes and cognitive representations in creating, understanding, and participating in verbal communication. Van Dijk also highlights how the skills, perspectives, and ideologies of certain social groups affect the production process and understanding of discourse.

One of the basic assumptions in critical discourse analysis is that language is not only a means of communication, but also has the power to perform social actions and create significant impacts. In Van Dijk's model, context is understood not only as a social environment, but also as a subjective mental representation of communicators. These representations reflect the attitudes, beliefs, and ideologies of a particular social group, which then influences the way they communicate.

Van Dijk's model in discourse analysis includes three main dimensions, namely the structure of the text, social cognition, and social context. The first dimension focuses on the internal structure of the text, which is analyzed through three levels: macrostructure, superstructure, and microstructure. The macro structure reflects a general understanding of the meaning of the text through the main theme or topic being discussed. Superstructure refers to the rhetorical framework of a text, such as the introduction, content, and conclusion. Meanwhile, microstructures include the smallest linguistic elements such as diction, phrases, sentences, propositions, and illustrations. This approach allows researchers to explore how discourse describes individuals or events as well as uncover implicit meanings hidden in their delivery.

The second dimension of this model is social cognition. Van Dijk emphasizes that discourse analysis is not enough if it only pays attention to the form and structure of the text, but must also consider the cognitive aspects that influence the production of discourse. Social cognition includes the knowledge, opinions, attitudes, and identities of the characters involved in the communication process. Personal experiences, professional backgrounds, and social environments shape an individual's cognitive structure, which ultimately influences the way they construct messages and deliver them. For example, lecturers, journalists, politicians, businessmen, clergy, or writers will produce different texts because they are influenced by their respective professional backgrounds and social positions. Therefore, an understanding of social cognition allows the audience to interpret the content of the discourse by considering the social and psychological context of the discourse producer. Van Dijk calls this kind of design as a cognitive model in discourse analysis.

The last dimension is the social context. Within this framework, Van Dijk highlights the importance of the social environment in shaping and influencing the meaning of discourse. The social context includes communication situations, cultural norms, and power dynamics in society. Each discourse never stands alone, but is always closely linked to the broader social structure. Therefore, understanding the social context is essential to know how a discourse is produced, disseminated, and accepted by the community. In critical discourse analysis, attention to the social and psychological aspects of the communicator and audience is the key to interpreting the dynamics of discourse comprehensively. Social cognition here acts as a bridge between the structure of the text and social reality, explaining the interconnectedness between the message conveyed and the social conditions that surround it.

Table 1 Indicators of Discourse Elements According to Teun A. van Dijk

No.	Discourse Elements	Description
1	Thematic	The theme or topic is the core of a discourse. Topics reflect the main message you want to convey and have a major influence on how the reader or listener understands the event or information being communicated.
2	Schematic (Superstructure)	Schematic structure refers to the general arrangement in the text, such as the introduction, body, and conclusion. This sequence not only helps shape the reader's understanding, but it also influences the emphasis of meaning in the text. The communicator can adjust this structure to achieve his communicative goals more effectively.
3	Semantics	Semantics deals with local meanings in discourse, including the relationship between sentences and propositions. Semantic strategies are used to convey implicit and explicit meanings, as well as to create a distinction between the group's own image and that of other groups. A positive image of oneself is usually conveyed explicitly, while acknowledgment of the other's kindness tends to be conveyed implicitly.
4	Syntax	Syntactic strategies involve sentence structure, such as the use of active or passive sentences, as well as the selection of subsentences and complex sentences. This syntactic manipulation can be used to shape certain perceptions, for example by obscuring responsibility or emphasizing the agency of a subject.
5	Stylistics	Stylistics studies the style of language used by the writer or speaker, including lexical choices, majas, imagery, rhyme, and rhythm. This style is used to reinforce a message, create the beauty of language, or grab the audience's attention.
6	Rhetorical	Rhetorical strategies include the use of persuasive elements of language, such as repetition, alliteration, and the use of words with strong connotations. The goal of this strategy is to strengthen the appeal of the message and influence the audience's attitude towards the issue being discussed.

Da'wah and Critical Discourse Analysis

The study of da'wah from the perspective of *Critical Discourse Analysis* (CDA) provides an in-depth understanding of how religious messages are formed, disseminated, and criticized in social, political, and media contexts. Literature studies show that diverse analytical approaches to da'wah texts, ranging from online media, popular books, films, to digital and print platforms. These studies are grouped into four main themes: (1) Gender and Power in Digital Da'wah, (2) Da'wah Discourse in Popular Literature, (3) Visual Media as a Means of Da'wah, and (4) Da'wah as Post-Election Social Intervention.

In the first theme, research by Nur and Riyadi (2023) used Sara Mills' CDA model to analyze articles on *muslim.or.id* site. They found that many of the da'wah texts on the site contain strong patriarchal tendencies. The choice of words and the focus of the article show male superiority and female subordination. Issues such as gender stereotypes and neglect of women are revealed as part of the construction of a biased discourse on the role of men in Islam (Nur & Riyadi, 2023). Furthermore, in the context of popular literature, Hasnah et al. (Hasnah et al., 2019) analyzed the content of the Islamic motivational book *7 Miracles of Sustenance* by Ippho Santosa. With a qualitative approach and CDA, they found that the messages of da'wah in this book are wrapped in informative, persuasive, and coercive forms. This book associates worldly success with the habit of giving alms and positive thinking, which is claimed to be based on the postulates of the Qur'an and the social reality of society. Similarly, a study by Putri et al. (2022) of the novel *Walking on the Light* reveals the values of da'wah that emphasize tolerance and Muslim identity in Europe

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(Putri et al., 2022). The CDA approach is used to illustrate how this literary text teaches coexistence in non-Muslim societies through narratives of spiritual and educational journeys.

The third theme focuses on the role of visual and digital media in delivering da'wah. Nursyamsi et al. (2018) used Teun van Dijk's CDA theory to analyze the film *Love in Ukhuwah*. They found that the message of da'wah in this film has the theme of tolerance, inclusivity, and ukhuwah Islamiyah. The author's social context is influential in the preparation of the film's narrative, which reflects the reality of religious life in society (Nursyamsi et al., 2018). Rustandi (2018) explores how preachers in *the Islamic TV program Itu Indah* are commodified based on popularity, speaking ability, and public appeal. CDA is used to show that da'wah in the mass media is now also influenced by commercial and capitalistic values (Rustandi, 2018). Meanwhile, Fauziyah and Nasionalita (2018) used Fairclough's model to examine the film *The Enlightenment* which carries a counter-hegemonic narrative against conservative religious authority. This film promotes the view of modernist Islam through the construction of discourse that breaks the old order (Fauziyah & Nasionalita, 2018).

A study by Umyati (2023) highlights the role of YouTube's digital platform as a new space for da'wah. By analyzing Dr. Fahrudin Faiz's lecture on the story of *Layla Majnun*, he found three types of da'wah messages: faith, morals, and sharia. This lecture not only contains faith values, but also discusses social relations in the current context, showing that digital media is now an important means in disseminating religious messages (Umyati, 2023). In the socio-political context, Ulfaafifa et al. (2025) analyzed the post-2024 edition of *Suara Muhammadiyah* magazine. Using van Dijk's CDA model, they assessed that the da'wah narrative in this edition serves as a symbolic intervention that calms the post-polarized social atmosphere. Da'wah in this form not only conveys religious teachings, but also acts as a force that unites divided societies (Ulfaafifa et al., 2025).

Literature studies show that da'wah is not only conveying normative teachings, but is also a discourse that influences and shapes social, political, gender, and economic realities. The CDA's approach, especially from Sara Mills, Teun van Dijk, and Norman Fairclough, is very effective in uncovering power relations, ideologies, and social constructions in da'wah texts. Of the total 2,253 publications found, these eight main articles provide a comprehensive overview of the dynamics and complexity of da'wah in the modern era.

METHOD

This study uses a qualitative approach by applying the Critical Discourse Analysis model developed by Teun A. van Dijk. This approach is used to trace how da'wah messages are constructed and represented in the web series *Demi Masa* which is published through the YouTube channel @kahfeveryday. In van Dijk's framework, discourse is not only seen as a text, but also as a social practice and cognitive process that involves power relations, ideology, and social meaning. Therefore, this analysis is directed not only at textual representation, but also at the social context and cognition that underlie the process of production and reception of messages. The main object of this research is the first five episodes of the web series *Demi Masa*, which was chosen because it contains a strong da'wah narrative, rooted in the Prophet's hadith about the urgency of five things before the arrival of the other five, and because the series has gained a significant audience reach on digital platforms. The selection of this object is based on the assumption that web series as a form of digital narrative offers a new dimension in the delivery of da'wah through visual media that is popular among the younger generation.

The primary data source in this study is visual and textual material contained in the episodes of *Demi Masa*, which is accessed directly from the provider's official channel. Secondary data was obtained through literature studies that included reference books, film reviews, scientific articles, as well as documentation of da'wah studies and relevant digital media. The data collection technique is carried out through the documentation method, namely by observing, recording, and describing scenes and dialogues in the film systematically. This process allows researchers to record the various symbolic, narrative, and verbal elements that appear in the media.

In the analysis process, the researcher watched the film repeatedly and identified the structure of the discourse using the analysis tools developed by van Dijk, namely macro structures, superstructures, and microstructures. Macro structures are used to identify major themes or main ideas contained in the text; superstructures are used to evaluate how the idea is organized in a narrative flow; While microstructures include the semantic, syntactic, stylistic, and rhetorical aspects of the text. This analysis allows researchers to understand not only what is being said, but how the message is being said and in what social and ideological context it is constructed.

In more detail, the microstructure includes a semantic analysis of the details and settings raised in the narrative; syntactic analysis of sentence form choice and coherence between speech; stylistic analysis of lexical choices and language styles; as well as rhetorical analysis of how to emphasize messages through visual metaphors, character expressions, and other graphic aspects. The dimension of social cognition is used as a bridge between text and context, namely to understand how perceptions, knowledge, and attitudes—both from the screenwriter and the audience—affect the production and interpretation of da'wah messages. Meanwhile, the social context dimension is used to explore how power, access to information, and societal norms form the discursive space in which da'wah discourse operates.

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The validity of the data in this study was obtained through source triangulation techniques and repeated interpretation processes, where each information was tested for consistency against the supporting literature and the analytical framework used (Miles & Huberman, 1994; Sugiyono, 2013). The researcher also applies verification procedures through the stages of thematic analysis, narrative withdrawal, and interpretation of discourses that are composed reflectively. This analysis is hermeneutical, that is, it opens up the possibility of multi-interpretation but still adheres to a systematic and measurable theoretical framework. With this approach, the research is expected to reveal how the messages of da'wah in *Demi Masa* are constructed through a structured discourse strategy, as well as how these messages operate in a digital social and cultural field that is full of ideology and competition for meaning. The analytical approach used not only provides an understanding of the representation of texts, but also opens up space for critical reflection on the position of da'wah in the configuration of contemporary communication based on new media.

RESULTS AND DISCUSSION

Description of the film for the @Kahfeveryday period

One of the web series that contains explicit da'wah messages is *Demi Masa*, which will be aired in March 2024. The series is produced by skincare brand *Kahf* with the aim of rekindling the spirit of doing good, as well as reminding viewers of the values of Islamic teachings through relevant and contextual narratives. This web series is played by a number of professional actors, including Bryan Domani as Rio and Pritt Timothy as Fahri (Rio's father), and supported by Aditya Lakon, Ferdyan Yubahar, Erick Estrada, Tri Sudarsono, and Ninda Fillasputri. *Demi Masa* carries the genre of religious drama or contemporary da'wah, with the duration of each episode ranging from 13 to 27 minutes.

The main inspiration of this series comes from the hadith of the Prophet narrated by Al-Hakim. The hadith emphasizes the importance of utilizing five things before the other five things come. As the Prophet said to a young man: "Take care of five things before five things: (1) your youth before your old age, (2) your health before your illness, (3) your leisure time before your busy time comes, (4) your wealth before your poverty, and (5) your life before your death." (HR. Al-Hakim, from Amru bin Maimun bin Mahran).

According to Sayyid al-'Arabi, this hadith is categorized as an authentic hadith and is also narrated by Imam Suyuti in the book *Saheeh al-Jami'*. This hadith has two paths of narration, namely the narration of marfu' from Ibn Abbas and the narration of mursial from Ibn Maimun. The five things mentioned by the Prophet contain profound and relevant lessons for daily life. In *Tanbihul Ghafilin*, Abu Laits as-Samarqandi emphasized that these five things must be used optimally, because the opportunity will not come twice. Whoever squanders it will experience regret in the future (as-Samarqandi, 1994).

This series emphasizes the urgency of using time, especially in the month of Ramadan, as a momentum to multiply good deeds. Time goes on and cannot be stopped, so awareness of this becomes a strong spiritual foundation in each episode. In addition, the comment column on the YouTube platform is a forum for interaction between viewers, a place where they share their views and provide responses to the content of the show. Most of the audience considered that the content presented was full of da'wah messages that were contextual and in harmony with the challenges of the times. The *Demi Masa* series also managed to attract public attention in a short time. Based on data from the YouTube channel @kahfeveryday, the film directed by M. Irfan Ramli managed to reach millions of viewers in less than a month since its premiere, with the number of subscribers reaching 36.5 thousand accounts.

Episode 1, titled *Spacious Before Narrow*, was released on March 15, 2024 with a duration of 14 minutes and 47 seconds, managed to attract 3,122,994 viewers and received 631 comments from users. The main message of da'wah in this episode is that every individual has the same amount of time, which is 24 hours, but a person's success is determined by how he uses his time to worship and do good. On the contrary, many are also trapped in a tight time due to negligence in setting their life priorities (Kahfeveryday, 2024a). Episode 2, titled *Healthy Before Illness*, was released on March 22, 2024 with a duration of 13 minutes and 17 seconds, has been watched 1,393,771 times and collected 319 comments. In this episode, the da'wah message conveyed highlights the importance of being grateful for the blessings of health that are often forgotten. Regret generally only appears when illness comes. Therefore, the healthy period must be used to realize dreams and do various good deeds (Kahfeveryday, 2024b). Episode 3, themed *Life Before Death*, was released on March 30, 2024 with a duration of 17 minutes and 42 seconds. This episode managed to reach 1,398,532 viewers with 316 comments. The main message conveyed was the importance of making the best use of life as a field to worship and do good, because life is actually an opportunity to do charity before death picks up (Kahfeveryday, 2024c).

Episode 4, titled *Kaya Before Poor*, was released on June 14, 2024 with a duration of 23 minutes and 45 seconds. This episode has been watched 3,338,282 times and received 152 comments. The da'wah message conveyed teaches that the sustenance that a person has contains a deposit from the sustenance of others, which teaches the importance of gratitude and sincerity in sharing. This attitude will bring blessings in life (Kahfeveryday, 2024d). Episode 5, with the theme *Young Before Old*, was released on June 17, 2024 with a duration of 26 minutes and 42 seconds. This episode recorded 3,689,134 viewers and 340 comments. In this episode, it is emphasized that youth is the best period to collect charitable provisions for the hereafter. The lifespan of humans in the world is very short, so every second of youth must be maximized to worship and do righteous deeds (Kahfeveryday, 2024e).

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The da'wah discourse in the *Demi Masa* series can be analyzed through the social context shown by the responses and comments of the audience on the YouTube platform, as well as the responses from students and the community obtained through the Google Form survey. The majority of viewers stated that this series conveys da'wah messages in a simple way, but still deep and easy to understand. A persuasive approach in narrative is able to raise awareness of the importance of using time productively, both in worship, social charity, and positive contribution to others.

The positive response from the public shows that *Demi Masa* not only functions as a means of entertainment, but also as a medium that contributes to the spread of Islamic values in the context of modern society. The series manages to combine religious values with a touching contemporary visual aesthetic and narrative, so that it is able to reach a wide audience. Cut Dina Oktaviani, Head of Marketing of *Online Cinema*, stated: "By presenting KAHF Series *Demi Masa*, through a touching story full of positive messages, we hope that viewers can find inspiration to live a better life, share kindness, and be the best version of themselves."

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Time is a mandate given by God, and humans are commanded to take care of it and use it as best as possible. In this episode, the main message raised is the importance of balancing worldly and ukhrawi affairs. One should not be stuck only in the pursuit of worldly pleasures, but also needs to multiply worship, charity, and kindness. The story begins with the opening display of "Kahf Presents" and the title "*Demi Masa*". Conflict arises when Rio's father invites him to pray tarawih in congregation at the mosque, but Rio refuses on the grounds that his work is more important and chooses to pray at home. The anticlimax occurs when the father reminds that everyone is given the same time, which is 24 hours a day, but how to use it is the difference between success in worship and life. In the end, Rio realized the importance of using time and decided to pray tarawih with his father at the mosque. From a semantic perspective, this episode emphasizes the importance of using free time before the arrival of busyness. Syntactically speaking, active sentences and pronouns such as "the" are used. Stylistically, there are counter-words such as "successful" and "stuck". Rhetorically, metaphors and emphasis on capital letters are used to reinforce the message.

Healthy Before Illness, this episode conveys that health is a precious gift that is often realized after someone gets sick. In the narrative, the opening begins with "Kahf Presents" and the title "*Demi Masa*". The conflict occurs when Rio's father invites his friends to exercise in the morning, but Rio objects because he is afraid of being tired after fasting and worried that he will not be able to work in the workshop. The anticlimax comes when the father questions Rio's health condition and reminds him of the importance of maintaining health through a good diet and regular exercise. Dad emphasized that if someone gets sick, then all the good things they aspire to will be meaningless. Semantically, this episode emphasizes that maintaining health is a form of responsibility towards life and not just to avoid disease. Syntactically, the coherence "and" and the pronoun "mu" are used. The stylistics include the use of the word "approaching" which comes from the word "almost" and contains dramatic nuances. The rhetoric is conveyed through metaphors and the use of question marks as emphasis.

Life Before Death, death can come at any time, and life is an opportunity to improve oneself and draw closer to God. This episode begins with "Kahf Presents" and the title "*Demi Masa*". The conflict develops when Rio thinks his father is just pretending to have a heart attack, such as when he is reluctant to get up early. But it turned out that this time his father was really sick. Rio panicked and asked his friend for help to call an ambulance. In the anticlimax, the father explains that he misses Rio who hasn't been home for three years since his mother died. He was worried that he would not have time to meet Rio in the next month of Ramadan. The semantics of this episode describe life as a precious opportunity to get closer to God. The syntax uses conjunctions such as "because" and pronouns "his". The stylistic style shows the opposition between the words "life" and "death", while the rhetoric is reinforced by the use of exclamation points to emphasize the spiritual and emotional meaning of the story.

Rich Before Poor, in this episode, the main message conveyed is that sincerity in giving is the key to blessings. The property you have is not only for yourself, but must also be used to help others. The narrative begins with "Kahf Presents" and the title "*Demi Masa*". Conflict arises when Rio advises his father to close the stall because he thinks his father is too old to continue working. But in the anticlimax, Rio finally agrees not to close the stall on the condition that his father must take care of his health. This episode confirms that father's stalls are not just an economic resource, but a symbol of wealth used for sharing. Semantically, there is a message about sharing sustenance. Syntax includes the use of the conjunction "so" and the pronoun "we". The stylistic style stands out through the word "deposit" which gives the impression of sustenance as something entrusted by God, forming a personification effect. Rhetorically, exclamation points and metaphors are used to reinforce social and spiritual invitations.

Young Before Old, Youth is a very valuable time to multiply charity and do meaningful things. The episode also begins with the opening of "Kahf Presents" and the title "*Demi Masa*". The conflict arises when Rio wakes his father up from sleep and thinks his father is just joking as usual. But it turned out that his father had passed away. In the anticlimactic part, Rio reads the will that his father left behind before he died. The semantics of this episode emphasizes the importance of utilizing youth to build oneself and establish positive social relationships. In terms of syntax, the conjunction "and" and the pronoun "we" are used. Stylistically, the word "collect" carries an implicit invitation for the audience to do the same. The rhetorical of this episode uses question marks as an element to strengthen the contemplation of the meaning of life and death.

Table 2 Text Structure Analysis of Mass Films @Kahfeveryday

Titles	Structure Macro	Superstructure	Structure Micro
Spacious Before Narrow	It is important to always remember that time is a mandate given by God, and we must try to take care of it well. The balance between worldly and ukhrawi affairs is important so that we not only focus on the pleasures of the world, but also multiply worship, charity, and goodness.	Opening: "Kahf Presents" and the title "Demi Masa". Conflict: Rio's father invites tarawih prayers in congregation, Rio refuses because he is more concerned with work. Anti-climax: Dad reminds us of the importance of time management; Rio finally joined the congregational prayer.	Semantics: the use of free time before being busy. Syntax: active sentence, pronoun 'which'. Stylistic: antonyms 'successful' vs 'stuck'. Rhetoric: metaphor, capital letters.
<i>Healthy Before Illness</i>	Awareness of the importance of maintaining health must exist before illness comes, because health is a very precious gift.	Opening: "Kahf Presents" and the title "Demi Masa". Conflict: Rio's father invites him to morning exercise; Rio refused because he was worried that he was tired and canceled his fast. Anti-climax: Dad advises on the importance of health in order to achieve goals.	Semantics: a healthy and active lifestyle. Syntax: coherence of 'and', pronoun 'you'. Stylistic: the word 'approaching'. Rhetoric: metaphor, punctuation marks.
Life Before Death	The realization that death can come at any time confirms that life is an opportunity to do good and draw closer to God.	Opening: "Kahf Presents" and the title "Demi Masa". Conflict: Rio thinks Dad is just joking about a heart attack. Anti-climax: Dad confides about his longing and worry about not seeing him again in the next Ramadan.	Semantics: living as a charity farm. Syntax: coherence of 'because', pronouns 'his'. Stylistic: the lexical opposition of 'life' and 'death'. Rhetoric: metaphor, exclamation point.
Rich Before Poor	Sincerity in giving is the key to blessings; True wealth is the ability to share.	Opening: "Kahf Presents" and the title "Demi Masa". Conflict: Rio wants his father to close the stall due to age. Anti-climax: Father continues to sell on the condition that he maintains his health.	Semantics: stall as a symbol of sharing. Syntax: coherence of 'so', pronoun 'we'. Stylistic: the word 'deposit' as a personification. Rhetoric: metaphor, exclamation point.
Young Before Old	Youth is the best time to do charity and work meaningfully.	Opening: "Kahf Presents" and the title "Demi Masa". Conflict: Rio thinks Dad is just joking, but it turns out that Dad died. Anti-climax: Rio reads his father's will.	Semantics: the importance of taking advantage of youth. Syntax: coherence of 'and', pronouns 'we'. Stylistic: the word 'collect' as an implicit invitation. Rhetoric: metaphor, punctuation marks.

Within the framework of Van Dijk's Theory of Text Structure, the web series "*Demi Masa*" shows the systematic organization of discourse through macro, superstructure, and micro structures. Macrostructure-wise, the five episodes carry one main theme,

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namely the management of time and Islamic values in daily life, which is illustrated by titles such as *Spacious Before Narrow* or *Young Before Old*. The narrative superstructure of each episode is consistent: it opens with a production intro, continues with a conflict of values, reaches an anticlimax in the form of reflection, and closes with a moral resolution. This shows the existence of a thematic pattern of da'wah that is neatly structured and repetitive.

At the microstructural level, semantic analysis reveals religious messages encoded in spiritual diction such as "trust", "worship", and "blessing". Syntactically, the use of pronouns such as "we", "you", and causal conjunctions such as "because" indicate emotional attachment and collective solicitation. Stylistically, lexical opposition ("life–death", "healthy–sick") and metaphorical diction (such as "deposit") reinforce the moral message. The rhetoric is reinforced with punctuation marks (exclamation marks) and capital letters for emphasis on value. The structure of this text reflects a da'wah strategy that is not dogmatic, but communicative and reflective, in accordance with the context of popular media that prioritizes emotional experiences and universal values.

In addition, the "*Demi Masa*" series shows how religious texts are packaged through visual narratives that contain moral, social, and spiritual content. Each episode carries the overarching themes of *classical Islamic values*—such as time, health, death, wealth, and youth—woven together in a domestic conflict that is easily understood by the general public. This is in line with the findings in the study of digital da'wah that modern da'wah content adopts popular mediums to reach a wide audience.

Ideologically, the series prioritizes an ethos of responsibility and social awareness. For example, the episode "Rich Before Poor" voices *Islamic economic values* such as blessings, sustenance deposits, and social care, similar to the narratives in the da'wah motivational book analyzed by Hasnah et al. (2020). The narrative of "Young Before Old" frames death as a turning point towards piety, parallel to the existential da'wah approach in Umyati (2023).

The use of rhetorical elements such as exclamation marks, metaphors, and semantic contrasts (life vs death, healthy vs sick) strengthens the persuasiveness of da'wah texts. This text also reflects the role of visual preachers who combine religious values and modern aesthetics, so that da'wah can be a form of socio-cultural intervention in urban society.

Social Cognition Web Series "*Demi Masa*" @Kahfeveryday *Spacious Before Narrow*

Time is a mandate given by God, and man is commanded to take care of it and use it as best as possible. In this episode, the main message raised is the importance of balancing worldly and ukhrawi affairs. One should not be stuck only in the pursuit of worldly pleasures, but also needs to multiply worship, charity, and kindness. The story begins with the opening display of "Kahf Presents" and the title "*Demi Masa*". Conflict arises when Rio's father invites him to pray tarawih in congregation at the mosque, but Rio refuses on the grounds that his work is more important and chooses to pray at home. The anticlimax occurs when the father reminds that everyone is given the same time, which is 24 hours a day, but how to use it is the difference between success in worship and life. In the end, Rio realized the importance of using time and decided to pray tarawih with his father at the mosque. From a semantic perspective, this episode emphasizes the importance of using free time before the arrival of busyness. Syntactically speaking, active sentences and pronouns such as "the" are used. Stylistically, there are counter-words such as "successful" and "stuck". Rhetorically, metaphors and emphasis on capital letters are used to reinforce the message (Kahfeveryday, 2024a).

Healthy Before Illness

This episode conveys that health is a precious gift that is often realized after someone gets sick. In the narrative, the opening begins with "Kahf Presents" and the title "*Demi Masa*". The conflict occurs when Rio's father invites his friends to exercise in the morning, but Rio objects because he is afraid of being tired after fasting and worried that he will not be able to work in the workshop. The anticlimax comes when the father questions Rio's health condition and reminds him of the importance of maintaining health through a good diet and regular exercise. Dad emphasized that if someone gets sick, then all the good things they aspire to will be meaningless. Semantically, this episode emphasizes that maintaining health is a form of responsibility towards life and not just to avoid disease. Syntactically, the coherence "and" and the pronoun "mu" are used. The stylistics include the use of the word "approaching" which comes from the word "almost" and contains dramatic nuances. The rhetoric is conveyed through metaphors and the use of question marks as emphasis (Kahfeveryday, 2024b).

Life Before Death

Death can come at any time, and life is an opportunity to improve oneself and draw closer to God. This episode begins with "Kahf Presents" and the title "*Demi Masa*". The conflict develops when Rio thinks his father is just pretending to have a heart attack, such as when he is reluctant to get up early. But it turned out that this time his father was really sick. Rio panicked and asked his friend for help to call an ambulance. In the anticlimax, the father explains that he misses Rio who hasn't been home for three years since his mother died. He was worried that he would not have time to meet Rio in the next month of Ramadan. The semantics of this episode describe life as a precious opportunity to get closer to God. The syntax uses conjunctions such as "because" and pronouns "his". Its stylistic style shows the opposition between the words "life" and "death", while its rhetoric is reinforced by the use of exclamation points to emphasize the spiritual and emotional meaning of the story (Kahfeveryday, 2024c).

Rich Before Poor

In this episode, the main message conveyed is that sincerity in giving is the key to blessings. The property you have is not only for yourself, but must also be used to help others. The narrative begins with "Kahf Presents" and the title "Demi Masa". Conflict arises when Rio advises his father to close the stall because he thinks his father is too old to continue working. But in the anticlimax, Rio finally agrees not to close the stall on the condition that his father must take care of his health. This episode confirms that father's stalls are not just an economic resource, but a symbol of wealth used for sharing. Semantically, there is a message about sharing sustenance. Syntax includes the use of the conjunction "so" and the pronoun "we". The stylistic style stands out through the word "deposit" which gives the impression of sustenance as something entrusted by God, forming a personification effect. Rhetorically, exclamation points and metaphors are used to reinforce social and spiritual invitations (Kahfeveryday, 2024d).

Young Before Old

Youth is a very precious time to multiply charity and do meaningful things. The episode also begins with the opening of "Kahf Presents" and the title "Demi Masa". The conflict arises when Rio wakes his father up from sleep and thinks his father is just joking as usual. But it turned out that his father had passed away. In the anticlimactic part, Rio reads the will that his father left behind before he died. The semantics of this episode emphasizes the importance of utilizing youth to build oneself and establish positive social relationships. In terms of syntax, the conjunction "and" and the pronoun "we" are used. Stylistically, the word "collect" carries an implicit invitation for the audience to do the same. The rhetorical of this episode uses question marks as a reinforcement element for contemplation of the meaning of life and death (Kahfeveryday, 2024e).

In Van Dijk's theory, social cognition bridges the relationship between the structure of the text and the social context through the mental representations, values, and beliefs of communicators (van Dijk, 1994). The web series "*Demi Masa*" represents this dimension through the characters of Rio and his father, who reflect two generations with different value systems: the pragmatic young generation and the religious older generation. The conflicts that arise in each episode illustrate the clash between worldly interests and spiritual awareness. For example, Rio prioritizes work over worship (Spacious Before Narrow) or refuses to exercise because he is worried that it will interfere with daily activities (*Healthy Before Illness*). This attitude reflects the cognitive schema of urban youth which is strongly influenced by the logic of productivity. Instead, the father acts as a mentor who voices values such as simplicity, caring, and preparation for death.

Rio's changes in social cognition occur through intense emotional experiences, such as when his father was ill and eventually died. These events triggered a shift in values in Rio, from egocentrism to spiritual awareness. This shows how religious discourse in the context of the family shapes a gradual and personal understanding of morality.

In the perspective of Critical Discourse Analysis (CDA), "*Demi Masa*" can also be understood as a discursive practice that instills Islamic values through popular media. The series not only conveys normative teachings, but also makes symbolic interventions to contemporary social realities, in line with CDA's focus on the relationship between language, power, and ideology. The five episodes in this series each raise the theme of thematic da'wah: *Spacious Before Narrow*: the urgency of time management; *Healthy Before Illness*: maintaining health as a form of responsibility; *Life Before Death*: reconciliation and reflection on death; *Rich Before Poor*: the importance of sharing wealth; *Young Before Old*: youth as a charitable opportunity.

The da'wah in this series is delivered through a rhetorically strong language style—metaphors, semantic contrasts, and reflective sentence structures. The communicative visual narrative style makes the message of da'wah inclusive and contemplative, as also shown in the studies of Nursyamsi (2018) and Umyati (2023). Religious values are not conveyed dogmatically but are presented through touching daily conflicts, resulting in a process of simultaneous personal and social meaning.

The Social Context of the Web Series "Demi Masa" @Kahfeveryday

To understand the development of a discourse in society, it is important to consider the social context as the final stage in the discourse analysis process. Social context has a big role in influencing how a discourse is formed, conveyed, and accepted by the public. In Teun A. Van Dijk's view, there are two main aspects of the social structure that are the focus in this stage, namely power and access.

In the context of power, Van Dijk highlights that domination is not always repressive, but can be realized hegemonically and persuasively. This is reflected in the web series *Demi Masa*, where the cultivation of ideology is carried out through the packaging of simple and touching da'wah messages. This series is considered successful in conveying Islamic messages that are relevant to daily life through a communicative and easy-to-understand narrative. The dominance of meaning is formed through an approach that raises awareness of the importance of using time for worship, doing good, and helping others. The positive response from the audience, both through comments on the YouTube platform and responses from students and the community through the Google Form survey, shows that *Demi Masa* has succeeded in positioning itself not only as an entertainment medium, but also as a da'wah medium that is able to make a significant social and spiritual contribution.

Meanwhile, in the aspect of access, it can be seen that the delivery of da'wah is no longer exclusively monopolized by formal religious institutions. Digital creators like the team behind *Demi Masa* are able to process religious messages into narratives that are contextual, engaging, and acceptable to a wider audience. This phenomenon supports Van Dijk's view of the importance of access

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in discourse control, where parties who have access to the production and distribution of discourse also play a role in shaping people's ideological consciousness. Thus, the access owned by digital creators is a subtle but significant impact on shaping people's views on religious values in the digital era.

Table 3 Analysis of Social Context and Social Recognition of the Web Series “Demi Masa” @Kahfeveryday

Episode	Social Context	Social Recognition
Episode 1	Describe the life of urban people during Ramadan, especially in the workshop environment. Religious values combine with work pressure and social solidarity.	Bang Rio is recognized as a responsible person and willing to sacrifice. The warm relationship between colleagues and the father's attention became a form of social recognition.
Episode 2	Highlighting the dynamics of work and family in the month of Ramadan. The value of mutual cooperation, attention, and solidarity is present even in the midst of pressure.	Bang Rio received an award from his colleagues and father. Coworkers show concern, while Anto empathizes with Kun's personal story.
Episode 3	Focus on spiritual nuances, mutual cooperation, and social activities during Ramadan. It can be seen that family relations and the recovery of conflicts between generations can be seen.	Recognition comes in the form of appreciation for Rio's father's attention and trust in Rio to enlarge the workshop.
Episode 4	It depicts a close-knit and empathetic community, with warung as the center of social activity. The values of religion and togetherness are very thick.	Rio was respected for his care. Rio's father was recognized for his life services. Recognition is shown through trust and respect.
Episode 5	The social environment is close and familial around Pak Fahri's stall. Emphasizing cooperation, the value of meaningful life, and solidarity.	Mr. Fahri is recognized as a wise and generous figure. His will to provide capital is a form of recognition of the potential of the younger generation. Rio is recognized as the successor of the value of goodness.

In Teun A. Van Dijk's theory, the social context is an important aspect in understanding the practice of discourse, especially related to the relationship between power, ideology, and social structure. The web series *Demi Masa* is a representative example of how the social context shapes and directs the message of da'wah through two main elements: power and access. In terms of power, *Demi Masa* does not convey a message in a repressive way, but uses a relatable and emotional narrative approach. The daily stories shown encourage the audience to reflect on spiritual values without feeling patronized. This pattern reflects hegemonic dominance, in which religious ideologies are inserted persuasively, rather than coercively. Meanwhile, from the aspect of access, Van Dijk emphasized the importance of control over the production and distribution of discourse. Digital creators such as *the Khafeveryday team* have become new actors in contemporary da'wah. They use platforms like YouTube to convey religious messages in the form of popular narratives that are easily accessible across social classes, replacing the dominance of formal religious institutions in the spread of Islamic values.

In the perspective of Critical Discourse Analysis (CDA), this condition shows the occurrence of da'wah decentralization (A'yuni & Syarifah, 2020; Khorra, 2021). Digital media has become an alternative space for the delivery of religious messages that are able to reach the public widely. Content creators not only spread religious values, but also redefined the meaning of kindness, worship, and social responsibility in the modern era. The positive response from the audience, both through online comments and survey results, indicates the success of *Demi Masa* in building a new media-based moral authority. This confirms that digital da'wah now plays a dual role: as meaningful entertainment and as a tool for social-spiritual transformation in contemporary society.

DISCUSSION

The development of digital media has not only given birth to the format of short films on YouTube, but also the phenomenon of web series that are strategically used as a medium for da'wah. A web series is an audio-visual series that is released periodically through online platforms, with the duration of each episode varying between 10 to 30 minutes. This format allows for longer and more complex narrative development than short films, thus providing ample room to gradually build characters, conflicts, and moral messages. According to McClung and Johnson, the advantage of web series lies in the ability to build *long-term audience engagement* through emotional attachment to characters and storylines (McClung & Johnson, 2010). In the context of da'wah, this means that the audience can be invited to follow the spiritual development of the character continuously, which implicitly also affects the audience's religious perception and attitude.

Recent research by Nurmansyah and Oktaviana (2022) who examined Islamic-themed web series on the *Ruqyah Syar'iyah YouTube channel* shows that a consistent series narrative can strengthen the internalization of religious messages due to the repetition of values in each episode. The series uses a story formula that combines social conflict and settlement that refers to Islamic teachings, so that the message of da'wah becomes an integral part of the plot, not just an insertion. The results of interviews with the audience indicate that this delivery model makes da'wah feel "flowing" and not forced, because it is integrated in daily conflicts that are relevant to the audience's experience.

In addition, the da'wah web series also utilizes digital marketing strategies to expand the reach of the audience. YouTube's algorithm, for example, can promote new episodes to users who have watched previous episodes, thus forming a *loyal audience base*. A study by Arifin and Nugraha (Arifin & Nugraha, 2022) that previously discussed the effectiveness of the YouTube algorithm in the spread of Islamic da'wah corroborates this finding, where the influence of algorithms reaches 70.2%, so that series that are consistently released will have a greater chance of getting into the target audience's recommendations.

However, web series as a da'wah medium also faces its own challenges. From the production side, long-term planning, consistency of the creative team, and adequate funding are needed to maintain technical and narrative quality. Another challenge is to maintain the relevance of the topic to contemporary social issues without losing the substance of Islamic values. Bari, Wazis, and Jannah warn that in a highly competitive digital space, da'wah content must be able to compete with other popular entertainment spectacles, which often have much greater visual and marketing appeal (Bari et al., 2025). Therefore, collaboration with young filmmakers who understand the aesthetics of cinema while having a strong understanding of religion is the key to the success of the production of the da'wah web series.

The web series offers a strategic opportunity for contemporary da'wah to reach digital audiences with a depth of narrative that short films do not have. With relevant story packaging, consistent release management, and platform algorithm optimization, web series can be a bridge between Islamic values and the dynamic digital world. This approach not only relies on verbal messages, but also builds strong emotional connections through the journey of the characters, which is ultimately expected to be able to internalize the value of da'wah in the lives of the audience in a sustainable manner.

CONCLUSION

The conclusion of this study shows that the web series "*Demi Masa*" by @kahfeveryday is a form of Islamic da'wah transformation in the digital era that successfully combines the power of visual narrative with a deep religious message. Through the first five episodes analyzed, it is evident that the construction of the da'wah message in this series not only emphasizes the normative aspects of Islamic teachings, but also wraps them in an emotional storyline, close to social reality, and highly relevant to young audiences. The messages of da'wah in this series are communicated strategically through symbols, dialogues, and character dynamics that raise values such as awareness of time, the importance of maintaining health, the permanence of youth, and the urgency of facing death and wealth wisely. All of these messages are assembled cinematically in a dramatic framework that arouses awareness without a patronizing effect, making da'wah appear more humane and communicative. Analysis with the Critical Discourse Analysis approach of the Teun A. van Dijk model reveals that the messages of da'wah in *Demi Masa* are constructed through a complex discourse structure and full of ideological meaning. From the macrostructure side, it can be seen that the big theme raised is rooted in the Prophet's hadith about the five things before the five things, which are the moral foundation of the entire narrative. The superstructure of these episodes is designed in a series with a pattern of conflict, climax, and resolution that strengthens the internalization of the message of da'wah. Meanwhile, at the microstructural level, it was found that the use of diction, visual metaphors, character expressions, and scene settings strongly supported the effective suppression of religious messages. This research also shows that social cognition from both creators and audiences plays an important role in the process of production and acceptance of da'wah discourse. Creators consciously choose the form and style of da'wah that suits the tastes and media consumption patterns of the digital generation, while the audience responds with interpretations influenced by their cultural backgrounds, values, and personal experiences. In a broader social context, this series is a representation of da'wah practices that are no longer one-way, but participatory, reflective, and contextual. Therefore, *Demi Masa* can be seen as a concrete example of

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how digital media is used to spread Islamic values with an aesthetic, critical, and adaptive approach to the dynamics of modern society.

This study has several limitations that need to be noted. The focus of the analysis was only on the first five episodes of the web series "*Demi Masa*", so the findings did not cover the entire narrative of the series. In addition, the qualitative approach used does not involve interviews with creators or audiences, so the dimensions of social cognition are interpreted more through the context of discourse and not from the direct experience of the participants. Another limitation lies in the limited access to distribution data and YouTube's algorithm, which can actually provide a more detailed picture of the reach and public response to the da'wah message being conveyed.

The findings of this study contribute to developing the insights of preachers, content creators, and religious institutions in designing da'wah messages that are more contextual, relevant, and communicative for the digital generation. Web series such as *Demi Masa* show that visual narratives can be an effective medium to convey religious values persuasively without sacrificing depth of meaning. Theoretically, this study expands on the application of Teun A. van Dijk's critical discourse analysis model in the study of digital da'wah, showing that religious discourse in new media is not only normative, but also tied to the social, ideological, and power constructions that surround it.

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