



Humor, Ethics, and Religious Authority in Digital Da'wah: A Comparative Study of Gus Elham and Gus Miftah

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Abstrak

Humor menjadi strategi dakwah digital untuk menarik perhatian, membangun kedekatan emosional, dan mempermudah penerimaan pesan keagamaan. Penelitian ini bertujuan untuk menganalisis bentuk, fungsi, dan efektivitas humor dalam dakwah Gus Elham dan Gus Miftah. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan metode analisis wacana terhadap materi ceramah kedua tokoh yang diperoleh melalui dokumentasi tayangan dakwah digital. Data dianalisis berdasarkan pola humor, konteks penyampaian, respons audiens, serta keterkaitannya dengan pesan keagamaan. Hasil penelitian menunjukkan bahwa humor berfungsi untuk menarik perhatian, mencairkan suasana, memperkuat kedekatan emosional, menyederhanakan pesan agama, serta mengurangi resistensi terhadap materi yang dianggap berat. Efektivitas humor dipengaruhi oleh kesesuaian konteks, karakter audiens, serta kemampuan dai dalam menjaga batas – batas etis. Penelitian ini berkontribusi pada pengembangan kajian komunikasi dakwah dengan menegaskan bahwa humor yang proporsional dan kontekstual dapat menjadi strategi persuasi yang relevan, sekaligus menjadi rujukan praktis bagi dai dalam merancang pesan digital yang komunikatif tanpa mengurangi substansi ajaran Islam.

Humor serves as a digital da'wah strategy to attract attention, build emotional connection, and facilitate the acceptance of religious messages. This study aims to analyze the forms, functions, and effectiveness of humor in the da'wah of Gus Elham and Gus Miftah. The study employs a descriptive qualitative approach using discourse analysis on the sermon materials of both figures, obtained from recordings of digital da'wah broadcasts. The data were analyzed based on patterns of humor, delivery context, audience responses, and their relevance to religious messages. The results indicate that humor attracts attention, lightens the mood, strengthens emotional connection, simplifies religious messages, and reduces resistance to material considered heavy or difficult. The effectiveness of humor is influenced by contextual appropriateness, audience characteristics, and the preacher's ability to maintain ethical boundaries. This study contributes to the development of da'wah communication research by affirming that proportionate and contextual humor can serve as a relevant persuasive strategy, while also providing a practical reference for da'wah preachers in designing communicative digital messages without compromising the substance of Islamic teachings.



INTRODUCTION

The development of digital media has driven a shift in da'wah practices—from communication that tended to be formal and one-way to a style that is more interactive, personal, and adaptable to the audience's characteristics. Da'is are no longer merely required to master religious material. (Ramadhan Lalen et al., 2025). Still, they must also be able to present their messages in a way that is engaging, easy to understand, and aligned with the communication culture of the digital community. (Nuhaza et al., 2025). One strategy that has become increasingly prominent in contemporary da'wah practice is using humor to capture attention, foster emotional connection, and engage the audience. Humor in da'wah does not merely serve as entertainment; it can also function as a rhetorical tool that helps preachers simplify religious material, lighten the mood, and bridge the psychological gap with the audience. In certain contexts, humor can also reinforce the audience's recall of the message, soften social criticism, and create a more open space for communication (Rahmatullah et al., 2026). However, the effectiveness of humor depends heavily on context, audience characteristics, language choices, and the preacher's ability to maintain ethical boundaries so that humorous elements do not obscure the substance of religious teachings (Qudratullah et al., 2025).

Studies on humor in da'wah have evolved through various perspectives. Hilmi (2019) and Yusuf et al. (2025) position humor as part of the construction of da'wah messages. Hasanah and Agussalim (2021) examine humor in the discourse of Islamic da'wah on television, while Betirudin et al. (2025) analyze humor as a medium of da'wah in films through a semiotic approach. These studies indicate that humor can be understood as an element of language, a sign, and a strategy for conveying religious messages across various media formats. Other studies place greater emphasis on audience dimensions and generational contexts. Luthfi et al. (2024) discuss the importance of humor in da'wah messages for the millennial generation, while Rahmatullah et al. (2026) examine the representation and reception of the value of wasatiyyah through humor in TikTok comment sections. Both studies demonstrate that humor is closely linked to the nature of digital media, the consumption patterns of the younger generation, and audience responses to da'wah messages. In the digital space, humor is not only produced by preachers but also interpreted, negotiated, and debated by the audience through various forms of interaction. From a linguistic perspective, Nur Abida et al. (2024) examine humor in da'wah using a sociopragmatic approach. This approach emphasizes that humor cannot be separated from its social context, the speaker's intent, the relationship between the preacher and the audience, and the underlying communicative situation. Meanwhile, Mahdaniar and Surya (2022) discuss the ethical formulation of humor in the design of da'wah messages. These studies are important because the use of humor in da'wah can cause problems if it disproportionately touches on identity, physical appearance, gender, social groups, or religious symbols.

Research focusing on specific figures has also been conducted. Zamroni (2023), for example, examined da'wah through the humor used by Gus Iqdam. Such research demonstrates that a preacher's personal style plays a crucial role in shaping the character of the message, the relationship with the congregation, and the image of da'wah in the public sphere. Nevertheless, most previous studies tend to focus on a single figure, a single medium, a single type of text, or a single dimension of analysis—such as the form of humor, rhetorical function, semiotic aspects, ethics, or audience reception. Based on this review, there remains a research gap in comparative studies that simultaneously examine the forms of humor, communicative functions, sociocultural contexts, ethical boundaries, and indicators of audience reception among two preachers with distinct communication styles.

Previous research has not extensively compared how these two popular preachers incorporate humor as part of their da'wah strategies, how their personal styles influence message structure, or how humor is used to negotiate the relationship between religious authority and popular culture. This research gap is particularly relevant to examine through the da'wah practices of Gus Elham and Gus Miftah. Both are known for using a relaxed, interactive delivery style that resonates with people's everyday experiences. However, the nature of their humor, language choices, interaction patterns, and the social contexts underpinning their da'wah are not always the same. These differences give rise to variations in how humor is used to capture attention, build rapport, convey criticism, strengthen persuasion, or simplify religious messages. The novelty of this study lies in its comparative and integrative analysis of the use of humor in the da'wah of Gus Elham and Gus Miftah. The study not only identifies forms of humor but also explains their communicative functions, contexts of use, their relationship to religious messages, and the ethical boundaries associated with these practices. Furthermore, this study examines indications of audience reception as reflected in their responses, interactions, or comments regarding the analyzed da'wah materials. This study employs a descriptive qualitative approach using discourse analysis on the da'wah materials of Gus Elham and Gus Miftah.

The research focuses on four main aspects: the forms of humor used; the function of humor within the structure of the da'wah message; the influence of social and cultural contexts on the construction of humor; and indicators of audience acceptance of the messages conveyed. Thus, this study seeks to position humor not merely as an additional element in sermons but as a communication strategy related to the preacher's identity, the nature of the media, cultural values, and audience dynamics. Based on this description, this study aims to analyze and compare the use of humor in the da'wah of Gus Elham and Gus Miftah, explain its communicative functions and ethical boundaries, and identify the relationship between the sociocultural context and audience reception.

METHOD

This study employs a descriptive qualitative method using a comparative case study approach. This approach was chosen to gain an in-depth understanding of the form, function, context, and ethical boundaries of humor in the da'wah of Gus Elham and Gus Miftah. The two preachers are positioned as two cases for comparison because they both use humor and digital media but have different communication styles, audience segments, and social contexts for their da'wah. This study does not aim to measure the impact of humor statistically but rather to interpret how humor is constructed and used as a strategy for conveying religious messages. The research data consists of primary and secondary data. Primary data consists of Gus Elham's and Gus Miftah's da'wah materials published on YouTube, TikTok, and Instagram. The materials were selected purposefully based on several criteria: they contain elements of humor, convey religious messages, feature interactions with the audience, are publicly available, and are relevant to the research focus. The units of analysis include verbal discourse, wordplay, anecdotes, the use of local dialects, nonverbal expressions, spontaneous responses, the context of delivery, and audience reactions as seen through comments and digital interactions. Secondary data were obtained from journal articles, books, and previous studies discussing humor in da'wah, persuasive communication, rhetoric, digital da'wah, communication ethics, and the da'wah styles of the two figures. Data collection was conducted through non-participatory observation and digital documentation.

The researcher observed the da'wah materials without directly participating in the production process or the interactions within them. Each selected video or post was documented by recording the title, platform, publication date, duration, sermon theme, form of humor, context in which the humor appeared, accompanying religious messages, and audience responses. Relevant sections were then selectively transcribed to facilitate analysis. A literature review was conducted by identifying previous studies directly related to humor in da'wah messages and digital religious communication. The data were analyzed using qualitative discourse analysis through several stages. First, the researcher engaged in repeated reading and observation to understand the overall context of the material. Second, the data were coded based on categories such as forms of humor, communicative functions, persuasion strategies, sociocultural context, the relationship between the preacher and the audience, and ethical boundaries. Third, codes with commonalities were grouped into main themes. Fourth, the findings regarding Gus Elham and Gus Miftah were compared to identify similarities, differences, and the unique characteristics of each preacher's humor strategies. Fifth, the analysis results were interpreted by relating them to da'wah communication theory and previous research.

Data validity was ensured through source triangulation and data triangulation. Findings from various platforms were compared with relevant scientific literature. The researchers also double-checked the context of the

videos to ensure that quotes were not taken out of context. From an ethical standpoint, this study used only publicly available content, did not reveal the identities of social media users, and presented audience comments anonymously.

RESULT

Humor in Da'wah Communication

Humor as a Strategy in Da'wah Communication. Humor in da'wah communication not only serves as entertainment but also plays a strategic role in building an emotional connection between the preacher and the audience. Muhammad Luthfy (2024) views humor as a deliberate form of communication intended to elicit laughter or a positive emotional response. Such responses have a psychological impact because they can reduce tension, anxiety, boredom, and social distance between the preacher and the audience. When the communication atmosphere becomes more relaxed, the audience tends to be more open to receiving, understanding, and reflecting on the religious messages being conveyed. From a rhetorical perspective, humor can strengthen the persuasive power of da'wah. Rhetoric generally encompasses three main elements: rational argumentation (logos), the communicator's credibility (ethos), and emotional appeal (pathos). Humor primarily operates on the pathos dimension because it creates emotional closeness, fosters a sense of comfort, and makes the preacher appear more human and attuned to the realities of the audience's lives. Nevertheless, humor can also strengthen ethos when used appropriately, as the ability to manage the atmosphere demonstrates the preacher's communicative skill and sensitivity to the congregation's circumstances.

Muniruddin (2019) refers to humor as a "communication refresher" that helps make da'wah content more engaging and less monotonous. In practice, humor can take the form of everyday anecdotes, wordplay, local dialects, unexpected comparisons, facial expressions, body language, or spontaneous dialogue with the audience. These various forms are not merely intended to elicit laughter but also to create a pleasant learning atmosphere. The audience becomes more engaged in the communication process and has the opportunity to understand religious material without feeling lectured to. Humor also serves as an adaptation strategy for the audience's diverse social and cultural backgrounds. In certain social groups—particularly marginalized communities or those less accustomed to academic language—an overly formal preaching style can create a communication gap. Humor helps "ground" the message of da'wah through language, experiences, and symbols that are close to everyday life. Thus, religious values can be conveyed contextually without losing their substance. This approach allows da'wah to appear more inclusive, communicative, and responsive to the congregation's social needs. In addition to increasing attention, humor can also strengthen the audience's memory.

Messages delivered in a relaxed and enjoyable atmosphere are generally easier to remember than material presented in a rigid and monotonous manner. In the context of moral and spiritual education, this makes humor a communication tool that aids the process of understanding, appreciating, and internalizing values.

However, this success still depends on a clear connection between the humor and the main message of the da'wah. The researcher observed the da'wah materials without directly participating in the production process or the interactions within them. Each selected video or post was documented by recording the title, platform, publication date, duration, sermon theme, form of humor, context in which the humor appeared, accompanying religious messages, and audience responses. Relevant sections were then selectively transcribed to facilitate the analysis process (DeVito, 2017).

A literature review was conducted by identifying previous studies directly related to humor in da'wah messages and digital religious communication. The data were analyzed using qualitative discourse analysis through several stages. First, the researcher engaged in repeated reading and observation to understand the overall context of the material. Second, the data were coded based on categories such as forms of humor, communicative functions, persuasion strategies, sociocultural context, the relationship between the preacher and the audience, and ethical boundaries. Third, codes with commonalities were grouped into main themes. Fourth, the findings regarding Gus Elham and Gus Miftah were compared to identify similarities, differences, and the unique characteristics of each preacher's humor strategies. Fifth, the analysis results were interpreted by relating them to da'wah communication theory and previous research. Data validity was ensured through source triangulation and data triangulation. Findings from various platforms were compared with relevant scientific literature. The researchers also double-checked the context of the videos to ensure that quotes were not taken out of context. From an ethical standpoint, this study used only publicly available content, did not reveal the identities of social media users, and presented audience comments anonymously.

Profiles and Characteristics of Gus Elham and Gus Miftah's Da'wah

Mohammad Elham Yahya Luqman, known as Gus Elham, is a young preacher from Kediri who grew up in a pesantren family. The title "Gus" reflects his status as a descendant of a family of kiai and his close connection to the pesantren educational tradition. This background shapes both his religious authority and his social image as a young preacher. In his preaching, Gus Elham uses a communicative, relaxed approach that resonates with the daily lives of the younger generation. He blends Indonesian with the East Javanese dialect, incorporating comparisons, repetition, metaphors, and rhetorical questions. This choice of language creates an impression of familiarity, persuasiveness, and down-to-earthness, especially when his da'wah content is distributed via TikTok and other digital media. Gus Elham's communication style reflects a shift in da'wah from formal patterns toward a more personal style of communication that resembles a conversation among friends. He often sits casually, interacts directly with the congregation, uses humor, and connects religious messages with the social experiences of young people. This approach can reduce the psychological distance between the preacher and the audience (Ayu Fara Andini, 2025).

Figure 1. A photo of Gus Elham at a da'wah seminar



Source : www.inilahjogja.com, 2026

However, such a highly informal style also demands clear ethical boundaries. Several actions and interactions that have emerged during his da'wah activities have sparked public debate regarding the preacher's role as a role model, child protection, power dynamics, and the appropriateness of religious communication. A study by Ibrahim et al. (2025) emphasizes that popularity and religious authority must be accompanied by moral responsibility, while Juliyanti and Juniko (2026) demonstrate that social media enables the public to form moral judgments about the behavior of religious figures quickly. Gus Miftah, or Miftah Maulana Habiburrahman, is a preacher known for his inclusive approach to da'wah in unconventional settings. He delivers da'wah to night workers, marginalized communities, urban populations, and groups that are relatively rarely reached by formal da'wah methods. Research by Inun et al. (2025) indicates that Gus Miftah's preaching in marginalized spaces is built on familiar language, a relaxed style, humor, and adaptation to his audience's social conditions. This strategy allows religious messages to be accepted by most of the audience. However, it still faces rejection from those who view the method as inconsistent with traditional preaching values. In addition to direct da'wah, Gus Miftah utilizes YouTube, Instagram, and TikTok to expand the reach of his message. This approach forms a hybrid da'wah model that combines in-person meetings with the distribution of digital content.

Zumaida and Nurcholis (2021) found that humor, social media, regular sermons, and discussions are integral parts of Gus Miftah's virtual da'wah strategy. Meanwhile, Sitti Hamsiyah et al. (2026) demonstrate that his da'wah model also integrates messages from the Qur'an and hadith with issues of nationalism, tolerance, and the social realities of the community. Thus, Gus Miftah's da'wah is not only oriented toward conveying teachings but also toward expanding access

to da'wah for diverse social groups. Humor is a key element in Gus Miftah's da'wah style. He uses humor to capture attention, liven up the atmosphere, build emotional rapport, and convey social criticism. Taufikin et al. (2025) demonstrate that Gus Miftah's rhetoric on TikTok effectively engages the audience and supports the delivery of character education. However, the use of controversial language can also divert attention from the main message and affect the preacher's image. In this context, humor cannot be evaluated solely based on its ability to elicit laughter. However, it must be analyzed in relation to context, social relations, the position of the subject of the humor, and its potential impact on the audience. A comparison of the two reveals that both Gus Elham and Gus Miftah have developed a style of preaching that is communicative, humorous, and closely aligned with popular culture. Gus Elham places greater emphasis on local language, informal interactions, and engaging the younger generation. At the same time, Gus Miftah develops an inclusive form of da'wah for marginalized communities through a combination of physical and digital spaces. Although these strategies broaden the acceptance of da'wah, both face the same challenge: maintaining a balance between creative communication, religious authority, social sensitivity, and public ethics. Ridwan and Arifin (2024) emphasize that humor that disregards cultural sensitivities and individual dignity can provoke resistance, damage the preacher's reputation, and obscure the substance of the Islamic message. Ethical and linguistic risks: when does humor become a problem?

Audience Response and the Effectiveness of Da'wah

When da'wah is delivered through social media, its reception is often observed through audience engagement and possible changes in attitudes or behavior. Engagement may appear through likes, comments, shares, and saves. These responses indicate that viewers consider the content relevant, meaningful, or worthy of further circulation. Comments may also demonstrate that the material has stimulated thought, emotion, questions, or discussion. Such interaction shows that audiences are not merely passive viewers but actively respond to digital da'wah. Social media therefore allows preachers to establish broader and more interactive communication than conventional one-way sermons. However, engagement alone does not necessarily indicate that da'wah has produced meaningful change. A more substantial measure is whether audiences experience changes in attitudes, perspectives, speech, religious knowledge, or behavior after repeatedly engaging with religious content (Yopi Kusmiati et al., 2026). Some studies cited in the discussion indicate that regular exposure to digital religious material may contribute to gradual changes, including more polite speech, increased religious knowledge, and behavior that is more consistent with religious teachings.

Humor can lighten the atmosphere of a sermon, but it must remain within ethical boundaries so that the message does not hurt, embarrass, or belittle others. If humor is not carefully controlled, it may create serious consequences for both the audience and the preacher. Therefore, a preacher must ensure that jokes support the religious message rather than distract from it or undermine the dignity

of individuals and groups. Humor may become problematic when it is directed at a person's identity, personal mistakes, or sensitive experiences. Mentioning someone by name, exposing private matters, or mocking an individual can shift the audience's attention from the religious message to the embarrassment experienced by the person being targeted. Such conduct may weaken the preacher's credibility and make members of the congregation feel uncomfortable or reluctant to attend future gatherings. Ethical humor should criticize actions rather than degrade individuals. It should encourage people to laugh and reflect without making anyone feel humiliated (M. Ibnu Naufal Maskuri, 2025).

Humor that produces exclusion, stereotyping, harassment, or sarcasm may contradict the objectives of da'wah because it can undermine the dignity of individuals or vulnerable groups. Although verbal humor can strengthen persuasion, it also carries several risks. First, it may dehumanize the subject of a joke, particularly when the person comes from a vulnerable group. Second, the meaning of a joke may be contested when short excerpts are removed from their original setting and repeatedly circulated online. Third, humor that is too light, excessive, or continuous may reduce the perceived authority of the preacher among audiences who believe that the sacredness of the religious message has been weakened. The meaning of humor can change when a sermon is separated from its original context and redistributed through social media. Platforms such as TikTok and Instagram often present only brief excerpts. When a sensitive joke is shared without the accompanying explanation or moral message, viewers may interpret it as disrespectful or offensive. As a result, misunderstandings and public controversy may arise, while the original purpose of the sermon becomes obscured. This risk is intensified when humorous excerpts circulate beyond the audience that initially heard the sermon. A joke that was understood within a specific relationship, social setting, or cultural context may be interpreted differently by a broader online audience (Mokhtar et al., 2026).

Therefore, preachers should anticipate that their statements may be edited, reposted, and interpreted by people who do not have access to the full context. They must also be prepared to provide clarification when excerpts are disseminated in incomplete form. Controversies surrounding some of Gus Miftah's verbal humor illustrate this problem. Criticism often emerges when broader social media audiences interpret particular jokes as demeaning. The issue may result not only from the content of the joke itself but also from the context of its circulation and its reinterpretation by third parties. Discourse analyses of Gus Miftah's sermons identify several recurring patterns. First, he uses wordplay to connect complex religious terminology with everyday language. Second, he employs brief anecdotes involving ordinary figures, such as merchants and young people, to make religious messages feel more relevant. Third, he uses repetition and intonation to emphasize punchlines, generate laughter, and facilitate transitions to subsequent topics. These strategies can increase audience attention and digital reach.

However, more views and shares may also increase the possibility of misunderstanding, particularly when humorous excerpts are distributed without the complete context of the sermon. To maximize the communicative benefits of humor while minimizing its risks, preachers should develop humor that can be enjoyed without insulting anyone's dignity. Humor should criticize behavior rather than attack individuals. It should support the substance of the sermon rather than replace it. Preachers should also consider the context in which humor is delivered. Material regarded as acceptable in a closed gathering may be interpreted differently when adapted for TikTok, Instagram, or other public platforms. Finally, preachers should be prepared to explain or clarify humorous statements when excerpts circulate without their original context. These measures can help preserve the effectiveness of da'wah communication while reducing misunderstanding and public controversy.

DISCUSSION

Verbal humor in da'wah has strong persuasive power because it can lighten the mood, capture attention, and build emotional closeness between the preacher and the audience. However, this effectiveness is not automatic. Humor can lose its communicative function when it contains exclusion, stereotypes, harassment, or a sarcastic tone that demeans the dignity of individuals or groups. In such situations, humor no longer serves as a bridge for conveying religious messages; rather, it can undermine the goals of da'wah and provoke resistance from the audience. Several mechanisms explain this risk. First, humor can lead to dehumanization when the target of the joke belongs to a vulnerable group or holds a weaker social position. When laughter is generated by belittling specific individuals, the communicative relationship becomes unequal, and the da'wah message risks being perceived as an endorsement of the insult. Second, humor is highly context-dependent. Excerpts from a sermon—taken out of the context of the full discourse and then reposted on TikTok, Instagram, or other platforms—can undergo a shift in meaning.

A segment originally intended as a lighthearted interlude may be interpreted as an insult when the audience is unaware of the situation, intonation, relationships between the speakers, and the original intent of the speech. Third, an overreliance on humor can affect perceptions of the preacher's authority. Some members of the audience may feel that excessive humor diminishes the seriousness, dignity, and sacredness of religious messages. This pattern is evident in several analyses of Gus Miftah's sermons. His verbal humor is often built through wordplay that connects religious terms with everyday language. These brief anecdotes feature merchants, young people, or community figures as the focal point of the story, along with repetition and intonation to emphasize the humorous parts. This strategy is effective in eliciting laughter while also facilitating the transition to the next topic.

However, the expansion of digital reach also increases the likelihood of misinterpretation. The more widely a video clip is shared, the greater the chance

that the content will be received by an audience lacking the same social and communicative context as the congregation at the sermon's venue. These findings hold both theoretical and practical significance. Theoretically, this discussion demonstrates that da'wah humor must be analyzed as a discursive practice involving language, power relations, context, media, and the audience's reception process. Humor cannot be evaluated solely based on its humor value. Still, it must also consider who is speaking, who the target is, the situation in which the speech is delivered, and how its meaning circulates in digital spaces. Practically, preachers need to craft humor that critiques actions without demeaning dignity, maintain a balance between entertainment and the substance of the message, and adapt the form of humor to the nature of the platform. Additional explanations should also be prepared in case excerpts from sermons spread out of context. Nevertheless, this discussion has limitations. The analysis relies primarily on sermon materials and publicly available digital responses, so it does not fully capture the communicator's intent or the audience's direct experience. Furthermore, the virality of a video clip does not always reflect the overall reception among the congregation. Future research should involve interviews with the preacher, the audience, and the subjects of the humor, as well as compare responses across platforms to provide a more in-depth explanation of the relationship between context, ethics, and the reception of humor.

CONCLUSION

This study shows that humor is an integral part of contemporary da'wah communication strategies, particularly when religious messages are conveyed through social media and digital public spaces. In the da'wah content of Gus Elham and Gus Miftah, humor serves not merely as entertainment but also as a rhetorical device to capture attention, bridge psychological distance, foster emotional connection, and simplify religious messages so they are easier for the audience to understand. The use of everyday language, personal stories, spontaneous responses, and social contexts closely aligned with the audience's experiences makes both preachers' da'wah more communicative and adaptable to the younger generation, urban communities, and social groups that are relatively rarely reached by formal da'wah approaches. Although they share similarities in their use of humor, the two figures exhibit distinct communication styles. Gus Elham places greater emphasis on local language, an informal style, and alignment with youth communication culture. At the same time, Gus Miftah employs humor as part of an inclusive da'wah approach in more diverse and unconventional social spaces. These differences indicate that the effectiveness of humor is determined not only by its comedic form but also by the preacher's identity, the audience's characteristics, the communication platform, and the social and cultural context in which the message is delivered. The research findings also confirm that humor in da'wah has ethical boundaries. Excessive humor, demeaning humor, humor that contains stereotypes, or humor detached from the overall context of the sermon can provoke resistance and obscure the substance of the religious message.

Therefore, preachers need to consider power dynamics, social sensitivities, the dignity of those who are the subject of humor, and the possibility that such content will be reproduced and redistributed on digital media. Theoretically, this study expands the field of da'wah communication research by positioning humor as a discursive strategy that connects persuasion, the communicator's identity, digital culture, and public ethics. Practically, the findings of this study provide a foundation for preachers to design humor that is contextual, proportionate, and remains focused on educational objectives. However, since this study focuses on analyzing digital content from two specific figures, the findings cannot be generalized to all da'wah practices. Future research should involve audience interviews, a more systematic analysis of comments, and cross-platform comparisons to examine the relationship between humor, message acceptance, and changes in religious behavior.

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