Digital Preaching Rhetoric on TikTok Media: Case Study of Habib Husein Ja'far Account

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Abstract	This study analyzes the rhetorical strategies employed in digital da'wah through Habib Husein Ja'far's TikTok account, focusing on integrating Aristotle's rhetorical elements: Ēthos, Pathos, and Logos. Using a qualitative content analysis approach, the study examined ten selected TikTok videos uploaded between June and August 2024. The data were analyzed using a thematic coding framework that identified verbal, visual, and emotional cues corresponding to each rhetorical element. The findings reveal that Habib Husein Ja'far constructs ēthos through consistent use of culturally resonant fashion and informal yet authoritative speech. Pathos is activated through emotionally charged thumbnails, personal narratives, and audio-visual editing that appeals to viewers' feelings. Logos appears in simplified language, analogies, and occasional textual references to Islamic sources, enhancing message clarity and coherence. Notably, the most viral video, garnering over 10 million views, illustrates the effective convergence of these rhetorical elements in a short, relatable format. This study underscores the significance of rhetorical literacy in digital da'wah and demonstrates how TikTok can serve as a powerful platform for religious engagement. The results suggest that future da'wah practices can benefit from a balanced, theory-informed rhetorical approach that adapts to platform-specific audience dynamics while preserving the core values of Islamic communication.
Keywords	Digital Preaching, Rhetoric, TikTok, Habib Husein Ja'far.

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1. INTRODUCTION

Throughout its history, rhetoric has been an important tool in communication, whether in politics, education, or religion. According to Aristotle, rhetoric is the art of persuasion that aims to influence listeners through specific means, such as ēthos (speaker's credibility), pathos (listener's emotions), and logos (logic or argument) (Samsudin & Putri, 2023). Since Ancient Greece, the art of rhetoric has played an important role in shaping public opinion, especially in the context of democracy and collective decision-making. Aristotle built this concept of rhetoric as a basic framework for building a strong and compelling argument in influencing the audience. Through the development of communication science, the understanding of rhetoric has also developed into various forms, including in the fields of religion and preaching (Mancino, 2020). Islamic thinkers such as Al-Ghazali also integrated the concept of rhetoric into the tradition of preaching to raise religious and social awareness

among the community (Bawazeer, 2020). Along with the evolution of technology and communication media, the practice of rhetoric has also expanded into the digital space (Agus, 2023). The emergence of social media as a new medium has changed the way religious messages are conveyed, no longer limited to direct lectures or conventional media (Ummah, 2023). One digital platform that stands out in this context is TikTok, which offers a concise, dynamic, and highly accessible communication format for the younger generation (Faridah et al., 2022).

TikTok is a short-form video-sharing platform that allows users to create, edit, and share creative content through audio, visuals, effects, and other interactive elements. TikTok is known for its high virality and algorithm that tailors content to users' interests. Globally, TikTok has over 1 billion active users, with 126 million of them from Indonesia, making it the fourth most widely used social media platform in the world (Budiman et al., 2024). As an internet-based medium, TikTok functions as a modern public space that allows individuals to express themselves openly and across borders in various aspects—religious, social, economic, and cultural (Firdaus et al., 2023; Maulidna et al., 2025).

In a religious context, TikTok has been utilized by a number of preachers as a strategic channel to convey religious messages in a more visual, concise, and interactive manner. Many well-known preachers are now actively using TikTok to reach a wider audience, especially the younger generation. Among them, Habib Husein Ja'far stands out as a key figure in Indonesia's digital preaching landscape. His communicative, relaxed, and relevant preaching style, which addresses contemporary issues, makes him easily accepted by the younger audience. The da'wah rhetoric used in TikTok content not only conveys religious messages substantively, but also utilizes narrative, visual, and emotional elements to increase the appeal and effectiveness of his da'wah messages (Febriyani et al., 2024; Umi, 2023).

However, the rhetoric in digital da'wah has caused debate among academics and da'wah practitioners. Several experts, such as (Abdurrahman & Badruzaman, 2023), argue that da'wah rhetoric on social media can spread Islamic values more effectively because of its interactive and accessible nature. According to him, digital rhetoric makes it easier for people to understand religious teachings through a more flexible and non-patronizing approach. On the other hand, (Firdaus et al., 2023) emphasizes the importance of a rhetorical strategy that utilizes the characteristics of social media, where da'wah must be able to adjust the language and visual style to user preferences without neglecting the substantial value of Islamic teachings. In this context, the TikTok account belonging to Habib Husein, "Yes, Father", is an interesting example of the application of preaching rhetoric that adapts digital media with a communication approach readily accepted by young audiences.

Other critics highlight the potential for misuse of religious rhetoric on social media. Hannan (2024) states that rhetoric that oversimplifies or commercializes religious teachings risks reducing the depth of Islamic teachings. Meanwhile, Sukayat (2023) added that using social media as a da'wah medium can also invite disinformation if the da'wah message is not conveyed with sufficient accuracy, mainly if it uses a language style that is too casual or controversial. This indicates that da'wah on platforms such as TikTok requires a careful approach and great responsibility so as not to cause misconceptions among the audience. These pros and cons reflect the dilemma in digital da'wah rhetoric, where the need to adapt religious messages to the context of modern media often clashes with the fundamental values of Islamic da'wah.

Although the debate regarding the effectiveness and risks of digital preaching is growing, in-depth academic studies on the rhetorical dimensions in this context are still limited. The literature on rhetoric in digital preaching is still dominated by descriptive studies, without much critical discussion of how classical rhetorical theories, such as those of Aristotle, are adapted in new media contexts such

as TikTok. There are also a few studies that deeply analyze the rhetorical strategies used by contemporary preachers like Habib Husein Ja'far in building credibility, evoking audience emotions, and constructing religious arguments in short video formats.

Therefore, this study aims to examine the rhetorical strategies used by Habib Husein Ja'far in his preaching on TikTok. This study not only seeks to understand the persuasion techniques employed but also how such approaches contribute to the effectiveness of conveying religious messages to a digital audience. Thus, this research is expected to provide theoretical contributions to the development of religious rhetoric studies in the digital age, as well as practical contributions for preachers in optimizing the use of social media as an effective and responsible means of religious preaching.

So far, several studies by experts have discussed the rhetoric of preaching on social media. *First*, the language style of the preacher Gus Miftah on social media YouTube found that Gus Miftah's language style uses climax or gradation (Fadillah et al., 2023). *Second*, Examining Dr. Zakir Naik's preaching rhetoric in preaching Islam to Christians in YouTube videos, this study found that Dr. Zakir Naik applies three elements of rhetoric, namely *ēthos*, *pathos*, and *logos*, which has been proven in the YouTube video "Lampu Islam" on April 3, 2017 at Muhammadiyah University of Yogyakarta (Rokhman & Muslimah, 2021). *Third*, the rhetorical study of preaching on Ustadzah Halimah Alaydrus through social media YouTube in her theme entitled "Household," this study focuses on five theories of Rhetoric of Public Communication Methods by Zainul Ma'arif, namely preaching material (inventio), organizing preaching text (dispositio), Language style (elocutio), remembering preaching material (memoria) and delivering preaching (production). This study found that Ustadzah Halimah applied the five methods and packaged them attractively (Pridiastuti, 2022). Of course, some of these studies are different from this study. This article will examine the rhetoric of da'wah on TikTok social media with a case study of Habib Husein Ja'far's account through three elements, namely, *Pathos* and *Logos.* This article examines TikTok media that experts have not studied; some of these studies focus on YouTube social media because TikTok is a social media platform that is currently on the rise, relatively easy to reach, and very easy to become *viral*.

Based on several studies conducted by experts, several shortcomings still need to be fixed. This article aims to complement existing studies. Previous studies by experts have all focused on YouTube social media. YouTube is a social media platform that is not easy to use to achieve viral status because of its complex algorithm, which requires access to large amounts of data. In contrast, TikTok has covered all age groups and various types of content. TikTok tends to go viral easily due to several factors, namely: (1) creative and unique content, (2) sophisticated algorithm, (3) viral effects and trends, (4) active community, (5) accessibility and diversity, and (6) celebrity support and brand endorsements (polytechnic tempo.ac.id, 2023). This article will examine the rhetoric of da'wah on TikTok media, especially on the account of Habib Husein Jafar, a modern young preacher known for his contemporary and entertaining da'wah style. By analyzing some of Habib Husein Ja'far's content on TikTok, this article will explain and describe how Habib Husein Ja'far uses the rhetoric of da'wah to convey his da'wah message through TikTok media.

2. METHODS

This study uses a qualitative approach with a content analysis method to understand and describe the use of rhetoric in da'wah videos on TikTok. The data was collected by selecting 10 content videos from Habib Husein Ja'far's official TikTok account. The analysis will be carried out in 3 stages.

The videos were selected based on their popularity and relevance to the rhetorical elements to be analyzed.

2.1 Data Collection:

Data was collected from ten videos uploaded by Habib Husein Ja'far's official TikTok account, Habib Husein, "Yes, Father." The selected videos were those with high engagement levels, including the number of views, comments, saves, and shares. In addition to engagement metrics, researchers also conducted a preliminary review (pre-screening) to assess rhetorical relevance, i.e., the extent to which the videos contained rhetorical elements such as the use of narrative, emotion, or credibility. Video selection considered variations in theme, upload time, and delivery style to ensure that the analyzed data reflects the diversity of Habib Husein Ja'far's preaching style. The complete list of videos and their engagement metrics is as follows:

Video	Month and Date Video	Engagement
1.	August 3, 2024	**View (1.7 million), Like (99.2 thousand), Comment (599), Save (3,539), Share (696)**
2.	August 5, 2024	**View (4.1 million), Like (261.5 thousand), Comment (1,957), Save (12.1 thousand), Share (6,682**)
3.	August 4, 2024	**View (10.1 million), Like (674.3 thousand), Comment (8,823), Save (28.1 thousand), Share (18.2 thousand)**
4.	25 July 2024	**view (87.3 thousand), Like (5,135), Comment (101), Save (204), Share (121)**
5.	21 July 2024	**View (141.2 thousand), Like (7,351), Comment (213), Save (298), Share (277)**

No.	Image	Date	Statistics
6.		13 July 2024	**View (3.8 million), Like (190.3 thousand), Comment (3,516), Save (5,797), Share (7,757)**
7.		8 July 2024	**View (8.3 million), Like (391.2 thousand), Comment (4,875), Save (26.6 thousand), Share (15.1 thousand)**
8.		4 July 2024	**View (1.5 million), Like (120.4 thousand), Comment (649), Save (14 thousand), Share (24.7 thousand)**
9.		20 June 2024	**View (5.9 million), Like (278.8 thousand), Comment (6,701), Save (11.6 thousand), Share (16.8 thousand)**
10.		17 June 2024	**View (2.4 million), Like (172.2 thousand), Comment (1,473), Save (9,711), Share (7,658)**

2.2 Data Analysis

The analysis was conducted using a deductive approach based on Aristotle's classical rhetoric theory, which consists of three main elements, ēthos (credibility), pathos (emotion), and logos (logic). Each video was analyzed manually through transcription and visual observation. The researchers developed a rhetorical analysis rubric containing specific indicators for each element as a guide for the coding process.

The coding process in this study was conducted systematically to ensure that rhetorical elements in da'wah videos were analyzed consistently and comprehensively. The procedure consisted of five main stages:

a. Verbal Transcription

Each video was fully transcribed to capture the complete verbal content delivered by Habib Husein Ja'far. This transcription served as the primary reference for analyzing language use, argument structure, and delivery style.

b. Visual Observation of Non-Verbal Elements

In addition to verbal analysis, the researcher closely examined non-verbal cues such as facial expressions, gestures, attire, visual design, and use of audio-visual effects. These elements were essential to understanding how non-verbal communication supported the rhetorical strategies employed.

c. Development of an Analytical Rubric

A rubric based on Aristotle's classical rhetorical theory (ēthos, pathos, logos) was developed with the following indicators:

- Ēthos (Credibility): Assessed through the speaker's language style (formal/informal), religious attire, personal experiences mentioned, and interaction with the audience (e.g., direct address, empathetic statements, or references to shared experiences).

- Pathos (Emotional Appeal): Identified through emotionally charged topics, personal or relatable storytelling, expressive intonation, and emotional visual elements such as background music or facial expression.

- Logos (Logical Appeal): Analyzed through the organization of arguments, use of supporting evidence (such as Quranic verses or Hadith), analogies, and cause-and-effect reasoning in religious explanations.

d. Data Coding and Annotation

Using the rubric, the researcher systematically annotated each transcript and video, marking specific segments that reflected rhetorical elements. These segments were categorized according to their rhetorical type (ēthos, pathos, logos) and recorded in a coding worksheet.

e. Intercoder Validation and Thematic Grouping

To enhance reliability, a portion of the data was reviewed by a second independent researcher. Discrepancies in interpretation were resolved through discussion to reach a consensus. After coding, the data were thematically grouped to identify rhetorical patterns within and across the videos.

3 FINDINGS AND DISCUSSION

3.1 Ēthos

3.1.1 Fashion

Physical appearance, including clothing choices, plays a significant role in establishing a speaker's ēthos or rhetorical credibility. In digital da'wah, Habib Husein Ja'far demonstrates a strategic use of visual communication through diverse and context-sensitive fashion choices. From the analysis of his ten most popular TikTok videos, it is evident that Habib Ja'far not only wears different outfits in each video but consciously aligns his appearance with the intended message and target audience.

a. Traditional Attire as a Marker of Religious Authority

In several videos, Habib Ja'far appears in traditional religious garments, such as a *koko* shirt, sarong, and *peci* (cap). For instance, in the video dated *August 5, 2024*, which discusses the topic of drinking alcohol in Islam (4.1 million views). There is also a video discussing Ibrahim and Ismail *on June 17, 2024*, with 2.4 million views, in which Habib Ja'far wears a gamis and peci. This style of dress is in line with the symbols of traditional scholars and serves to build an authoritative impression rooted in classical Islamic values. According to Aristotle Schnell (2022), credibility can be established through arete (moral excellence) and phronesis (wisdom), which in this context are reflected in the conventional appearance of a preacher.

b. Casual Clothing to Enhance Relatability

In contrast, in most other videos, he appears wearing a combination of a T-shirt and sarong, a koko shirt with cloth pants, or even a T-shirt with cloth pants. This style creates an impression of approachability and emotional proximity, an expression of eunoia, or goodwill toward the audience. This aligns with Udris-Borodavko et al. (2023) research, which notes that visual alignment with popular culture enhances audience engagement and emotional resonance.

c. Visual Rhetoric and Self-Presentation

This approach can be further explained through Goffman's dramaturgical theory, which posits that individuals manage their "front stage" performances to align with audience expectations (O'Boyle, 2022). Habib Ja'far constructs a deliberate self-presentation as a *progressive religious figure*, a "young Habib" who remains theologically grounded yet socially accessible. His visual narrative embodies an inclusive and contextual model of preaching that embraces visual culture without abandoning substance.

d. Influence on Perception and Engagement

Strategic fashion choices also appear to influence audience engagement. For example, a video featuring casual clothing discussing prayer (July 4, 2024) has over 16,000 shares and 11,000 saves—a high number compared to other videos. This suggests that relatable visual aesthetics can enhance message acceptance and interaction, particularly among younger viewers.

Clothing in Habib Ja'far's TikTok content functions not merely as an aesthetic choice but as an integral rhetorical tool. His adaptable visual style illustrates that religious authority in the digital space can be constructed through flexibility and cultural sensitivity—without compromising the depth and integrity of the message. This highlights the evolving nature of ēthos in digital preaching, where visual rhetoric becomes central to building trust and connection with contemporary audiences.

3.1.2 Engagement

The ten videos analyzed in this study recorded high levels of user engagement, reflected in views, likes, comments, shares, and saves. This engagement served as an initial basis for sample selection, under the assumption that high-performing content might reveal rhetorical patterns that resonate with digital audiences. However, while the quantitative metrics are significant, it is essential to examine them not as ends in themselves, but as potential indicators of rhetorical effectiveness.

Among the sample, Video 3 stands out with exceptional reach—over 10.1 million views. The video, which uses a "stitch" format to humorously and reflectively encourage viewers to say *Alhamdulillah* after drinking coffee, combines a relatable daily ritual with a concise religious reminder. This combination of humor, spirituality, and familiarity likely contributes to the high emotional resonance (pathos) and engagement metrics. For instance, the comment section includes many user reflections and expressions of gratitude, suggesting that the video not only entertained but also elicited affective responses that aligned with the rhetorical aim.

Rather than interpreting engagement solely as a measure of popularity, this study considers how audience interaction may reflect the Ēthos of the preacher—namely, the perceived credibility, moral character, and goodwill of Habib Husein Ja'far. High levels of shares and saves, for example, suggest that users found the content not only enjoyable but also worth preserving and passing on, which may reflect a trust in the source. For example, a comparative look at Video 3 (the most viral) and Videos 4 and 5 (which received fewer views and lower interaction) reveals potential differences

in rhetorical delivery, tone, or topical relevance that may influence ēthos construction. These patterns could be analyzed thematically in future studies to isolate which rhetorical elements consistently generate trust and resonance.

Moreover, a deeper rhetorical interpretation requires moving beyond numbers. Engagement must be read in relation to the content's structure and the audience's discursive response. For example, examining the tone and sentiment of comments, whether humorous, devotional, critical, or appreciative, can illuminate how viewers perceive the preacher's ēthos. Do they praise his approachability and sincerity? Do they tag others as a form of endorsement? These interactions help explain not only how engagement is earned but how it functions rhetorically as a form of relational credibility.

While engagement metrics provide a valuable surface-level map of audience reach, they gain rhetorical significance only when interpreted in light of classical ēthos theory and audience perception. Popularity alone does not constitute ēthos; it is the combination of message quality, perceived authenticity, and audience response that strengthens the preacher's credibility and influence in the digital space.

3.2 Pathos
3.2.1 Thumbnail

An analysis of ten videos produced by Habib Ja'far found that most videos (videos 1 to 10, except video 3) use thumbnail text elements strategically designed to attract the audience's attention. The text used in the thumbnails is generally provocative, entertaining, or arousing curiosity, all of which are rhetorical strategies to attract user clicks. This strategy represents Aristotle's Pathos approach in rhetoric, where emotions are used as a tool to build initial audience engagement.

One of the most striking examples can be seen in the second video, which features the thumbnail text "Drinking Beer Is Allowed." This phrase deliberately evokes moral tension and potential controversy, and it proves highly effective in arousing curiosity and intellectual unease among the audience. This is evidenced by the high number of comments (1,957), many of which express initial shock followed by appreciation after receiving clarification within the video's content. Users frequently engaged in discussions seeking the broader context of the statement, reflecting a strong emotional response. Moreover, the high number of saves (12.1K) and shares (6,682) suggests that viewers found the video thought-provoking enough to revisit or circulate further. These findings affirm that the Pathos dimension, when triggered through provocative visual-linguistic cues, can generate significant audience engagement, particularly when viewers feel compelled to seek clarity or debate the intended message.

Interestingly, the third video is an exception because it uses a single word in the thumbnail text, yet it achieved the highest performance (10.1 million views). This shows that pure visual effects can also trigger strong emotions, especially when linked to the cultural context and daily experiences of the audience. A single word on the thumbnail creates a larger space for interpretation, which in some cases can lead to cognitive dissonance and heighten curiosity. In this context, a visual semiotics approach can be used to analyze how facial expressions, gestures, or image composition in the thumbnail can evoke emotions without relying on words.

Both approaches, whether using provocative text or ambiguous visuals, have the potential to create initial emotional engagement that serves as a gateway for the audience to access and digest

the content of the sermon. However, one should avoid the hasty generalization that text is always necessary. This finding highlights the need for adaptive and contextual strategies, where visual and textual elements are tailored to rhetorical objectives, message characteristics, and audience segmentation.

Thus, thumbnails are not merely aesthetic visual elements but serve as rhetorical tools playing a crucial role in building Pathos. The integration of visual and linguistic elements in thumbnails is a key factor in successfully conveying religious messages on digital platforms, particularly TikTok, which heavily relies on visual impressions within the first few seconds.

3.2.2   Editing

Based on the analysis of ten videos (videos 1 to 10), it was found that all of the content displays a very prominent and visually and auditorily attractive editing quality to maintain the audience's attention effectively. Rather than merely serving an aesthetic function, these editing techniques contribute directly to the emotional and rhetorical appeal of the message. The following six technical elements were consistently observed:

a. The use of dynamic text animations highlights key phrases and reinforces verbal messages, guiding the audience's attention to essential theological or moral points in real time.

b. Strategic sound effects are inserted to underscore punchlines or transitions, often used humorously or dramatically, thus intensifying emotional engagement and enhancing message retention.

c. The use of background serves as emotional framing, creating moods ranging from contemplative to uplifting depending on the topic, which amplifies the affective dimension of the content.

d. Integration of visual animations into videos, such as cutaways, overlays, or animations, not only clarifies abstract concepts (e.g., metaphors or hadith references) but also enriches the narrative structure and helps connect religious teachings to everyday experiences.

e. The presentation of subtitles increases inclusivity and comprehension while also aligning with visual culture trends among Gen Z audiences, boosting engagement among viewers with different linguistic or auditory needs.

f. The use of a 'hook' within the first 3–5 seconds, often in the form of provocative statements or unexpected visuals, triggers immediate attention and is critical for algorithmic retention and viewer curiosity.

While these features may appear technical, they function rhetorically as mechanisms of *pathos*— evoking emotional responses such as curiosity, empathy, humor, or spiritual reflection. For example, in Video 3 ("Saying Alhamdulillah After Coffee"), subtle background music combined with a reflective tone and minimalist visuals creates a serene and contemplative atmosphere, enhancing the video's emotional intimacy. In contrast, Video 2, with bolder edits and punchy sound effects, provokes a more urgent, even controversial emotional tone.

To deepen the theoretical framing, this section draws from Affect Theory and Digital Storytelling scholarship, which highlight how editing practices contribute to *affective visuality*, the ability of media texts to produce emotional resonance through form and aesthetic cues (SULTAN & FATIMA, 2025; Yang et al., 2025). Editing here is not just post-production embellishment but an embedded part of digital rhetoric. The sequencing of visual and audio elements acts as a narrative rhythm, guiding the viewer's affective journey.

However, it is important to note that while editing contributes significantly to engagement, its effectiveness cannot be assumed without considering audience reception. For instance, comparative metrics show that videos with richer audio-visual elements, such as Videos 2, 3, and 7 tend to receive higher engagement (views, saves, shares), suggesting that editing does indeed shape emotional and behavioral responses. Still, more direct audience feedback, such as comment analysis or share-caption content, would strengthen this link further.

In conclusion, editing in Habib Ja'far's TikTok da'wah videos operates as a persuasive strategy deeply interwoven with the message delivery. It facilitates emotional alignment between the speaker and the audience, supporting *pathos* not merely through content, but through form, tempo, and affective rhythm making the da'wah more memorable, relatable, and resonant.

3.3 Logos

3.3.1 Language (Verbal and Non-Verbal)

In delivering religious messages through digital media, Habib Ja'far demonstrates a distinctive communication strategy that emphasizes linguistic simplicity and strategic use of nonverbal cues to reach broader audiences, especially younger generations. Across the ten analyzed videos, there is consistent use of verbal language that is clear and accessible. However, beyond enhancing comprehension, this communication style also contributes to *logos*, the logical appeal in Aristotelian rhetoric. Verbally, Habib Ja'far avoids complex theological jargon and instead employs straightforward sentence structures with clear reasoning. In several videos, he uses analogies and relatable examples from everyday life to explain religious concepts. For instance, in one video, he compares the act of expressing gratitude to the habit of drinking coffee, showing how simple routines can reflect meaningful spiritual practices. This reflects an inductive reasoning approach—starting from familiar experiences and moving toward broader religious insights which is central to the function of *logos*.

His arguments are delivered in a deliberate and logically sequenced manner. Ideas are introduced progressively, often supported by cause-and-effect explanations and rhetorical questions that invite critical reflection. When addressing sensitive topics such as the permissibility of consuming alcohol, he begins with a provocative hook and follows it with structured reasoning grounded in Islamic jurisprudence and social context, before arriving at a moral conclusion. This exemplifies the use of logical reasoning to guide the audience through complex issues with clarity.

Nonverbally, Habib Ja'far's gestures, facial expressions, and tone of voice are employed selectively to enhance logical emphasis and argument clarity. For example, in the sixth video, his reduced gestures, serious facial expressions, and calm, measured tone strengthen the rational structure of his message about tolerance and maturity in handling differences of opinion.

Nevertheless, it is important to differentiate between nonverbal cues that support *logos* and those that elicit emotional responses (*pathos*). While energetic delivery and expressive body language may enhance visual appeal, their rhetorical function must be analyzed in relation to the argument's logical coherence rather than its emotional resonance.

In sum, Habib Ja'far's verbal and nonverbal communication strategies do not merely simplify his message but are carefully crafted to build rational and persuasive discourse. His use of accessible language, relevant analogies, and coherent reasoning structures not only facilitates understanding but also reinforces intellectual credibility, demonstrating the central role of *logos* in his digital da'wah content.

3.3.2   Simplifying Logic

Habib Ja'far is widely known as a contemporary preacher with a distinctive communication style, namely simplicity in conveying religious messages. One of the main characteristics of his preaching method is that it is a language easily understood by various levels of society, especially the younger generation. In every lecture he delivers, both through direct forums and through digital media such as YouTube, Habib Ja'far consistently uses light, communicative diction and is far from complex or exclusive theological terms. This demonstrates not only an effort at simplification, but also the application of logos, a rhetorical device that focuses on the appeal of logic and intellectual reasoning.

Habib Ja'far does not merely use simple language for ease of access, but builds a logical argument structure to guide the audience in the process of moral reasoning. For example, in Video 10, which discusses the symbol of Ibrahim's love for Ismail, he connects it to a premise that is close to everyday life ("Something we love makes us selfish"), then develops his argument through a cause-and-effect pattern that links everyday experiences with Islamic values. This approach reflects inductive reasoning, which allows the audience to draw conclusions through relevant and reasonable illustrations.

The use of verbal devices such as rhetorical questions, analogies, and gradual narrative flow reinforces his logical appeal. Habib Ja'far's explanations often follow a syllogistic pattern, starting with a general truth, continuing with specific examples, and ending with practical conclusions. This approach not only enhances understanding of the message, but also encourages the audience to think critically and reflectively.

Thus, the simplification of logic in Habib Ja'far's preaching is not a form of substance impoverishment but a carefully crafted rhetorical strategy. In the digital age, which is filled with information and distractions, the delivery of messages that are coherent, relevant, and easy to understand is the most effective form of logos. This approach demonstrates that logical rhetoric does not always have to be academic or abstract, but can be realized through contextual narratives that resonate with the everyday logic of today's audience.

3.3.3   Quote Verses or Hadith

Based on the results of the analysis of all ten videos of preaching delivered by Habib Ja'far, it was found that only three videos explicitly quoted verses of the Quran or hadith of the Prophet Muhammad ﷺ, namely in videos 5, 6, and 8. Meanwhile, other videos do not include literal quotations from primary Islamic sources, but the messages conveyed substantially reflect the basic values of Islamic teachings. This shows that Habib Ja'far tends to prioritize a contextual and communicative approach in delivering his sermons, using analogies, simplifying concepts, and using language that is familiar to the general public, especially the younger generation and digital media users.

Although this approach is effective in reaching a wider audience, especially those who are less familiar with theological terms, the use of direct quotations from authoritative sources such as the Qur'an and hadith plays an important role in strengthening the logical power (logos) and epistemic legitimacy of the message of da'wah. In the context of classical rhetoric, logos refers to the power of argument based on reason, evidence, and logical structure. Quotations from sacred texts, in this case, can serve as the foundation of premises in an argument, not merely as symbolic ornamentation.

The second video quotes a hadith from HR. Muslim: "Indeed, Allah loves His servants who say alhamdulillah after eating and drinking." This hadith serves as the main premise in the argument, as it forms the basis for the invitation to cultivate gratitude by saying alhamdulillah after enjoying food and drink. This call is not only normative but also logical, as it is supported by the authority of sacred texts. The seventh video includes a hadith narrated by Sayyidina Anas bin Malik about the reward of charity for deceased parents. This hadith also serves as the main premise, as it forms the basis for the claim that children can reward their parents through acts such as charity. In this video, the argumentative structure is built deductively from the hadith to practical implications that can be applied by the audience.

These findings indicate that the use of quotations from verses and hadiths in Habib Ja'far's preaching videos is not merely decorative, but in some cases plays an important role in building the logical credibility (logos) of the preaching message. Therefore, to strengthen the logos dimension, it would be more effective to clarify the logical structure of the quotations, for example, by showing how they are developed into coherent, relevant, and rational arguments for today's digital audience.

4 CONCLUSION

This study found that Habib Husein Ja'far successfully integrated the three main elements of classical rhetoric, ēthos, pathos, and logos, into his preaching content, particularly through digital platforms such as TikTok. The ēthos dimension is built not only through his religious authority and public image as a respected Habib, but also through adaptive visual strategies, such as his clothing style and tone of delivery that align with the contemporary audience. Pathos is evident in emotionally compelling narratives and the use of visual elements that evoke curiosity, empathy, and reflection. Meanwhile, logos is present—though not as strongly as the other two elements—through efforts to simplify theological concepts into logic that is easy to understand in everyday life, although the use of structured arguments and quotations from sacred texts still varies in terms of depth. However, although the rhetorical model used has proven effective in reaching a wide audience both religious and secular, this conclusion needs to be complemented by critical reflection on the limitations of the approach. The lack of direct quotations from the Qur'an and hadith, for example, raises questions about the perception of doctrinal accuracy from the perspective of a more conservative audience. Similarly, while simplifying language does enhance accessibility, it may also risk reducing the depth or nuance of the theological message being conveyed. Such tensions require further examination, particularly regarding how digital preachers balance inclusivity and authenticity.

This study is limited to ten videos and uses thematic analysis as its primary approach. Therefore, further research involving audience reception studies, discourse analysis, or comparisons with other preachers has the potential to provide deeper insights. Nevertheless, these findings provide an important foundation for understanding how classical rhetoric can evolve in the digital preaching landscape, as well as how figures like Habib Ja'far represent a new generation of preachers who bridge faith and media in the 21st century.

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