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Quranic Tadabbur on Gus Baha's Sermons in the Santri Gayeng YouTube Channel: Critical Discourse Analysis

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Abstract

Quranic *tadabbur* is the practice of deeply reflecting on the meanings and messages of the Qur'an in order to understand and apply its guidance in daily life, as encouraged by Allah in Surah Muhammad (47:24), which calls believers to contemplate the verses of the Qur'an. In the context of Indonesia, the tadabbur became content of sermons. Therefore, this study aims to analyze the construction of tolerance discourse in the sermons of Gus Baha delivered through the Santri Gayeng YouTube channel, employing Norman Fairclough's model of Critical Discourse Analysis (CDA). The research is grounded in the urgency of promoting inclusive religious narratives within Indonesia's pluralistic society and the growing influence of digital Islamic preaching. A qualitative approach was adopted, utilizing transcription, participatory observation, and content analysis of sermon videos focusing on the theme of tolerance. The findings reveal that Gus Baha constructs tolerance discourse through narrative linguistic strategies, the use of local language, and a grounded and reflective rhetorical approach. His sermons go beyond conveying theological doctrine by fostering collective awareness of the importance of peaceful coexistence in diversity. The finding of this research lies in its exposition of how Gus Baha's digital sermons serve not only as a medium of religious transmission but also as a discursive arena that shapes moderate, peaceful, and context-sensitive Islamic perspectives. The implications indicate the substantial potential of digital da'wah rooted in local wisdom to strengthen religious tolerance and moderation amid the increasing complexity of the digital public sphere.

1. Introduction

Indonesia as a multicultural country requires strengthening the discourse of tolerance, especially in the context of increasing identity polarization that has recently become increasingly visible in social and political dynamics. The diversity of ethnicity, religion, race and culture that is the wealth of the nation has the potential to become a source of conflict if it is not balanced with collective awareness of the importance of tolerance and inclusiveness. The polarization of identities that emerges, especially before and after political events, shows how differences can be mobilized into tools of social division that damage national cohesion. Therefore, there needs to be a systematic effort to build a national narrative that emphasizes the values of mutual respect and peaceful coexistence. As

stated by Azyumardi Azra (2007), strengthening the discourse of tolerance is an important foundation in maintaining national integration amid global and local challenges.

Quranic *tadabbur* refers to the act of reflecting deeply on the meanings, messages, and guidance of the Qur'an beyond mere recitation, with the aim of understanding and applying its teachings in daily life. The Qur'an itself encourages believers to engage in tadabbur, as stated in Surah Muhammad (47:24), which questions why people do not reflect upon its verses. Through tadabbur, readers contemplate the wisdom, moral lessons, and objectives (maqasid) of the Qur'anic text, allowing it to shape faith, character, and actions, making the Qur'an a living guide rather than only a text to be read (Al-Ghazali, 2000; Ibn Kathir, 2003). Islam through the Qur'an teaches the understanding of plurality and diversity (plurality), which does not need to be interpreted as an acknowledgment of the truth of its teachings, but rather that diversity exists and cannot be denied, because it is an undeniable social reality. The truth among Muslims itself is often distorted, for example the cult of the living and the dead. In this context, the importance of a moderate and inclusive understanding of Islamic teachings is crucial to building social harmonization (Fahruroji and Marwan Setiawan, 2022).

2. Literature Reviews

Religious figures play an important role in shaping public opinion through religious lectures. Figures from various religions are increasingly eager to express their thoughts to find a format for religious pluralism, without offending or sacrificing their respective faiths. The role of Islamic religious leaders becomes very crucial in directing people's understanding of the inclusive and tolerant teachings of Islam. The lectures delivered should not only emphasize ritual aspects and formal laws, but also build social awareness of the importance of peaceful coexistence in the midst of differences. In today's digital era, where information spreads quickly through social media, the moral responsibility of religious leaders is even greater not to spread hate speech or exclusive narratives that can trigger intolerance. On the contrary, they need to be agents of change who prioritize Islamic values that are rahmatan lil 'alamin, full of compassion and bring benefits to all humanity, regardless of ethnic background, religion, or political views (Faisal Muzzammil, 2021)

Speaking of Islamic religious figures who preach through the media, phenomena such as that carried out by K.H. Ahmad Bahauddin Nursalim or familiarly called Gus Baha' reflect an important shift in the method of spreading Islamic preaching in the digital era. Especially social media in the form of YouTube, one of which is through the 'Santri Gayeng' channel, which has become a new public space that allows religious figures to reach a wider audience across age, geographical, and educational backgrounds. This changing landscape encourages religious leaders to not only master religious material, but also understand the dynamics of digital communication. Gus Baha, with his humanist and inclusive approach, has successfully utilized this medium as a means of spreading moderate Islamic values that are friendly to diversity. This phenomenon reinforces Haidar Bagir (2019) opinion that da'wah should build intimacy and compassion, not fear and hostility. Gus Baha, with his relaxed yet substantial style, is an example of contextualized Islamic da'wah that remains rooted in classical tradition, answering the spiritual needs of today's urban and millennial generations.

One channel that has become an important platform in distributing inclusive religious da'wah in the digital era is the Santri Gayeng channel. This channel consistently airs lectures by Gus Baha, a charismatic cleric known for his moderate and cultural approach to Islam. Through this platform, Islamic teachings that are tolerant, profound, and nuanced with pesantren traditions are delivered in a relaxed yet meaningful style, reaching various levels of society, from santri to urban youth who are thirsty for spiritual enlightenment that is relevant to the current context. Gus Baha uses simple yet philosophical language, making it easier for the public to understand complex Islamic concepts such as tawadhu' (humility), tasamuh (tolerance), and plurality. In the context of digital media, the Santri Gayeng channel has become a new space for da'wah that not only emphasizes theological aspects, but also promotes Islamic social values that are inclusive and friendly to differences (Muhammad Qori Qordofa and Muhamad As' Ad, 2022)

In understanding the influence of religious da'wah in the digital era, especially through Gus Baha's sermonss on social media, it is important to examine how language is used not only as a means of communication, but also as an instrument of ideological and symbolic power. Fairclough's Critical Discourse Analysis (CDA) approach is used to reveal the relationship between language, power and ideology in religious lectures, including in the context of Gus Baha's preaching on social media. Gus Baha's sermonss distributed through YouTube channels such as Santri Gayeng not only convey the textual teachings of Islam, but also form a social awareness that is more inclusive and tolerant of diversity. In Fairclough's AWK framework, the language used by Gus Baha is a form of discursive practice that reflects social structures while reshaping them through conveying the values of tolerance, respect for plurality, and rejection of symbolic violence in the name of religion (Norman Fairclough, 1989).

Through his narratives, Gus Baha subtly shifts the dominance of exclusive Islamic discourse towards a more open and humanistic understanding. For example, by telling stories from classical Islamic literature and the life of the Prophet Muhammad, he emphasized that diversity is sunnatullah that must be accepted, not resisted. In his lectures, the ideology that is built does not support the domination of certain groups, but instead distributes power

more fairly through a calming and soothing understanding of religion. Thus, the AWK approach allows us to understand that Gus Baha's preaching is not only a religious activity, but also an ideological intervention in the digital public sphere that contributes to the formation of a peaceful and tolerant social discourse.

In the context of the discourse on religious tolerance in Indonesia, Gus Baha's thinking shows its own uniqueness when compared to other Islamic figures. Emha Ainun Nadjib, for example, emphasizes the educational values of religious moderation as the foundation of religious tolerance, with a more systematic approach within an educational framework (M H Mutawakkil, 2020). On the other hand, KH Hasyim Asy'ari built the concept of brotherhood and tolerance through the principles of religious moderation adapted to the reality of Indonesia's multicultural society, with an emphasis on institutional aspects and social structures (Anatansyah Ayomi Anandari and Dwi Afriyanto, 2022). Meanwhile, Buya Hamka and Thoifur Ali Wafa developed the concept of religious tolerance based on a comprehensive interpretation of the Quran, emphasizing textual and contextual dimensions in understanding tolerance (Muthmainnah, 2021). The perspective of the imams of the mazhab and contemporary scholars shows a more formal and juridical approach to tolerance within the framework of Islamic law (Syaiful Anwar, 2023).

The uniqueness of Gus Baha's concept of tolerance lies in its dialogical- popular approach through digital media, different from previous figures who tend to use a formal-institutional approach. If Emha Ainun Nadjib emphasizes the educative-systematic aspect, KH. Hasyim Asy'ari on the structural-institutional dimension, Buya Hamka on textual hermeneutics, and classical scholars on legal formalities, then Gus Baha presents tolerance through a narrative that is closer to the daily life of digital society. The striking similarity is the commitment of all figures to the principle of religious moderation as the foundation of tolerance, but Gus Baha has a specialty in packaging the message of tolerance through language that is more accessible and contextual to contemporary social dynamics. Thus, Gus Baha's contribution to the Indonesian tolerance discourse not only complements the treasures of Islamic Nusantara thought, but also opens up a more inclusive dialogue space between tradition and modernity in building religious harmony in the digital era.

2.1 Brief Biography of Kh. Baha'uddin Nur Salim

KH. Ahmad Bahauddin Nursalim, better known as Gus Baha, is one of Indonesia's contemporary scholars who has a significant influence on the millennial generation (Musthofa Qowim, 2022). Born on September 29, 1970 in Kragan, Narukan, Rembang, Central Java, Gus Baha grew up in a traditional pesantren environment that is thick with classical Islamic scientific values. His father, Kiai Nur Salim, is the caretaker of the Al-Quran Islamic Boarding School in Kragan who has a scientific lineage from Kiai Arwani Kudus and Kiai Abdullah Salam from Kajen, Pati, thus providing a strong spiritual and intellectual foundation for Gus Baha's scientific development (Dany Garjito, 2020). The uniqueness of Gus Baha's academic profile lies in his non-degree educational background, but he managed to become the only ulama with this background to sit on the National Tafsir Board. His scientific qualifications were obtained through the traditional pesantren route by completing the Koran and mastering classical books such as Alfiyah Ibn Malik. His main specialization is in the field of Quranic tafsir, which makes him recognized as an original Nusantara-educated tafsir scholar with a contextual approach that is easily accessible to the wider community.

Gus Baha's popularity in the digital age is striking, especially through social media platforms such as YouTube which has reached millions of views in 2020 (Garjito, 2020). His distinctive and charismatic da'wah method has attracted the attention of the millennial generation, making him an influential clerical figure in the transformation of contemporary Islamic da'wah. This influence is not only limited to popularity, but is also reflected in high academic interest, as shown by the existence of several articles discussing his figure on Google Scholar in 2021 (M. S. Rohmatulloh, A., & Zain, 2021). Gus Baha's contribution to Indonesian Islamic scholarship can be seen in his role as a member of the National Tafsir Council, where he brings the perspective of traditional scholars with an approach that is relevant to the current context. His easy-to-understand delivery style makes him an effective bridge between the classical pesantren scholarly tradition and the spiritual needs of the digital generation. His activities in giving lectures at various educational institutions and utilizing online platforms for da'wah show high adaptability to the times, while maintaining the essence of authentic Islamic teachings. The phenomenon of Gus Baha as a contemporary cleric illustrates the dynamics of the transformation of Islamic da'wah in Indonesia, where traditional approaches meet modern technology to create more effective and relevant methods of spreading teachings (Qowim, 2022. His success in reaching millennials through digital media while maintaining the quality of traditional scholarship makes him a model of ulama who can adapt to the challenges of the times without losing spiritual and intellectual authenticity.

2.2 Santri Gayeng YouTube Channel

The Santri Gayeng YouTube channel is one of the digital media platforms that serves as a forum for the spread of contemporary Islamic da'wah through the lectures of KH. Ahmad Bahauddin Nursalim (Gus Baha). This channel has become a significant phenomenon in Indonesia's digital da'wah landscape, presenting a unique approach in

conveying Islamic teachings to the wider community, especially millennials who are active on social media. The channel's existence marks an important transformation in traditional da'wah methods towards the digital age, where religious content can be accessed anytime and anywhere by a diverse audience (Muhammad Qori Qordofa and Muhamad As'ad, 2022).

The main characteristic of the Santri Gayeng channel lies in Gus Baha's style of preaching, which is easily accepted and understood by the public with a non-rigid and humorous attitude (Qori Qordofa and As'ad, 2022). The da'wah method applied in this channel combines traditional pesantren approaches with modern communication techniques that are relevant to the needs of digital audiences. The content uploaded in this channel not only focuses on aspects of religious rituals, but also touches on social issues in society with a contextual approach and is easily digested by various groups (N. Azizah, 2022). This relaxed but still weighty communication style makes the Santri Gayeng channel an attractive da'wah alternative for people who are saturated with conventional approaches.

2.3 From the Perspective of Discourse Analysis, the Santri Gayeng Channel

It is an important medium in spreading the discourse of religious moderation in Indonesia (Atiatul Khasanah, n.d.) The research shows that the content presented in this channel consistently promotes the values of religious tolerance and moderation, in line with government programs in anticipating potential conflicts in a country rich in diversity like Indonesia (O. A. Putri, 2023). The discourse of religious moderation conveyed through this platform takes a middle position, acts fairly, and is not extreme in Religion, thus becoming a counter-narrative to radical content circulating on social media. The presence of this channel is an important means for moderates to speak up in counterbalancing negative issues and content on new media.

Analysis of the interpretation method applied in the Santri Gayeng channel shows a contextual social interpretation approach. In his research on the interpretation of QS. Thaha: 131, it can be seen that Gus Baha uses a tafsir methodology that connects the Quranic text with contemporary social reality, so that the Quranic messages become more relevant and applicable to everyday life. This social tafsir approach allows the audience to understand the teachings of Islam not only as a theoretical doctrine, but as a practical guide in dealing with various problems of modern life (Umniyatul Khoiroh, 2023). The impact of the Santri Gayeng channel on pesantren audiences shows a high level of satisfaction in fulfilling the spiritual and intellectual needs of santri. Research on the motives and satisfaction of accessing this channel among students of Hidayatul Mubtadi-ien Islamic Boarding School in Kotagede Yogyakarta, revealed a significant relationship between the motives for accessing content and the level of satisfaction obtained. This shows that the Santri Gayeng channel has succeeded in meeting audience expectations in getting quality and easily accessible da'wah material (D. A. Saputra, 2021).

The Santri Gayeng channel phenomenon also reflects the rise of traditionalist preachers on social media. The channel's success in attracting public attention marks a new era of Indonesian Islamic preaching, in which scholars from traditional pesantren backgrounds have begun to actively utilize digital platforms to spread Islamic teachings. The communication strategy used in this channel proves that traditional approaches can adapt to modern technology without losing the essence and authenticity of the teachings delivered. Thus, the Santri Gayeng YouTube channel not only functions as a medium for da'wah, but also as a model of innovation in the transformation of Islamic da'wah in the digital era that can be adopted by other preachers.

3. Research Methodology

This study aims to analyze the construction of tolerance discourse built in Gus Baha's sermonss, as well as examine how the text dimensions, discursive practices, and social practices in his digital da'wah reflect the ideology of tolerance. Using Norman Fairclough's Critical Discourse Analysis (CDA) approach, this study seeks to reveal the relationship between language, power, and social values articulated in his religious narratives, and how they contribute to the formation of inclusive religious awareness in the public sphere.

This research adopts a qualitative approach with a field research method that places digital media, especially YouTube, as a social space equivalent to real physical space. YouTube was chosen as the focus of the research due to its transnational characteristics, unlimited by time and place, and its ability to effectively shape and disseminate modern religious discourse. The main source of data in this study comes from Gus Baha's sermonss on the theme of tolerance, which are uploaded on the Santri Gayeng YouTube channel, such as videos with the titles "Preaching with an Attitude of Tolerance", "Friends but Different Religions", "Tolerance in the Age of the Prophet", and "Tolerance Verses". To collect data, a detailed transcription of the content of the video lectures was carried out so that it could be analyzed textually. In addition, video metadata documentation such as title, duration, publication date, number of viewers, and comments, were also collected to provide an overview of the context of discourse distribution and reception.

The data collection technique also involves observation of audience interaction through analysis of comments, the number of likes, and various other forms of engagement that show the response and dynamics of public discussion to the lecture delivered. These data become the basis for analyzing how the discourse of tolerance is

constructed and received in the digital space. In this research, the approach used is Critical Discourse Analysis (CDA) by referring to Norman Fairclough's model, which emphasizes the close relationship between texts, discursive practices, and social practices as a whole and interrelated analytical unit. This approach is applied thoroughly through the three main dimensions of Fairclough's model. The first dimension is text analysis which highlights the linguistic structure of the video lectures, including aspects such as

Choice of diction, use of metaphors, rhetorical style, and references to Qur'anic verses and hadith, to uncover how Gus Baha frames his messages, constructs arguments, and builds influence over the audience through the language strategies used. The second dimension is discursive practice, which includes a study of the process of production, distribution and consumption of lectures on the YouTube platform, including an analysis of the channel of origin, frequency and duration of uploads, as well as audience responses in the form of comments and other interactions, to understand the patterns of discourse dissemination and the dynamics of the digital community's response to the religious interpretations presented. Meanwhile, the third dimension concerns social practices that place the lecture narratives in a broader context, including aspects of Gus Baha's scientific background, religious affiliation, and position in the landscape of Indonesian Islamic thought, to see how these lectures represent certain ideologies and shape the construction of inclusive and tolerant religious understanding in today's digital Muslim society (Norman Fairclough, 1995).

4. Results and Discussion

4.1 Text Dimension in the Discourse of Tolerance of Gus Baha's Sermons

Analysis of the text dimension in Gus Baha's sermonss on the Santri Gayeng channel shows a systematic construction of tolerance discourse through various linguistic and rhetorical strategies. In the videos analyzed, Gus Baha uses a very specific choice of diction to build a narrative of tolerance that is inclusive and easily understood by a diverse audience.

General Characteristics of Delivery Style

In analyzing the text dimensions of Gus Baha's sermonss on tolerance, it can be seen that he uses a multidimensional approach that is typical of salaf pesantren. Fairclough (2003) emphasizes that text dimension analysis includes linguistic structure, word choice, and rhetorical strategies that shape meaning in a particular social context. Gus Baha applies a narrative delivery style that combines yellow book quotations with prophetic stories as a basis for argumentation. This strategy not only serves as theological legitimization, but also as a communication bridge between classical tradition and contemporary Furthermore, the use of subtle humor in his lectures demonstrates a sophisticated rhetorical strategy. As explained by Wodak and Meyer (2009), humor in discourse can serve as a mechanism to build closeness with the audience while delivering non-confrontational social criticism (Ruth Wodack and Michael Meyer, 2009). Gus Baha utilizes this technique to entertain as well as provide in-depth explanations of his arguments, creating a learning atmosphere that is not rigid but still meaningful. What is interesting about Gus Baha's approach is his ability to bring the Qur'anic text to life in its complex spiritual and historical dimensions. This is in line with Fairclough's (2013) concept of intertextuality which emphasizes how texts interrelate and give new meanings in different contexts. Rather than simply explaining the verse textually, he invites the audience to reflect and contemplate, thus creating a personal and transcendent experience of faith.

The transition from general characteristics to specific content analysis shows how theory is applied in discursive practice. In the videos "Verses of Tolerance" and "Tolerance in the Prophet's Time", Gus Baha presents the narrative of Durrah bint Abu Lahab as a concrete example of tolerance in Islam. The choice to focus on Surah Al-Lahab is not without strategic reasons. Van Dijk (2017) explains that the selection of topics in discourse reflects the ideology and social position of the speaker.

The story of Durrah, who is a believer from a pagan family, becomes a symbolic representation of the complexity of inter-belief relations. When Durrah is reproached with the words " اسلامك عنك تغني لن الله فو " (by Allah, your faith will be of no use to you), Gus Baha translates it in a highly contextualized style:

"kowe ki iman raonok gunane, pengeran lek ngenyek bapakku sampek melbu Qur'an, maksude klirune bapakmu nganti didokumen Qur'an"

(Satri Gayeng, "Toleransi Di Zaman Nabi," 2025, https://youtu.be/oZbbZt4Eqlc?si=2A61_ZkzjE3uL (0:36).

(your faith unuseful, the lord how god humiliate your father until mentioned in the quran, mean: your fathers mistake was finally documented in the quran).

The use of Javanese here is not only a communication strategy, but also a representation of local identity that retains religious authority.

Prophet Muhammad's response to this situation - asking Muslims not to recite Surah Al-Lahab when Durrah was the mum - demonstrates the empathetic dimension of religious practice. Gus Baha then strengthens this argument with an analogy that is closer to the lives of santri: " *lek misal kowe ngimami Rukhin, amen ngimami...*".

(Santri Gayeng, "Ayat Toleransi," 2025, youtube: https://youtu.be/_3-q-E1tTJk?si=weq6W5f1YokndlLN(1:33).

The use of the name "Rukhin," which is familiar to the audience creates a humorous effect while clarifying the concept of tolerance in an easy-to-understand context.

From the specific content analysis, the discussion then progressed to a broader semantic dimension. In the semantic perspective, Gus Baha emphasized the fundamental principle of not judging infidels unilaterally. His argument is built on the historical reality that pious children can be born into families with ideologically different backgrounds. As he said: " *Walid ndue anak Khalid, Abu Jahal ndue anak Ikrimah, Abu Lahab nduwe anak Durrah. Padahal mereka songko bibite wong kafir.*"

(Gayeng, "Toleransi Di Zaman Nabi.", (1:33).

This statement shows the use of an argumentation strategy that relies on concrete historical examples to build moral generalizations. Halliday and Hasan (1985) explain that textual cohesion can be built through historical references that give legitimacy to contemporary arguments. Gus Baha continued with a more applicable message: " *Mulane saiki kowe kambi wong dzalim ojo geting nemen nemen. Ojo ngecapi i ora Pangeran sing eroh sopo? Iso ae kemrenyek nduwe anak saleh-saleh."*

Gayeng, "Toleransi Di Zaman Nabi.", (1:33).

This transition from historical example to contemporary reality is reinforced by keen social observation: " *Nyatane preman-preman ndue anak cilik do TPQ do poso. Bapake rung poso anake do poso. Pangeran yo iso ae."*

The use of the diction "preman" in this context reflects Gus Baha's ability to use language that is highly contextualized with the social realities of Indonesian society, especially East Java.

Another important semantic dimension is the recognition of human limitations in carrying out religious teachings. Gus Baha delivered with a rhetorical question: " kowe moco qur'an min awaalihi hatta akhiri, apakah semua perintah Al-Qur'an anda lakukan? Endak kan?" This question serves as a collective introspection mechanism that invites the audience to reflect on the consistency between belief and practice.

The discussion then shifts to another video that explores tolerance in the context of da'wah. The video "Dakwah with an Attitude of Tolerance" opens with a strategic piece of lecture: "goro-goro sikap nabi yang sangat-sangat toleransi, itu ada seribu keluarga Abdullah bin Ubay, yang menjadi mukmin, padahal mereka orang-orang yang berhasil diprovokasi oleh Abdullah bin Ubay." This opening directly shows the concrete results of tolerance, not just as an abstract moral value.

The narrative of Abdullah bin Ubay, historically known as the leader of the hypocrites in Medina, becomes a complex case for understanding the limits of tolerance in Islam. Gus Baha explains how the Prophet Muhammad still gave respect to Abdullah bin Ubay, even by giving his cloak for the corpse and willing to fulfill the request to spit on the corpse because the Prophet's saliva was considered a blessing.

This narrative strategy shows what Fairclough (1995) calls an unconventional discursive representation. Instead of criticizing Abdullah bin Ubay as an antagonist, Gus Baha uses this story to show that tolerance is not a weakness, but a strategic strength that produces long-term impacts. The impact is the entry of a thousand families of Abdullah bin Ubay into Islam after witnessing the tolerant attitude of the Prophet.

Tolerance in Interfaith Relations: The Faith and Social Dimensions

The next analysis focuses on the video "Teman Beda Agama" which discusses tolerance in the context of Islamic creed. In this video, Gus Baha makes an important distinction between social tolerance and firmness of belief. He emphasizes: "That a pious person can be friends with an unjust person" means that a pious person in the world can be friends with an unjust person. This statement shows a nuanced understanding of tolerance that does not ignore fundamental theological principles.

To clarify this concept, Gus Baha uses a narrative about a resident of heaven who has an atheist friend. This story serves as an illustration that social relationships and creedal relationships have different domains. He explains: "Age in the world has an atheist friend whether it is a work friend or an office friend, of course it is not a friend in creed. Maybe their creed is still Islam, they are atheists, but they are friends whether it is an office factor, whether it is a professional factor, or a relative factor."

This separation of domains indicates a theological sophistication that allows Muslims to interact positively with non-Muslims without compromising their fundamental beliefs. This is in line with the concept developed by An-Na'im (2008) on the possibility of coexistence between religious commitment and social pluralism.

In the linguistic dimension, Gus Baha's choice of diction shows a very adaptive communication strategy. The use of the word "seeds" to refer to offspring, for example, was chosen because it is easily understood by the general public: "Whereas they are songko bibite wong kafir." In contrast, the use of the word "dzuriyyah" in other contexts indicates a higher register and shows the style of the pesantren: "Iso wae sing mbok amuk nduwe simpenan dzuriyyah mukmin."

This variation in language register reflects what Hymes (2013) calls communicative competence, where speakers can adjust language style according to context and audience. Gus Baha chooses diction that is simple, dialogic, and feels familiar, while still maintaining scholarly authority through the use of technical terms when necessary.

In terms of rhetorical structure, Gus Baha uses a variety of elegant persuasive techniques. One technique that stands out is repetition to emphasize the message to the audience: " Nak wong soleh iku oleh kancanan karo wong dzalim. Niki catatan nggih, bahwa orang saleh iku zaman ning dunyo oleh kancanan karo wong dzalim." This repetition serves as an emphasis that ensures the main message is embedded in the audience's memory.

Gus Baha also applies the technique of parallelism by arranging symmetrical phrases, as in the quote: "uwong kok apike koyok ngono, dienyek, dielek-elek kok tetep teko." This balanced structural pattern creates a rhythm of speech that makes it easier for the listener to absorb and remember the message conveyed. In addition, he also uses rhetorical questions, such as "do you do all the commands of the Qur'ān?" which aim to raise awareness and encourage the audience to do deeper self-reflection. In the rhetorical aspect of the Qur'an, Gus Baha uses a very effective strategy of directly quoting the sacred text to add authority without the impression of judgment. The use of snippets of hadith and historical accounts serves to support arguments with a strong foundation in Islamic tradition.

The most obvious example is when he relates the revelation of QS. At-Taubah verse 84 which prohibits the Prophet from praying for hypocrites: " pas posisi nabi badhe solat, nembe jibril turun: وَلَا تُصَلِّ عَلَى أَحَدٍ مِّنْهُمْ مَّاتَ اَبَدًا وَّلَا تَقُمْ عَلَى قَبْرِهٖ Do not pray for hypocrites, kundur Nabi."

But what's interesting is how Gus Baha then quotes a historian who explains the positive impact of the Prophet's tolerant attitude before the revelation of the ban: " Bar Nabi kundur kui jare ahli tarikh: اسلم من هذه الواقعة because of the prophet's very tolerant attitude, there were a thousand families of Abdullah الف بيت من اهل عبد الله بن أبي bin Ubay, who became believers." This strategy reflects the ability to balance between the strength of reference to religious texts and an understanding of the current social context, so that a discourse space is formed that opens opportunities for tolerance while maintaining firmness to the norms of Islamic teachings.

4.2 Dimensions of Discursive Practice

The discursive practice dimension in Gus Baha's sermonss on the Santri Gayeng channel involves analyzing the process of production, distribution, and consumption of tolerance discourse through digital platforms. This aspect reveals how the discourse of tolerance is produced, disseminated, and received in the digital space.

Text Production in the Context of Digital Pesantren

The transformation of religious delivery practices carried out by Gus Baha through the Santri Gayeng YouTube channel represents a profound shift from the oral and geographically limited tradition of pesantren lectures to a more inclusive and transnational digital realm. This phenomenon reflects the practice of discourse production in an increasingly complex socio-religious context, where the digital medium does not only function as a technological channel, but as a new arena for the articulation of classical Islamic values to a more pluralistic and cross- border audience. Within the framework of critical discourse theory as proposed by Fairclough (1992), the process of producing, disseminating, and receiving texts is always tied to power relations and certain social structures. By utilizing digital platforms, Gus Baha not only expands the reach of the salaf pesantren's da'wah, but also transforms its forms and communication strategies to align with the expectations of contemporary digital society.

The characteristics of Gus Baha's sermonss show the characteristics of what is referred to as multimodal discourse, which is a type of communication that brings together various elements such as spoken language, voice intonation, body gestures, facial expressions, and visual representations into a unified meaning. Van Leeuwen (2008) emphasizes that in this context, meaning is no longer only contained in words, but also formed through all the non-verbal elements inherent in the medium of delivery. On the YouTube platform, visual and performative aspects are integral to successful communication, and Gus Baha's relaxed yet intellectually charged style of lecturing suggests a rhetorical strategy adapted to the dynamics of new media, which demands a more personalized, interactive, and less rigid approach than in traditional religious forums.

Meanwhile, Gus Baha's choice to use Javanese in many of his talks is not simply a reflection of linguistic identity, but a symbolic act laden with ideological meaning. The use of local languages serves as a cultural strategy to maintain local heritage in the midst of cultural homogenization due to media globalization. According to Blommaert (2005), the practice of using minority languages in digital public spaces can be seen as a form of resistance to the dominance of the main language as well as an effort to maintain cultural authority in an increasingly standardized communication space. In the context of Gus Baha's sermonss, Javanese not only strengthens emotional connections with local audiences, but also becomes a medium for carrying the values and wisdom of pesantren that have been instilled for generations, now repackaged in a format that is relevant to today's digital audience.

Intertextuality and Discourse Transformation

The intertextuality dimension in the lectures delivered by Gus Baha shows the complexity of inter-discourse relations that deserve to be analyzed in depth, especially in the context of the transformation of religious communication in the digital era. The concept of intertextuality, as explained by Fairclough (2003), refers to the way a text refers to or absorbs elements from other texts, either explicitly or implicitly. In this case, Gus Baha's sermons does not stand as an autonomous discourse, but is closely intertwined with networks of meaning from various previous texts, which form new layers of meaning in the context of contemporary delivery.

One of the most striking forms is vertical intertextuality, which is the connection with authoritative texts in the Islamic treasury, such as the Qur'an, Prophetic traditions, and classical books by previous scholars. When Gus Baha quotes Qur'anic verses such as QS. At-Taubah verse 84, or recounts classic Islamic historical events, he does not simply reiterate religious content, but at the same time builds the scientific and spiritual legitimacy of the lectures he delivers. This is in line with Kristeva's (1980) view, which states that contemporary texts are essentially a mosaic of quotations, where meaning is formed through dialog with previous texts. In this context, classical religious texts function as authoritative foundations that strengthen the depth and credibility of the arguments Gus Baha builds in his lectures.

Furthermore, another form of intertextuality that emerges is horizontal intertextuality, which is the connection between the discourse of lectures and contemporary social reality. Without the need to directly mention certain social or political discourses, Gus Baha often mentions themes such as interfaith tolerance, the importance of moderation in religion, and respect for cultural diversity and beliefs. These ideas show an implicit dialog between the text and the dynamics of diversity in contemporary Indonesia. In the perspective of dialogism proposed by Bakhtin (1981), every utterance or text always interacts with other utterances that precede it, so Gus Baha's sermonss can also be understood as a discourse response to the evolving social situation.

Equally important is local intertextuality, namely the connection between the discourse of the lecture and the oral knowledge system and culture of the Javanese community, as well as the pesantren tradition as a socio-religious institution. The use of local vocabulary such as "bibit", "dzuriyyah", or the mention of known figures in the pesantren community such as "Rukhin" who is known to be both a santri and an audience member, reflects the integration between local values and religious understanding. This type of intertextuality strengthens the emotional and cultural resonance between speaker and listener, while emphasizing the position of the lecture as a cultural practice that lives and is rooted in the local context. This kind of integration allows Gus Baha to not only articulate religious messages, but also maintain the continuity of the pesantren tradition as a cultural heritage that is adaptive to the times.

Persuasive Strategy and Discursive Authority Building

The use of modality in Gus Baha's sermonss shows a mature and nuanced discourse strategy, especially in efforts to build religious authority that does not seem coercive or dogmatic. In the framework of functional linguistics proposed by Halliday (1989), modality is a way for speakers to express their attitudes, beliefs, and the level of certainty of the propositions stated. In the context of religious lectures, the choice of modality functions as an important mechanism to balance between a solid scientific position and a communicative approach that is open to diversity of understanding.

Gus Baha utilizes different levels of modality contextually to tailor the authoritative tone of his talks to the sensitivity of the topic and the characteristics of the audience. In explaining key principles in Islam, he tends to use a form of modality that indicates a high level of certainty, for example in statements such as "That the pious person is in his time by kancanan karo wong dzalim", which shows full confidence in the validity of the proposition being conveyed. The use of this kind of structure strengthens the discourse's position as a normative reference, while still maintaining an emotional connection through local diction.

However, when touching on interpretive territory or the practical application of Islamic teachings, Gus Baha deliberately lowers the level of modality. Phrases such as "iso ae" (it could be) or "maybe" reflect an epistemological attitude that is open to a plurality of interpretations and recognition of the complexity of social reality. This strategy is in line with the concept of statement mitigation or hedging as outlined by Hyland (2005),

namely the use of expressions that indicate uncertainty or caution as a way of establishing credibility and providing space for the audience to reflect critically on the message.

This modality approach does not stand alone, but is integrated in the persuasive strategies used by Gus Baha to build consensus among audiences who have diverse backgrounds of knowledge, experience and beliefs. By referring to the new rhetorical theory by John Kozy (1969), the success of persuasion depends on the speaker's ability to align ideas with the values that already live in the minds of listeners. Gus Baha does this through various techniques, including by lifting historical narratives from the classical Islamic treasures as a common ground. Stories such as the Prophet Muhammad's tolerance towards Abdullah bin Ubay or the portrayal of female figures such as Durrah bint Abu Lahab become references that not only have textual strength, but also moral authority that is difficult to dispute.

In addition, Gus Baha often uses humor and local anecdotes as a means of lowering tensions when discussing sensitive issues, such as religious tolerance or interfaith relations. Witty phrases linked to everyday experiences, for example through the mention of familiar names such as "Rukhin", create a fluid atmosphere and help audiences accept messages that may contradict their initial presumptions. Humor in this context functions not only as entertainment, but as a rhetorical mechanism to reduce the audience's psychological resistance to potentially controversial topics.

Furthermore, Gus Baha also applies the concession strategy by first acknowledging the audience's concerns or objections before delivering the main argument. For example, when discussing the limits of tolerance in the perspective of faith, he does not immediately enter into normative statements, but rather precedes them with an affirmation of the importance of maintaining the purity of faith. This approach reflects the principle in argumentation theory proposed by Toulmin (2003), namely the importance of recognizing the existence of other views as part of a constructive dialogue process. Thus, Gus Baha's discourse authority is not built through domination, but through recognition, negotiation of meaning, and sensitivity to audience diversity.

Distribution and Consumption in Digital Space

The aspect of text distribution and consumption in digital space is an important element in understanding the discursive practices of Gus Baha's sermonss, especially when the da'wah content moves from the physical space of the pesantren to an online media landscape that is open, participatory, and networked. The YouTube platform, as the main medium for disseminating his lectures, not only functions as a passive distribution channel, but forms a communication ecosystem that allows for reciprocal relations between messengers and recipients. In this framework, distribution is no longer understood as a one-way process from speaker to listener, but as the circulation of meaning in a system that is more fluid and open to audience intervention.

This phenomenon is in line with the concept of participatory culture proposed by Jenkins (2006), where digital audiences are not only passive recipients of information, but participate in shaping, disseminating, and even reinterpreting the meaning of texts through various forms of involvement such as comments, re-sharing, and re-production in the form of video snippets, illustrated quotes, or re-uploads on other platforms. Thus, Gus Baha's sermonss do not only stop at the level of personal consumption, but also shape a wider public discourse field, where Islamic values, including thoughts about tolerance, become the subject of discussion across time and space.

In this context, the interaction between text and audience creates a space that Castells (2009) calls a flow space, a dynamic digital network where ideas circulate, transform and influence each other continuously. The discourse of tolerance brought by Gus Baha enters this space not as a final doctrine, but as an open narrative that lives in the midst of social and technological dynamics. The transfer of text from oral to digital form also expands the possibilities of access: lectures can be repeated, quoted, or dismembered according to the interests and viewpoints of each user.

However, this openness also has consequences for the stability of the meaning of the text itself. Digital consumption is fragmented and often takes place outside of its original context, giving rise to what can be termed appropriation and recontextualization, processes in which quotations or excerpts of lectures are reused in new contexts that may deviate from the speaker's original intent. In a discursive framework, this shows that the production of meaning is not only in the hands of the messenger, but is also shaped by the way and context in which the recipient accesses and interprets the text. Thus, Gus Baha's sermonss as digital texts are not only a medium for da'wah, but also a field of contestation and negotiation of meaning that constantly moves according to the logic of digital distribution. This process shows that discursive practice in digital space is a complex phenomenon, where technology, participatory culture, and socio-political interests are intertwined in shaping interpretations of religious messages.

Combination of Communication Style and Discursive Adaptation

Gus Baha's sermonss show a form of mixing delivery styles that not only reflect contemporary discourse trends, but also function as an adaptive strategy in reframing religious discourse to be more relevant to ongoing social dynamics. In his talks, the conventional boundaries between traditional religious lectures, personal stories, and

even light humor are blurred. The combination of classic Islamic stories, local anecdotes, and a casual style of speech shows that Gus Baha consciously constructs a flexible but still meaningful format of da'wah. Fairclough calls this process a blending of discourse forms, which is a condition when social texts experience a mixture of styles in response to changes in the way of communicating in society.

This strategy does not come by chance, but as a deliberate step to reach out to diverse groups of people who are increasingly culturally and socially pluralistic. Bhatia (2004) asserts that a mix of delivery forms is often a reaction to the changing needs of communication in a complex society. In the context of Indonesia's diverse society, which often experiences tensions in religious discourse, Gus Baha's approach is an attempt to present a more open form of religious communication that remains grounded in authoritative values. His lectures do not merely convey teachings, but also offer new ways of understanding differences and tolerance through an Islamic perspective that is appropriate to the context of the times.

Furthermore, this flexible and adaptive approach has a great influence on the direction of change in religious discourse. Following Fairclough's (2003) view, discourse practices like this not only reflect social conditions, but are also able to encourage social change through new ways of discussing important issues such as tolerance between religious communities. Gus Baha's sermons opens space for an Islamic narrative that can bridge between strict and open religious views, not by denying both, but by offering a balance that is grounded in tradition and open to dialog. Through the legitimizing power of pesantren and the reinterpretation of classical texts, Gus Baha places tolerance as part of a mature and context- aware faith. This shows that da'wah is not only about conveying teachings, but also about how people respond, understand, and interact with religious discourse in an ever-evolving public space.

4.3 Dimensions of Social Practice

The social practice dimension in analyzing Gus Baha's tolerance discourse involves understanding the social, cultural, and political contexts behind the production and consumption of the discourse. This aspect reveals how Gus Baha's sermonss in the Santri Gayeng channel are connected to broader social structures and contribute to social transformation.

Socio-Cultural and Ideological Tolerance

In his lectures, Gus Baha presents language not just as a means of communicating religious teachings, but as a very strategic ideological medium. The choice to quote the Qur'an, hadith, and classical Islamic literature does indicate an effort to establish legitimate religious authority within the framework of the Sunni Islamic tradition, especially Nahdlatul Ulama (NU). However, further than that, Gus Baha does not stop at establishing theological legitimacy alone, but uses this legitimacy to deconstruct and shift the direction of the dominance of rigid Islamic discourse towards a more dialogical and inclusive form.

In Fairclough's (1995) perspective, authority in discourse is not natural or fixed, but is always negotiated through language practices in certain social contexts. Gus Baha utilizes rhetorical structures and linguistic styles to form power relations that are not repressive, but participatory. His authority is built through a combination of deep knowledge of classical Islamic sources and the ability to convey them in a language that is familiar, humble and down-to-earth. As such, he reproduces symbolic power that does not threaten the audience, but instead invites engagement.

The choice to use Javanese in lectures is one of the most important aspects of the social and ideological dimensions of Gus Baha's proselytizing. In a socio-linguistic perspective, Javanese in the context of pesantren is not only an ethnic language, but also an epistemic language that contains a system of knowledge, local values, and traditions of piety that have lasted across generations. The use of this language cannot be seen only as a communication strategy, but also as a form of symbolic resistance to the tendency of national and global language domination (Indonesian and Arabic-standard) which is often considered as a symbol of sole authority in Islamic discourse. According to Blommaert (2005), the use of minority languages in the digital public sphere is a form of symbolic struggle to maintain the diversity of forms of cultural expression in an increasingly homogeneous situation due to the pressures of globalization. In this context, Gus Baha places Javanese as a means to maintain cultural identity, while emphasizing that the noble values of Islam do not have to be conveyed through "standard" or "official" language. Rather, they can be articulated through local languages that are full of wisdom, humor, and emotional closeness.

This choice also creates an emotional and affective closeness between the da'i and the audience. Gus Baha builds a discursive intimacy that makes his da'wah more acceptable because it fits the idioms and collective sense of Javanese society. This is where it can be seen how the discourse practice not only conveys the content of the message, but also forms a configuration of affection, identity, and solidarity. Fairclough calls this text as social action, where language not only represents the world, but also creates a certain social reality through the choice of words, styles, and symbols used.

In this way, Gus Baha's da'wah not only expands access to Islamic teachings but also becomes a form of subtle resistance to the hegemonization of an exclusive and linguistically and culturally distant da'wah model. He positions himself in the tradition of local scholars who do not lose their roots in classical knowledge, but progressively utilize socio-cultural dynamics to fight for a friendly and down-to-earth Islam. This is a form of religious discourse that is able to unite the ideologies of tolerance, locality, and authority simultaneously in one effective communication space.

Socio-Politics and the Ideology of Tolerance

Gus Baha's sermonss form the construction of a tolerant Islamic ideology in response to the socio-political dynamics of Indonesia's pluralistic society. In this context, the discourse of tolerance is not presented as empty rhetoric, but as a discursive strategy rooted in the plural realities of society and the history of Islam itself. The narratives raised, such as the story of Durrah bint Abu Lahab and the Prophet Muhammad's attitude towards Abdullah bin Ubay, become the historical and theological basis used by Gus Baha to affirm that differences are an inseparable part of the reality of faith. This approach emphasizes that tolerance is part of Islam's legitimate intellectual heritage, not just a modern value inserted from outside.

The transformation of lectures from traditional pesantren forums to digital media, such as the Santri Gayeng YouTube channel, shows a major change in the social practice of da'wah. This transition is not only technological, but also reflects changes in the social structure of religious knowledge distribution. Digital platforms allow da'wah to reach audiences across age, social class, and geography. Gus Baha's sermonss also become part of a new transnational and participatory public space, where classical Islamic messages can be accessed by the wider community, without being bound by the geographical and institutional boundaries of pesantren.

In building his religious authority, Gus Baha does not use a dominative approach, but rather arranges a dialogical, contextual, and accommodating discourse relationship. The Javanese language used in lectures is not just a communication tool, but a symbolic means to build cultural closeness and show respect for local identity. Humor, colloquial analogies, and casual speech styles become discursive strategies to reduce resistance and create acceptance of inclusive religious discourse. This strategy shows that power relations in discourse do not have to be built through symbolic intimidation, but can be achieved through recognition, negotiation of meaning, and sensitivity to the audience.

Furthermore, the social practice of Gus Baha's sermonss shows a contribution to social transformation through the opening of new discursive spaces in a digital society. The lectures delivered are not only passively consumed, but also disseminated, commented on and reinterpreted by audiences in various contexts. This phenomenon marks a shift from a one-way da'wah model to a participatory form that reflects today's digital communication culture. In this process, Gus Baha's discourse of tolerance is not only a religious message, but also a tool to shape public opinion, challenge intolerant discourse, and create a peaceful and contextual Islamic hegemony.

From the explanation of how Gus Baha represents the values of tolerance through the socio-cultural, socio-political, and ideological dimensions of tolerance, it is then interesting to examine more deeply how the construction of tolerance discourse is formed more systematically in his lectures. The discourse is not present singly, but is built through various layers of dimensions, ranging from historical-theological, contextual-practical, to cultural-linguistic and strategic-transformative. The following description outlines the characteristics of the discourse of tolerance offered by Gus Baha as an inclusive and contextual model of da'wah in the digital era.

Social Tolerance Without Sacrificing Belief

Gus Baha clearly distinguishes between the social realm and the theological realm. In a lecture titled "Friends of Different Religions", he emphasized that a Muslim is allowed to be friends with people of different religions or even atheists, as long as the relationship is at a social level, not theological. He said that a pious person in the world may work, interact or befriend a wrongdoer or a non-Muslim, as this is part of social life that does not reflect a compromise on creedal beliefs. The importance of this distinction is to prevent exclusive attitudes that can damage social harmony. Gus Baha emphasized that Islam as a religion does not teach hostility towards people just because of differences in beliefs. Instead, the true values of Islam encourage its followers to remain kind, polite, and fair to all humans. He mentioned that the Prophet Muhammad SAW was also friendly and had business with non-Muslims as long as it did not violate the principles of faith.

Religion with Empathy and Non-Judgment

Gus Baha invites Muslims to be empathetic and not easily judge others based on their religion or sins. He often uses the story of Durrah bint Abu Lahab - a Muslim woman from Abu Lahab's family who was a notorious opponent of Islam. In his narration, Gus Baha points out that although Durrah came from a disbelieving family, she became a devout believer. This shows that guidance does not depend on one's lineage or social status. Gus Baha also cites

the incident when the Prophet Muhammad was reluctant to hurt the feelings of Durrah, who was the mum, by asking the companions not to read Surah Al-Lahab during the congregational prayer. This attitude reflects that in Islam, considering the feelings of others and maintaining humanity is far more important than mere symbolism or formality. This is where the value of tolerance comes in the form of empathy and social sensitivity.

The Use of Local

Language and Humor to Bring the Value of Tolerance Closer

One of Gus Baha's most effective rhetorical strategies is the use of Javanese language and humor in conveying Islamic values. In many of his lectures, Gus Baha uses local terms such as "bibit", "kemrenyek", or typical pesantren names such as "Rukhin" to explain big concepts such as plurality, justice, or tolerance. This use of local language is not only a communication tool, but also an ideological strategy. With familiar language, he reaches out to audiences who come from the cultural background of pesantren and Javanese society in general. The humor he uses also serves to relieve tension, break the distance between the preacher and the listener, and open a more relaxed but substantive dialogue space. This approach also shows that da'wah does not have to be formal, rigid, or exclusive. Instead, da'wah can be done in a style that is relaxed, down-to-earth, and relevant to people's daily lives.

Non-Dogmatic and Reflective Discourse Strategy

In many of his lectures, Gus Baha does not impose certain interpretations or opinions. Instead, he encourages listeners to think reflectively. One example is when he asks, "Have you done all the commands of the Qur'an? No, right?" This question is not only rhetorical, but also inspires self-awareness that humans are not perfect in carrying out religious teachings. With this approach, Gus Baha builds preaching that does not judge, but rather invites listeners to realize their own limitations. This opens up space for dialog and recognition of the plurality of understandings in Islam. This strategy is referred to as "soft modality", where one conveys values by opening up space for negotiation, not a single truth claim.

Tolerance as a Productive and Effective Da'wah Strategy

Gus Baha shows that tolerance is not only a moral value, but also a strategic and productive preaching strategy. In the lecture "Preaching with Tolerance", he tells the story that thanks to the Prophet Muhammad's tolerant attitude towards Abdullah bin Ubay, the leader of the hypocrites in Medina, thousands of his family later converted to Islam. The message to be conveyed is that a gentle and understanding attitude in preaching is far more effective than preaching that contains reproaches or hate speech. With a tolerant attitude, one can open the hearts of others, instead of closing the door to goodness. This kind of lecture targets Indonesia's pluralistic social context, and reminds us that harsh preaching will only widen the distance between people.

5. Conclusion

A part of Quranic *tadabbur*, this study critically examines the construction of tolerance discourse in Gus Baha's sermonss on the Santri Gayeng YouTube channel using the Critical Discourse Analysis approach of the Norman Fairclough model. The results show that Gus Baha's sermonss represent a dialogical, contextual, and ideological da'wah strategy, which actively forms a religious awareness that is more inclusive and responsive to the multicultural social reality of Indonesian society.

In terms of the text dimension, Gus Baha builds a discourse of tolerance through the use of language that is local, narrative, and reflective. He not only relies on theological arguments from the Qur'an and hadith, but also mixes historical narratives, humor, and everyday analogies as rhetorical instruments to reach various layers of audiences. This approach shows the sophistication of communication that bridges classical Islamic messages with contemporary social dynamics. The chosen diction, flexible rhetorical structure, and symbolic repetition become discursive tools to strengthen the values of tolerance as an inherent part of faith.

In the dimension of discursive practice, Gus Baha's sermonss are not only produced in traditional da'wah spaces, but also widely distributed through digital platforms that are participatory and transnational. The Santri Gayeng YouTube channel becomes a medium that allows for collective negotiation of meaning between text, audience, and context. This replicative and multimodal consumption of lectures marks the transformation of the one-way da'wah model towards a more dialogical pattern of religious communication, where religious meaning is also shaped through audience responses in the form of comments, video clips, and reinterpretations of discourse.

In the social practice dimension, Gus Baha positions his lectures as ideological interventions against the current Islamic discourse that tends to be exclusive and rigid. The choice to use Javanese, utilize humor, and refer

to social reality contextually shows his alignment with grounded and liberating da'wah. The tolerance discourse that is built is not merely a moral invitation, but the result of power relations that are symbolically negotiated in the digital public space. His lectures not only convey the content of the teachings but also produce a more just, empathic, and egalitarian religious space.

Thus, this research provides answers that Gus Baha's sermonss are an articulation of da'wah that successfully integrates scientific authority, cultural awareness, and sensitivity to contemporary social structures. The construction of the discourse of tolerance in his lectures not only reflects the values of Islam that are rahmatan lil 'alamin, but also shows how religious language can be an instrument of social transformation. Gus Baha's sermonss on the Santri Gayeng channel are proof that digital da'wah can be an articulate space for progressive and relevant Islamic values in responding to the challenges of the plurality of the times. The implications of this research indicate that contextual, communicative, and local value-based da'wah approaches, such as Gus Baha's need to be used as a reference in developing future digital da'wah strategies. In addition, this research opens up opportunities for further studies that explore the influence of digital da'wah discourse on the transformation of religious thought, people's religious consumption patterns, and the formation of the millennial generation's religious identity in the ever-evolving social media ecosystem.

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Conflict of Interest

The authors declare that there is no conflict of interest regarding the publication of this article. This research was conducted independently and was not influenced by any financial, institutional, or personal interests.

Author Contribution

The authors confirm contribution to the paper; **study conception and design:** *Khamim Jazuli Ahmad, Safiatuddina Quthrunada, Salamah Noorhidayati;* **data collection and transcription:** *Safiatuddina Quthrunada;* **analysis and interpretation of results:** *Khamim Jazuli Ahmad, Salamah Noorhidayati;* **draft manuscript preparation:** *Safiatuddina Quthrunada, Salamah Noorhidayati;* **language editing and proofreading:** *Siti Marpuah. All authors reviewed the results and approved the final version of the manuscript.*

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