

## **Moral Panic and Islamic Comic Preaching on Social Media: Study of @Iqomic on Instagram**

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**Abstract:** *The Instagram account @Iqomic (Islamic Quotes and Comics) has popularized preaching content about Islamic comics through social media. Islamic comics initiated by comic artists are a phenomenon. Iqomic was formed in a network of comic artist groups or communities consisting of social media content creators, professional and amateur comic artists. This article reviews the @Iqomic account on social media, especially the Instagram application. Iqomic is an Islamic comic preaching account whose mission is to spread goodness and convey Islam's blessings to all. In analyzing the Islamic comic da'wah movement carried out by the Icomic community, the author uses moral panic to explore how the Iqomic community spreads and mobilizes comic da'wah as an effort to fight negative discourse about Islam, such as anarchy, terrorism and radicalism in its environment. Islamic community itself. The author is of the opinion that, in response to the emergence of various negative discourses about Islam, Iqomic has succeeded in becoming a popular da'wah media by incorporating Islamic narratives into popular Islamic culture among teenagers and young adults, so that it has become one of the favorite platforms for sharing stories and being creative.*

**Keywords:** *Moral Panic; Comic Da'wah; Social Media; Iqomic*

**Abstrak:** *Akun Instagram @Iqomic (Kutipan dan Komik Islam) telah mempopulerkan konten dakwah tentang komik Islami melalui media sosial. Komik Islami yang diiniasi oleh para komikus merupakan sebuah fenomena. Iqomic terbentuk dalam jejaring kelompok atau komunitas komikus yang terdiri dari para kreator konten media sosial, komikus profesional maupun amatir. Artikel ini mengulas akun @Iqomic di media sosial, khususnya aplikasi Instagram. Iqomic merupakan akun dakwah komik islami yang mempunyai misi menebar kebaikan dan menyampaikan islam yang berkah bagi semua. Dalam menganalisis gerakan dakwah komik Islami yang dilakukan oleh komunitas Icomic, penulis memanfaatkan kepanikan moral untuk mendalami bagaimana komunitas Iqomic menyebarkan dan memobilisasi dakwah komik sebagai upaya melawan wacana negatif seputar Islam, seperti anarki, terorisme, dan*

*radikalisme di lingkungannya. komunitas Islam itu sendiri. Penulis berpendapat, menyikapi munculnya berbagai wacana negatif tentang Islam, Iqomic sukses menjadi media dakwah populer dengan memasukkan narasi-narasi Islam ke dalam budaya Islam populer di kalangan remaja dan dewasa muda, sehingga menjadi salah satu platform favorit untuk berbagi cerita dan berkreasi.*

***Kata Kunci: Kepanikan Moral; Komik Dakwah; Media sosial; Iqomic***

## INTRODUCTION

The moral panic and Islamic comic preaching on social media is an interesting topic to be studied in the context of technological and social media developments. Instagram, as one of the popular social media platforms, has become a space for various types of content, including Islamic comics. As a social media platform, Instagram allows users to share and disseminate Islamic comics. The study can explore the impact of this content dissemination on the knowledge and understanding of Islam among Instagram users. It is essential to highlight the social facts regarding the development of da'wah comics in Indonesia, which have evolved alongside the advancements in media. The emergence of da'wah comics aligns with technological and social media developments, reflecting a dynamic intersection of traditional Islamic preaching and contemporary communication channels. As a popular social media platform, Instagram has become a significant space for disseminating various content, including Islamic comics.

The phenomenon of Islamic comics on Instagram is particularly intriguing in the context of the broader social landscape and technological advancements. Social media has transformed communication and provided a unique platform for diverse forms of expression, including religious content. In the case of Islamic comics, these digital narratives serve as a contemporary method of da'wah, catering to users' evolving preferences and habits within the digital age.<sup>1</sup>

As part of this study, it becomes pertinent to investigate the impact of disseminating Islamic comics on Instagram on the knowledge and understanding of Islam among its users. The fusion of traditional religious teachings with

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<sup>1</sup> Muhajir Sulthonul Aziz, "Sosial Media Sebagai Sumber Informasi dan Dakwah Jamaah Majelis Sholawat Albanjari Koordinator Kecamatan Waru," *WASILATUNA : Jurnal Komunikasi dan Penyiaran Islam* 2, no. 2 (2019): 17–32.

modern media platforms raises questions about the effectiveness of this method in conveying religious messages and shaping perceptions. The analysis may delve into user engagement, feedback, and the overall reception of Islamic comics on Instagram to discern their role in influencing the knowledge and attitudes of the audience toward Islam.

Comics can be an effective tool in delivering religious messages, including Islamic preaching. The study can discuss whether Islamic comics on Instagram, such as Iqomic, can effectively convey religious messages to a broader audience. Islamic comics on social media can also trigger moral panic among specific individuals or groups. The study can explore the types of moral panic that arise, the arguments used by critics, and the responses of the Instagram user community to such moral panic.<sup>2</sup>

The utilization of comics as a potent medium for conveying religious messages, particularly Islamic preaching, has garnered significant attention.<sup>3</sup> This study explores the effectiveness of Islamic comics on Instagram, exemplified by platforms like Iqomic, in effectively communicating religious messages to a diverse audience. Examining the potential of these visual narratives to reach a broader demographic is essential for understanding their role in contemporary religious communication.<sup>4</sup>

In the context of social media, particularly Instagram, the study also endeavors to investigate a noteworthy aspect: the potential for Islamic comics to instigate moral panic within specific individuals or groups. Previous research has highlighted instances where content dissemination on social media triggers

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<sup>2</sup> Abraham Zakky Zulhazmi, "Comics, Da'wa, and the Representation of Religious Moderation," *DINIKA : Academic Journal of Islamic Studies* 7, no. 2 (30 Desember 2022): 193–220, <https://doi.org/10.22515/dinika.v7i2.6136>.

<sup>3</sup> Asna Istya Marwantika, "Potret dan Segmentasi Mad'u Dalam Perkembangan Media di Indonesia," *Al-Adabiya: Jurnal Kebudayaan dan Keagamaan* 14, no. 01 (2019): 1–14, <https://doi.org/10.37680/adabiya.v14i01.100>; Asna Istya Marwantika, "TREN KAJIAN DAKWAH DIGITAL DI INDONESIA : SYSTEMATIC LITERATURE REVIEW," *Proceeding of Conference on Strengthening Islamic Studies in The Digital Era* 1, no. 1 (2021): 249–65.

<sup>4</sup> M Fakhruroji, *Dakwah di Era Media Baru: Teori dan Aktivisme Dakwah di Internet* (Bandung: Simbiosis Rekatama Media, 2017).

heightened societal concerns, and the study aims to explore the nuances of moral panic induced by Islamic comics. Existing studies on moral panic within social media provide a foundation for this exploration. Research in this area has often focused on various topics, such as political discourse, misinformation, and cultural phenomena. However, there is a shortage of comprehensive investigations specifically addressing moral panic triggered by religious content, particularly in the format of comics on Instagram.

The study will adopt a multifaceted approach to examine the types of moral panic that may arise in response to Islamic comics. By drawing on the methodologies employed in studies investigating moral panic related to other content genres, the research will identify key arguments put forth by critics. Critiques may encompass concerns about the potential misinterpretation of religious messages, the impact on societal norms, or the perceived threat to cultural values.

Furthermore, understanding the responses of the Instagram user community to such instances of moral panic is crucial. Previous research on user engagement, perception, and community dynamics in the context of social media can inform the study's methodology. By examining how Instagram users react to moral panic induced by Islamic comics, the research aims to contribute valuable insights into the complex interplay between religious content, online communities, and societal perceptions.

The study can also examine Islamic comics' psychological and emotional impact on Instagram. How do these comics affect users' perceptions and attitudes towards Islam? Do they feel inspired or pressured? Are there any significant changes in behavior after being exposed to such content? Islamic comics on social media often spark controversy and debate. The study can explore the differences in opinions and perspectives that arise in this context and analyze the arguments used by each party.

Discussing moral panic in the context of Islamic comics on Instagram is crucial for several reasons. Firstly, it allows for exploring the societal and cultural

implications of religious content on social media.<sup>5</sup> Moral panic often arises when certain groups perceive a threat to established norms or values, and understanding these reactions provides insights into the dynamics of societal change and cultural shifts. Additionally, examining moral panic helps identify potential points of contention and contributes to the ongoing discourse on the role of religious content in the public sphere.

Now, considering the psychological and emotional impact of Islamic comics on Instagram is equally significant. This facet of the study aims to unravel the intricate ways visual narratives influence individuals' perceptions and attitudes toward Islam. Understanding whether users feel inspired, pressured, or experience any notable changes in behavior after exposure to such content sheds light on the potential efficacy and consequences of using comics as a medium for religious communication.

Existing research on the psychological impact of media content, including visual narratives, provides a foundation for this exploration. It is essential to investigate whether Islamic comics evoke positive emotions, foster a sense of connection to religious teachings, or, conversely, if they lead to feelings of discomfort or resistance. Analyzing these emotional responses contributes to a nuanced understanding of the role of Islamic comics in shaping individual beliefs and behaviors.

Furthermore, the study's focus on the controversies and debates sparked by Islamic comics on social media adds another layer of complexity to the research. By exploring the differences in opinions and perspectives that emerge in response to these comics, the study can uncover the underlying factors contributing to the diversity of reactions. This analysis extends beyond moral panic to encompass a

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<sup>5</sup> Asna Istya Marwantika, "Persuasive and Humanist Da'wa Message on the Gus Mus' @s.kakung Instagram Account during the COVID-19 Pandemic," *KOMUNIKA: Jurnal Dakwah dan Komunikasi* 15, no. 1 (30 Mei 2021): 71–82, <https://doi.org/10.24090/komunika.v15i1.4522>; Asna Istya Marwantika, "The Rise of New Santri on Instagram@ santridesign: Community Branding and Mainstreaming of Moderate Da'wah," *Jurnal Kopis: Kajian Penelitian dan Pemikiran Komunikasi Penyiaran Islam* 5, no. 1 (2022): 14–26.

broader spectrum of public discourse, fostering a comprehensive understanding of the social dynamics surrounding religious content on Instagram.

Examining arguments put forth by various parties in response to Islamic comics contributes to identifying key themes and concerns. This analytical approach helps unravel the multifaceted nature of public opinion, allowing for a nuanced interpretation of the controversies surrounding Islamic comics on social media.

Recently, Islam has been disseminated in various ways, including creative approaches that appeal to the public, particularly the youth, to strive for greater holiness. One of the communities that creatively spread Islam is the Iqomic community. This can be observed through their Instagram posts, specifically the account @Iqomic. The Instagram account @Iqomic (Islam Quote and Comic) is known for popularizing Islamic comic preaching content through social media, specifically the Instagram application. Short Islamic narratives flourish on this platform, coinciding with the rise of new media platforms.<sup>6</sup> Since its launch in 2010, the Instagram application has become an ideal communication tool for its users. As studied by Ali J. Al-Kandari, Instagram, as a social media platform for sharing photos and videos, has gained popularity and has been liked by over 200 million users.<sup>7</sup>

In 2015, the Iqomic community was officially established and led directly by Sandi Priya Utomo. He is one of the private sector employees in the automotive field in Jakarta. Although Sandi P. Utomo has no strong religious background, he can inspire and embrace other comic artists. This group or community of comic artists was formed through the friendship network of social media artists, including professional and amateur comic artists. The Iqomic

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<sup>6</sup> Dale F. Eickelmen dan John W. Anderson, "Redefining Muslim Publics," dalam *New Media in the Muslim World: The Emerging Public Sphere. Second Edition* (Bloomington: Indiana University Press, 2003).

<sup>7</sup> Ali J. Al-Kandari, Ahmed A. Al-Hunaiyyan, dan Rana Al-Hajri, "The Influence of Culture on Instagram Use," *Journal of Advances in Information Technology* 7, no. 1 (2016): 54–57, <https://doi.org/10.12720/jait.7.1.54-57>.

community aims to inspire values of piety and convey or spread the religion of Islam, which is based on compassion for all.<sup>8</sup>

Comic preaching by comic artists is a phenomenon that has been around for a while, but research on this topic still needs to be completed. There have been two recent studies on comic preaching written by Romario, Lisdah Aisyah, and Laily Fitriani. The research by Romario and Lisdah Aisyah shows that Islamic comics on social media, particularly on the @iqomic account, have become popular and liked by Generation Z. The Instagram account @Iqomic, based on the hadith "convey even if it is one verse," has introduced Islam to Generation Z, who are interested in the trends of hijrah (religious migration) and righteousness, resulting in a large following for @iqomic. Laily Fitriani's research indicates that comic preaching plays a role in promoting peace education among teenagers. Comics, as a medium for preaching, are popular due to their unique format, and comic preaching also internalizes the values of peace education, according to the Iqomic comic artists. Some values of peace education in @Iqomic comic preaching include refraining from accusing individuals or groups, having faith in the truth that comes from Allah, not joking about religious laws, and refraining from engaging in harmful actions towards oneself and others.<sup>9</sup>

Although the two studies above on comic preaching by comic artists have provided a comprehensive overview, they have not yet addressed the issue of moral panics, one of the underlying factors contributing to the rise of widespread Islamic literacy among teenagers and young adults, both online and offline. Building upon the aforementioned scholarly studies, this article discusses the dissemination and mobilization of Islamic comic preaching on Instagram's social

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<sup>8</sup> Romario Romario dan Lisda Aisyah, "Komik Islam di Media Sosial Instagram: Dakwah Kreatif Melalui Komik," *Islamuna: Jurnal Studi Islam* 6, no. 2 (10 Desember 2019): 98–119, <https://doi.org/10.19105/islamuna.v6i2.2588>.

<sup>9</sup> Laily Fitriani, "Peace Education in Islamic Da'wah Through Comic," dalam *Proceedings of the International Symposium on Religious Literature and Heritage (ISLAGE 2021)* (Amsterdam: Atlantis Press, 2022), <https://doi.org/10.2991/assehr.k.220206.040>.

media platform, specifically focusing on the moral panic surrounding the Instagram account @Iqomic.

Through the study of the Instagram account Iqomic, a deeper understanding of the influence of Islamic comics on social media platforms, specifically Instagram users, can be obtained. This study provides valuable insights for researchers, practitioners, and social media users in understanding the role of comics in Islamic preaching and their dissemination of social and cultural impacts.

## **METHOD**

This research utilizes a qualitative descriptive method to describe moral panic and Islamic comic preaching on social media by analyzing the Instagram account @iqomic. The study will gather qualitative data through statements, descriptions, or depictions of phenomena provided by informants to obtain information about the investigated subject.<sup>10</sup> This research will focus on moral panic and Islamic comic preaching on social media @iqomic. The researcher aims to achieve a more in-depth and focused conclusion in this study. The data sources used in this research include objects or individuals that can be observed and provide data or information relevant to the research focus.<sup>11</sup> Primary data is obtained through questionnaires or direct interviews with informants. The researcher uses a purposive sampling technique to select informants, setting specific criteria that need to be met by them. The administrator of the Instagram account @iqomic serves as the key informant in this study. Secondary data is collected from various sources such as articles, related websites, books, journals, theses, and documentation.<sup>12</sup> The collected data will be analyzed using the interactive qualitative approach proposed by Miles and Huberman. The data analysis process involves data reduction, data presentation, and drawing conclusions or

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<sup>10</sup> Robert K Yin, *Studi Kasus: Desain dan Metode (terjemahan dari Case Study Research: Design and Methods) Cetakan ke-17* (Depok: PT Rajagrafindo Persada, 2021).

<sup>11</sup> Sudaryanto, *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistik* (Yogyakarta: Sanata Dahrma University Press, 2015).

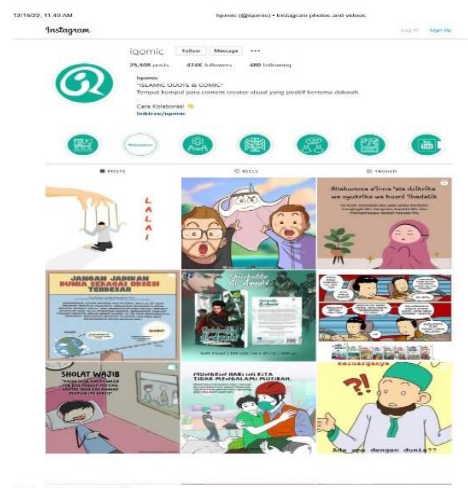
<sup>12</sup> John Creswell, *Research Design : Pendekatan Metode Kualitatif, Kwantitatif dan Campuran* (Yogyakarta: Pustaka Pelajar, 2019).



verification. Data analysis is conducted simultaneously with the data collection process and after the completion of data collection within a specific period.<sup>13</sup>

## RESULTS AND DISCUSSION

The Iqomic community started in 2015 through the gathering and friendship of professional and amateur comic artists to discuss creating educational, positive Islamic content in the form of comics. They then created an Instagram account called @Iqomic as a platform to promote Islamic narratives that aim to spread Islam as a mercy for all. One of the Iqomic community's visions is to spread goodness values and portray Islam as a mercy for all.<sup>14</sup>



Picture 1. Number of followers of Iqomic on

It is found through digital traces that since 2016, the Iqomic community, led by Sandi Priyo Utomo, began to join the Instagram application as a platform for disseminating Islamic comic preaching. The main activity of the Iqomic community since its inception has been to repost works from various Instagram

<sup>13</sup> Matthew B. Miles, *Analisis Data Kualitatif: Buku Sumber Tentang Metode-metode Baru* (Jakarta: Penerbit Universitas Indonesia (UI -Press), 1992).

<sup>14</sup> Indah Siti Nurazizah dan Nia Kurniati Syam, "Analisis Isi Pesan Dakwah pada Akun Instagram @Iqomic Januari – Maret 2021," *Jurnal Riset Komunikasi Penyiaran Islam*, 8 Juli 2022, 43–49, <https://doi.org/10.29313/jrkpi.v2i1.867>.

accounts. In other words, the content posted on the @Iqomic account consists of preaching content created by readers/comic creators.

Textual foundation and content in dakwah refer to the fundamental texts and materials used in spreading the message of dakwah. This includes religious teachings, sacred texts, moral values, and principles that serve as guidelines for delivering dakwah messages to the community. Textual foundation in dakwah refers to the textual sources that serve as the primary reference in disseminating religion and dakwah messages. In Islam, the Quran and Hadith are the main textual foundations. These texts are used as references in delivering religious teachings and providing guidance on the values that should be applied in daily life.<sup>15</sup>

The Iqomic community has a perspective on religion that is connected to the issues within Islam itself. Issues such as anarchy, terrorism, and radicalism often arise in the public sphere. The comic artists in this community respond to and provide answers to these issues by presenting a more friendly Islamic narrative. They also understand and interpret Hadith texts, such as the phrase "ballighu 'annie walau ayatan".

According to the explanation by Nadirsyah Hosen, the hadith "ballighu 'annie walau ayatan" contains several points if read in its entirety. First, it is about Prophet Muhammad instructing the companions to convey information from the Quran to other Muslims who were not present in the mosque. The reason behind this is that there were times when Prophet Muhammad received verses of the Quran when his companions were not around or when two or three companions did not accompany him.

Second, the hadith allows the Bani Israel group to convey and spread information that originated from Prophet Muhammad. This demonstrates the Prophet's policy regarding information dissemination. On the other hand, the

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<sup>15</sup> Yogi Ikhsan Nur Ilmi, "Komik sebagai Media Dakwah Milenial (Analisis Isi Pesan Dakwah pada Komik di Instagram @Iqomic Founder Sandy Priya Utomo)," dalam *Undergraduate Thesis* (Banten: UIN Sultan Maulana Hasanuddin Banten, 2023).

hadith also emphasizes the importance of maintaining a balance in providing information.

Third, the hadith prohibits spreading false information (hoaxes) in the name of the Prophet or fabricating stories claiming that the Prophet said certain things when he did not.

Although the hadith "ballighu 'annie walau ayatan" has given rise to various interpretations among Muslims, it is generally used by preachers in modern times as one of the textual foundations for delivering Islamic teachings. The rise of new media platforms mainly facilitates this. However, due to these various interpretations, the understanding of this hadith has undergone fragmentation.

Through Instagram, various narratives related to Islamic discourse have emerged. One of the proponents of Islamic narratives and active information sharing is Iqomic, specifically focusing on three major themes in Islam, namely morality (akhlak), faith (Aqidah), and Islamic law (syariah).

Dissemination is spreading or communicating religious messages through comics to a broader audience. This can be done through various channels, such as physical comic publications, social media, websites, or other digital platforms. The dissemination of comic dakwah aims to reach a broader audience and provide greater accessibility to the Islamic messages conveyed through comics.

On the other hand, the mobilization of comic dakwah refers to efforts to mobilize or engage the community to participate and act based on the religious messages conveyed through comics. This can involve activities such as discussions, seminars, workshops, or other comic dakwah events designed to build awareness, understanding, and actions based on the Islamic values contained within the comics.

The dissemination and mobilization of comic dakwah aim to achieve a more significant impact in spreading the messages of Islam. Through effective dissemination, the religious messages conveyed through comics can reach a larger audience, including the younger generation interested in comic media.

Mobilization, conversely, encourages active engagement, understanding, and implementation of the religious values conveyed through comics in daily life.

Both are interrelated and can reinforce each other. Wide dissemination can create greater awareness and interest in comic dakwah, while mobilization can inspire people to take action based on the religious messages conveyed through comics. Thus, the dissemination and mobilization of comic dakwah can play a role in influencing and changing the understanding and behavior of the community by the Islamic values contained in the comics.

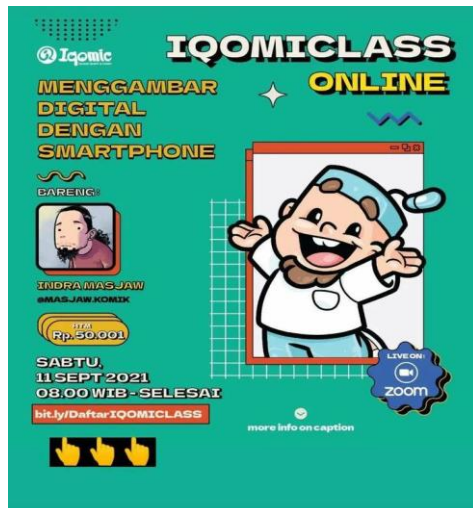
Since the emergence of the Instagram account @Iqomic on social media, it has gained wide attention from the public, especially among teenagers and young adults. The success and popularity of this account are attributed to the dakwah approach packaged in an appealing style for teenagers, making them interested in joining or following the account. Additionally, the popularity of @Iqomic is supported by collaborations with other accounts that include the hashtag #Iqomic in their content.

Some other accounts that have helped increase the popularity of @Iqomic include: @maya.s.rini, @komikpensildakwah, yasraffad\_, @umar.langit, @hijabirockstars.stories, @cafartroom, @dompetdhuafaorg, @titutemel, @shkrsh\_@kom.mis, @analella\_, @yoggaiver, @madbaid\_, and many others. The Iqomic community has the task of reposting content from other Muslim comic artists, thus supporting and expanding the reach of dakwah conveyed through social media.

Comics about dakwah or as a dakwah medium provide an alternative for dakwah practitioners. One of the advantages of using comics is the characteristic of storytelling through audio-visual elements with messages and meanings conveyed indirectly and enjoyably. Therefore, delivering information to the public can leverage the outcomes of science, technology, and modern information to

achieve the goal of dakwah, which is to expand the reach and influence of dakwah.<sup>16</sup>

According to the author's analysis, Iqomic utilizes audio-visual elements in their comic dakwah efforts carried out by comic artists on social media. The utilization of audio-visual media is closely tied to the creativity of the involved comic artists who design and incorporate cartoon images/videos as tools to convey messages, which teenagers and young adults highly appreciate. Additionally, Iqomic organizes online and offline discussions, book fairs, and information sharing with other communities, as seen on the Gomuslim Official YouTube channel.



Picture 3. Online activity poster.



Picture 2. Talk show with Sandy on the Gomuslim Official YouTube channel.

In general, the posts on the @Iqomic account contain dakwah messages related to faith (aqidah), Islamic law (syariat), transactions (muamalah), and morality (akhlak). One of the dominant dakwah topics is morality, with 372 materials, followed by faith with 108 materials; Islamic law with 138 materials,

<sup>16</sup> Rulli Nasrullah dan Novita Intan Sari, "Komik sebagai Media Dakwah: Analisis Semiotika Kepemimpinan Islam dalam Komik 'Si Bujang,'" *Ilmu Dakwah: Academic Journal for Homiletic Studies* 6, no. 1 (29 November 2014): 24–40, <https://doi.org/10.15575/idajhs.v6i1.325>.

and transactions with 76 materials. Up to this point, the @Iqomic account has made 25.4 thousand posts and has amassed 473 thousand followers.

The Iqomic community is now 9 (nine) years old. Despite being relatively young, it has become a popular and significant Islamic comic dakwah movement in Indonesia, surpassing various comic accounts such as qomikin, komikdakwah.id, liqomik, and others. This success can be attributed to the effective utilization of modern media, particularly Instagram, which has captured



*Picture 4. Iqomic's involvement in the Indonesia International*

the attention of Indonesian society, especially the younger generation. The community's extensive online and offline activities have also contributed to its success.

The power of dakwah through comics is then utilized by comic communities to convey Islamic narratives concisely on social media. The utilization of comic dakwah on social media serves as a gathering point for comic artists. As stated by the Chairman of the Iqomic Community, Sandy Priyo Utomo, Iqomic was formed as a place for comic artists to share positive messages with Islamic dakwah themes. The main goal is to inspire goodness and demonstrate that Islam is a religion of *Rahmatan lil Alamin* (mercy to all creations). Utomo further states that dakwah is essentially an obligation for every Muslim. This obligation is clearly stated in the hadith: "Convey even if it is only one verse." Therefore, the Iqomic

community is driven to present positive and educational content that can convey the values of goodness in Islam.<sup>17</sup>

Moral panic is a concept that refers to concerns or fears that arise in society regarding morality and values that are perceived to be threatened or influenced by social developments, including in the context of popular culture. Moral panic often arises due to changes or shifts in traditional values that are considered to threaten existing moral norms.

In Islamic comic propaganda, dakwah refers to the efforts to convey religious messages and Islamic values through comic media. Islamic comics are one of the creative expressions to spread religious teachings visually and attractively to a younger audience or those who prefer comic media. The concept of "Towards Popular Islamic Literacy" indicates the desired direction in developing Islamic comic propaganda. Widespread Islamic literacy refers to efforts to build understanding and awareness among the public regarding the values and teachings of Islam through popular media, including comics. Widespread Islamic literacy aims to expand knowledge and understanding of Islam, inspire critical thinking, and encourage diverse perspectives in the context of popular culture.<sup>18</sup>

Islamic comic propaganda can be an effective means to achieve widespread Islamic literacy. In comics, religious messages can be presented visually and in an engaging narrative, making it easier for the audience to understand and absorb. Islamic comics can address various themes, such as the stories of the prophets, moral values, ethics, and Islamic principles, in an entertaining and educational format. Through Islamic comic propaganda, it is hoped that the public can

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<sup>17</sup> Moh Cholisatur Rizaq, Sunarmi Sunarmi, dan M. Alam Bekti, "Analisis Pesan Dakwah pada Komik Dakwah 'Real Masjid' Karya Tony Trax," *IKONIK : Jurnal Seni dan Desain* 4, no. 2 (31 Juli 2022): 114, <https://doi.org/10.51804/ijds.v4i2.1819>.

<sup>18</sup> Siti Fatimah, Supangat Supangat, dan Arini Rosa Sinensis, "Pengembangan Media Belajar Pop Up Book Berbasis Literasi Qur'an Pada Materi Tata Surya Kelas VI," *Attadrib: Jurnal Pendidikan Guru Madrasah Ibtidaiyah* 5, no. 2 (8 Januari 2023): 98–107, <https://doi.org/10.54069/attadrib.v5i2.278>.

develop a deeper understanding of Islam, appreciate cultural diversity, and form balanced and inclusive thinking daily.

The emergence of Islamic narratives related to extremism, radicalism, and terrorism is rooted in various complex factors. One is understanding religious teachings that are literal-scriptural, rigid and tend to lean towards claims of absolute truth. Interpretations of religious teachings cannot be separated from the doctrines of certain groups, for example, jihad, which becomes one of the Islamic discourses used as a pretext for violence or terrorism.<sup>19</sup>

Although the government has tried to address acts of violence, terrorist perpetrators continue to grow and evolve. Right-wing extremist groups with partial or limited knowledge of religion carry out most terrorist acts in Indonesia. If we delve deeper, the roots of terrorism can be traced back to the emergence of Darul Islam (DI) in 1940, which later evolved into Jema'ah Islamiyah (1995), Jema'ah Anshorut Tauhid (2009), Lintas Tanzim (2009), Tauhid Wal Jihad (2009), Mujahidin Indonesia Timur (2010), Front Pembela Islam Lamongan (2010), Mujahidin Indonesia Barat (2012), Forum Aktivis Syariat Islam (2013), Jema'ah Ansharusy Syariah (2014), and Jema'ah Anshorut Daulah (2015).

On another spectrum, acts of terrorism have shown significant changes. Based on recent attacks, such as the suicide bombings carried out by a family with children targeting three churches in Surabaya in May 2018 and self-radicalized individuals carrying out attacks on several police stations, terrorism. They act without direct connections to larger terrorist groups with organized networks or cells. However, they share the same ideological beliefs as terrorist groups and engage in acts of violence in public spaces. These developments confirm the conclusion of many that the government's deradicalization programs have not met the intended targets. Studies on violence and terrorism have concluded that terrorism is a complex phenomenon with diverse causes as its triggers.<sup>20</sup>

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<sup>19</sup> Muhammad Harfin Zuhdi, "Moderasi Maqashidi Sebagai Model Kontra Narasi Ekstremisme Beragama," *Istinbath* 19, no. 2 (2020): 442–69.

<sup>20</sup> Saifudin Asrori, "Mengikuti Panggilan Jihad; Argumentasi Radikalisme dan Ekstremisme di Indonesia," *Jurnal Aqlam – Journal of Islam and Plurality* 4, no. 1 (2019): 118–30, <http://dx.doi.org/10.30984/ajip.v4i1.911>.



Diversity often triggers conflicts that lead to intolerance and violence. One of the causes is the tendency to classify others who are different from oneself or one's group. Each person has their own culture, which determines their opinions and behaviors. Therefore, one crucial requirement for fostering harmony in diversity is having an attitude of awareness, which is the consciousness of understanding others.<sup>21</sup>

The violence carried out by those who interpret religion has confused Indonesian society, especially among comic artists. The emergence of Islamic narratives associated with extremism and radicalism has created moral panic among comic artists, particularly those in the Iqomic community. One way to counteract these acts of terror is using comics to conduct dakwah (religious propagation) through social media. Dakwah, through comics, is considered highly effective in reiterating Islamic messages more popularly.<sup>22</sup>

One of the popular Islamic narratives showcased on Instagram @Iqomic is related to sharia, specifically a cartoon dialogue between Didi and Didu regarding delaying prayer. Didi asks Didu why he hasn't seen Didu praying at the mosque for 30 days. Didu, lying down, answers Didi's question by saying that he has visited a shaman, and if he prays, it won't be accepted. After this explanation, Didi finally informs Didu that the meaning of the hadith is not to delay or skip prayers, even if one has visited a shaman.

## CONCLUSION

The Instagram account @iqomic harnesses the influence of Instagram as a social media platform to disseminate and mobilize comic preaching, effectively countering the negative discourse surrounding Islam. Through captivating and

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<sup>21</sup> Debi Fajrin Habibi, "Darul Hikmah Islamic Boarding School Resilience Againsts Radicalism through the Muballighin Program," *Syekh Nurjati: Jurnal Studi Sosial Keagamaan Rumah Moderasi Beragama IAIN Syekh Nurjati* 1, no. 1 (2021): 132–45.

<sup>22</sup> Sun C Ummah, "Akar Radikalisme Islam di Indonesia," *HUMANIKA* 12, no. 1 (1 September 2012), <https://doi.org/10.21831/hum.v12i1.3657>.

visually appealing comics, the community addresses issues such as anarchy, terrorism, and radicalism within the Islamic community. This strategy has attracted widespread attention and garnered a significant following, underscoring the potency of comic art in conveying intricate messages. By employing easily comprehensible language and drawing on Islamic narratives, the Iqomic community not only endeavors to present a more moderate and inclusive image of Islam but also adheres to the prophetic wisdom of "Convey even if it is one verse." They use this principle as a foundational text for their endeavors to propagate Islam as a source of mercy to all of humanity

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