Analysis of the Management and Use of Digital Illustrations as a Media to Represent Islamic Da'wah Messages on the Instagram Account @Akhlaqpedia

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ABSTRACT

The transformation of social media in the digital era has changed the way Islamic da'wah is delivered, including through communicative and aesthetic digital illustrations. Instagram has become a strategic platform for conveying da'wah messages visually in an engaging and contextual manner. This study aims to analyze the representation and management of Islamic da'wah messages through digital illustrations on the Instagram account @Akhlaqpedia using a descriptive qualitative method and Roland Barthes' semiotic analysis. The findings reveal that visual elements such as characters, colors, text, and symbols function not only as aesthetic tools but also as conveyors of meaning across three semiotic levels: denotation (realistic depictions), connotation (moral messages and spiritual calls), and myth (social constructions of ideal Muslim identity). In addition to visual interpretation, this study highlights the importance of digital content management in sustaining da'wah effectiveness ranging from content planning, visual consistency, to audience engagement strategies. The integration of creative design and structured content management enables @Akhlaqpedia to maintain relevance and trust among its followers, particularly the younger generation. This study contributes to the discourse on digital da'wah and provides insights for further research on media management, audience reception, and multimodal Islamic communication.

INTRODUCTION

The digital era has brought about rapid transformation in various aspects of human life, including the realm of communication and information dissemination. The rapid development of information and communication technology, particularly in the era of the Industrial Revolution 4.0, has given birth

to a new civilization that demands adaptation in all aspects of life, including the religious aspects of society (Wibowo, 2021). This phenomenon is clearly visible in the significant increase in internet usage in Indonesia, where there are 221 million internet users, or around 79.5% of the total population (Indonesian Internet Service Providers Association, nd), making the internet a new necessity. The majority of internet users, including Gen Z and Millennials, access various information through smartphones, PCs, and other devices to access information from social media platforms such as YouTube, WhatsApp, Instagram, X, and other social media. In this context, understanding how messages are constructed and interpreted through various visual and textual signs is essential, considering that digital media not only conveys information directly, but also shapes perceptions and ideologies through layered representations.

Social media is not only a new channel for the spread of da'wah, but also a symbolic space where religious messages are constructed and interpreted visually and textually (Muliana et al., 2025). This is where understanding the role of signs, meaning, and context in the modern process of Islamic communication becomes crucial. Social media has become a new living space for its users, allowing them to access information very quickly and easily, even becoming a new reference source for learning various things, including Islamic teachings. As explained by (Saragih et al., 2023) social media has now become an effective means of preaching, transcending not only space and time but also a space for constructing religious meaning visually and textually. Preaching, once synonymous with oral sermons from pulpit to pulpit or in religious study groups, has now undergone a significant paradigm shift (M. Fahmi Ashari, Muhammad Khalil Dova, 2022). In today's digital era, young preachers are required to adapt to technological developments and be able to operate digital media to bridge the gap between the message of preaching and the wider community. Mastery of social media is a strategic necessity to support the success of preaching that is in line with the characteristics of the times (Rosyidah, 2022). This is in line with Lev Manovich's view that digital theory is always closely related to media, because media continues to develop along with technological advances, making things easier for humans in all fields (Maharani et al., 2022). This change emphasizes the importance of semiotic studies in uncovering how visual signs and texts work in digital media, which are used to convey Islamic messages and influence audience understanding.

One representation of modern da'wah in the digital era is seen in the use of visual media, particularly digital illustration. Digital illustration is a visual art form that has undergone rapid transformation thanks to advances in digital technology, enabling artists and designers to create stunning works of art without the physical limitations of traditional media (Gibran, 2024). Digital

illustrations encompass a wide range of styles and techniques, from clean vector illustrations to incredibly detailed digital illustrations. In the context of da'wah, digital illustrations are an effective solution for conveying da'wah messages to the target audience within seconds, by displaying the da'wah message and engaging visualizations (Nurhasanah et al., 2024). The rapid dissemination of Islamic messages through digital illustrations is not only able to attract the attention of the audience, but also facilitates a deeper understanding of Islamic teachings (Ridha, 2023). For example, the use of digital comics on platforms like Instagram has become a popular medium, effectively conveying complex religious concepts in an engaging format that resonates with the younger generation.

The phenomenon of the Instagram account @Akhlaqpedia is a concrete example of the implementation of visual da'wah in the digital era. This account utilizes digital illustrations as the primary medium to represent Islamic da'wah messages, particularly those related to morality. The use of engaging visuals, combined with short but meaningful text, is expected to attract the attention of the younger generation who are familiar with visual platforms like Instagram. This aligns with the da'wah's goal of engaging millennials with a cool and engaging approach (Nurhasanah et al., 2024).

Although the use of digital illustrations as a medium for Islamic propagation is increasingly widespread and shows great potential in reaching a wide audience, there is still a lack of in-depth theoretical analysis of this phenomenon of visual Islamic propagation practices, particularly in understanding how Islamic messages are represented and interpreted through digital illustrations. Many studies have focused on the effectiveness of social media as a means of Islamic propagation or on analyzing Islamic content in general. However, specific analysis of the visual structure and semiotics of digital illustrations in the context of Islamic propagation remains limited.

The phenomenon of the Instagram account @Akhlaqpedia, which actively uses digital illustrations to convey messages of morality, etiquette, morality, and ethics, requires a more in-depth study. The question that arises is how the visual elements in these digital illustrations work together to form a complex and layered meaning of da'wah. Is the meaning conveyed only denotative, or does it also contain connotative meanings and myths that influence the audience's understanding? Without a comprehensive semiotic analysis, our understanding of how digital illustrations function as a medium for representing da'wah messages will remain superficial.

Several previous studies have examined the use of digital and visual media in the context of da'wah, providing an important foundation for this research (Risi & Zulkifli, 2022). In the article "Semiotic Study of Digital

Illustrations by Agung Budi Santoso (Roland Barthes' Semiotic Approach)" analyzes the meaning in digital illustrations using Roland Barthes' semiotic theory, through the meaning of the signifier and the signified to find out the meaning in the relationship between denotation, connotation, and ideology. This study found that the surreal visualization in Agung Budi Santoso's illustrations is often influenced by pop culture and music references, which can lead to misinterpretation. This shows the importance of semiotic analysis to understand the messages conveyed in digital illustrations, relevant to da'wah efforts that use visual media. And in previous research (Deswari & Muhdaliha, 2023) Through the study "Benteng Ghazwul Fikri Melalui Illustratasi di Instagram Hijranism," they highlighted the use of illustrations as a medium for da'wah to protect the younger generation from ghazwul fikri (the war of ideas). This study explicitly states that communication that combines text and images is more effective and easily accepted by the audience. They used an illustrative visual approach and qualitative methods to design Islamic educational content that connects with the lives of the younger generation, which is relevant to the efforts of the @Akhlaqpedia account in conveying da'wah messages. Previous research also (Gibran, 2024) In "Analysis of the Digital Work 'Man in Blow' Using Roland Barthes' Semiotic Theory by Acong," the author analyzes the meaning and elements of digital art using Roland Barthes' semiotic theory. This research focuses on how objects and colors reflect cultural values and identity, as well as how digital artwork can become a medium that contains deep meaning through denotation, connotation, and myth. This provides a strong and applicable Barthesian semiotic framework for analyzing digital illustrations in the context of da'wah.

The above studies have laid an important foundation for understanding the role of digital and visual media in da'wah and provided examples of the application of semiotics in the analysis of visual works. However, no study has specifically analyzed the use of digital illustrations as a medium for representing Islamic da'wah messages on the Instagram account @Akhlaqpedia using Roland Barthes's semiotic approach in depth.

The novelty of this study lies in its specific focus and analytical approach used, focusing on Specific Accounts. This study exclusively analyzes the Instagram account @Akhlaqpedia, which has not been widely studied scientifically, especially from a semiotic perspective. This allows for a deeper exploration of the meaning of the visual da'wah content produced by the account. Roland Barthes' in-depth Semiotic approach differs from several previous studies that may only touch on aspects of visual communication design in general or Peirce's semiotics (Afriana Afriana et al., 2024), this study will apply Roland Barthes' semiotic theory comprehensively. It includes an analysis of denotation

and connotation on each digital illustration to reveal the layered meanings and ideologies contained therein. Representation of Moral Messages, This study will highlight how moral messages in Islam are visually represented through digital illustrations. This will provide insight into the visualization strategies of moral and ethical values in the context of digital da'wah. Contribution to digital da'wah literacy, The results of this study are expected to make a significant contribution to the development of digital da'wah literacy, especially in understanding the potential and challenges of using digital illustrations as an effective and attractive da'wah medium in the modern era.

This research is motivated by the growing use of digital illustrations on social media, particularly Instagram, as a means of visually conveying Islamic da'wah messages. Digital illustrations not only convey information aesthetically but also contain elements rich in meaning and moral messages. The Instagram account @Akhlaqpedia is a consistent example of presenting da'wah content through Islamic-themed visuals and a focus on moral values.

Based on this, this study aims to examine the representation of Islamic da'wah messages in digital illustrations through Roland Barthes' semiotic approach. This study will specifically analyze how digital illustrations form meanings in Roland Barthes' two levels of signs, namely denotative signs (Denotative Sign) and connotative signs (Connotative Sign) and how these meanings can develop into myths that influence people's perspectives, as reflected in the illustrative content published by the @Akhlaqpedia account. Thus, the formulation of the problem in this study is how digital illustrations on the @Akhlaqpedia Instagram account represent moral da'wah messages through denotative and connotative signs based on Roland Barthes' semiotic theory.

RESEARCH METHOD

This study uses a qualitative approach with objects in the form of three digital illustrations from the Instagram account @Akhlaqpedia which were selected purposively because they contain moral preaching messages. The analysis was carried out using Roland Barthes' semiotic approach through the following stages: a) illustration selection, b) identification of visual elements (color, symbol, character, composition), c) denotative meaning analysis, d) connotative meaning analysis, and e) myth interpretation to reveal the implied values or ideologies.

Each sign is analyzed through the relationship between the signifier and the signified in the context of Islamic culture, and recorded in a meaning analysis table. To increase validity, theoretical triangulation is used by comparing the analysis results with literature on visual da'wah, as well as source triangulation through observation of comments or audience interactions analyzed

thematically. The data in this study is limited to only three digital illustrations from the @Akhlaqpedia account that contain moral da'wah messages.

Roland Barthes' theory explains that every sign consists of two main elements: the signifier and the signified, which together represent an external reality. Barthes calls denotation the basic or objective meaning of a sign, while connotation is the meaning influenced by cultural context, social values, and emotional experiences. At the connotative level, signs operate through myth, which is the way a culture interprets various aspects of life or natural phenomena within the framework of society's collective understanding (Romadlany, 2022). Through Barthes' semiotic approach, the analysis focuses on the relationship between the signifier and the signified to identify the denotative, connotative, and mythical meanings implied in each illustration (Risi & Zulkifli, 2022).

RESULT AND DISCUSSION
Result

The Instagram account @Akhlaqpedia is a visual da'wah platform that conveys Islamic values through digital illustrations focusing on Islamic morals, manners, ethics, and ethics. It has 37.7 thousand followers.
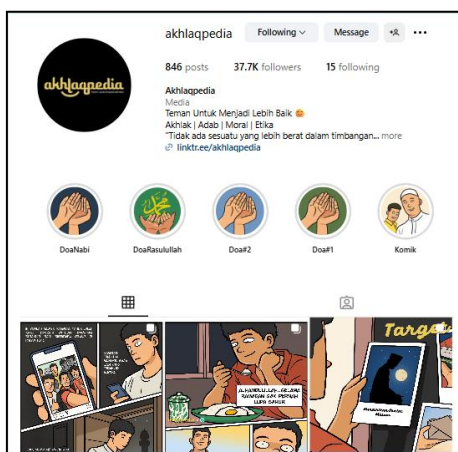
picture1Instagram account @akhlaqpedia

This account presents content consistently, both in terms of theme and visual appearance, and is packaged aesthetically and easily understood. To interpret the depth of the message conveyed through the illustrations, Roland Barthes' semiotic approach is used as an analytical framework. Based on Roland Barthes's semiotic theory, it encompasses denotative, connotative, and mythical meanings. At the denotative level, the illustrations on the @Akhlaqpedia account display visual elements such as characters, colors, and symbols that are directly visible. At the connotative level, these elements imply moral messages, calls to behave according to Islamic values, and deeper messages of da'wah. Meanwhile,

at the mythical level, illustrations construct collective meanings believed by society, for example, the image that an ideal Muslim is one who is able to guard one's tongue, or the belief that worldly life is merely a transitory path to the afterlife. Thus, the digital illustrations on this account are not merely visual works, but also a meaningful da'wah medium, combining aesthetics and the communication of Islamic values.

The following illustration content uploaded by the @Akhlaqpedia account was selected purposively based on its relevance to the theme of morals and Islamic values, such as honesty, patience, and manners.

Figure 1. Illustration
Source1. Instagram post @aklhlaqpedia

Visual Elements	Denotative	Connotative	Myth
Object: Fierce Dog	Picture of a fierce dog, mouth open, fangs, wearing a chain around its neck.	Symbolizes harsh or hurtful words that need to be controlled, just like words or emotions that can hurt other people.	Animal Stigma: Reinforces cultural myths about fierce dogs as symbols of danger or uncleanness. The Myth of the Ideal Muslim: A true Muslim is one who is able to control his tongue.
Text: "Even if a dog is fierce, it must be tied up"	The text indicates that a fierce dog needs to be controlled by being tied up.	A satire on humans that even dangerous creatures must be controlled, so human speech should also be guarded.	The Myth of Social Control: Control of speech is necessary to maintain social order, as if uncontrolled speech were a threat that needed to be restrained.
Background Color (top): Red	Red as the background for the dog image.	A symbol of anger, danger, and emotional intensity.	The Myth of the Dangers of Speech: The color red associates uncontrolled speech with danger and

			anger, emphasizing that bad words can be destructive.
Object: Human Mouth	The image of a human mouth is open, appearing as if speaking or shouting.	A symbol of uncontrolled speech that can cause conflict or hurt other people.	The Myth of Individual Responsibility, Every individual is responsible for their words, inability to control will have negative consequences.
Text: "Then our tongues should too"	A sentence that suggests that the tongue should also be controlled like a dog.	Da'wah or moral messages that convey the importance of guarding your words so as not to hurt others.	The Myth of Moral Compliance: Inviting the audience to comply with the norm of guarding the tongue as part of noble morals in Islam.
Background Color (bottom): Green	Green as the background for the human mouth image.	Symbolizes hope, peace, and coolness that can be achieved if humans guard their tongues well.	The Myth of Spiritual Well-being, conveys that guarding the tongue will bring inner peace and spiritual well-being, in line with Islamic teachings.

An analysis of the visual design elements reveals the illustration's moral message. The vertical composition divides the image into two contrasting sections: a ferocious dog at the top, representing threat, and a human mouth below, symbolizing speech control. Both appear large in the center of the frame, emphasizing their importance. The red background of the dog emphasizes danger and anger, while the green behind the human mouth conveys a sense of calm, illustrating the benefits of guarding one's speech. The visual focus is drawn to the dog's fierce expression and the open human mouth. Text placed near the related objects clarifies the causal relationship between controlling the ferocious dog and guarding one's speech.

Illustration Conclusion This Denotatively, this illustration depicts a fierce dog and an open human mouth. At the connotative level, the illustration conveys a moral message about the importance of controlling one's tongue, just like controlling a dangerous dog, because uncontrolled words can injure others like a dog bite. Meanwhile, at the mythical level, this illustration not only confirms the myth of the ideal Muslim who guards his tongue, but also builds social beliefs about the dangers of uncontrolled speech and the importance of self-control to maintain social harmony. This is in line with the words of the Prophet Muhammad (peace be upon him) to Ali ibn Abi Talib, who described the tongue as a fierce dog that needs to be controlled.

فَاسْجُنْهُ فَإِنَّهُ كَلْبٌ God willing يَا عَلِيُّ، مَا خَلَقَ اللهُ فِي الْإِنْسَانِ أَفْضَلَ مِنَ

"O Ali, Allah has not created in humans anything that is more important than words. With words a person will go to heaven, and because of words someone can also go to hell. So bind your words, because words are like fierce dogs."

Figure 2. Illustration
Source2. Posts from the @akhlaqpedia account

Visual Elements	Denotative	Connotative	Myth
Activity: Character Playing Mobile Phone	A young man wearing an orange hoodie is sitting and focusing on his cellphone screen.	Representing a modern digital lifestyle that is consumptive and tends to be addictive, it shows a lack of self-control in the use of time.	The Worldly Productivity Myth: Time spent on digital entertainment is considered normal, even though it sacrifices spiritual values. The "Time is Money" Myth: Time is viewed only in terms of worldly productivity.
Text: "Playing on cellphone 6 hours / day"	The text shows the duration of cellphone use in a day.	A critique of an unbalanced lifestyle, depicting the dominance of worldly activities over spiritual ones.	*The Myth of Modern Priorities*:Today's life often places instant gratification above spiritual obligations such as worship.
Background Color (left): Light	A light colored background dominates the left side of the image.	Bright colors give a light and pleasant impression, but contain irony regarding the activities that are neglected.	The Myth of Instant Pleasure: Bright colors reinforce the idea that worldly pleasures are easy to achieve and satisfying, though temporary and deceptive.
Activity: Obligatory Prayer	A man is sitting in tasyahud during prayer,	A symbol of devotion, peace and spiritual obedience	The Myth of Absolute Obligation: Prayer is portrayed as an irreplaceable

	facing the Qibla on a prayer mat.	in Islam.	foundation for Muslims. The Myth of Spiritual Tranquility: Inner peace is only achieved through closeness to God.
Text: "Obligatory Prayer 35 Minutes/Day"	Stating the estimated time to perform the daily obligatory prayers.	An invitation to reflect that worship only takes a little time compared to other worldly activities.	The Myth of the Rationalization of Worship: Encourages the rationalization that worship does not take up time, challenging the assumption that prayer is a time burden.
Background Color (right): Dark Gray additional lighting	Dark gray background with lighting focused on the praying figure.	Showing a solemn and sacred nuance, as a contrast to the bright and distracting worldly visuals.	The Myth of the Sanctity of Worship: Dark visuals and selective lighting create an impression of sacredness and solemnity as characteristics of serious worship.

This visual design analysis shows an illustration with a horizontal composition that divides the frame into two contrasting sides: the left depicts a worldly activity (playing on a cell phone) and the right a spiritual activity (prayer), highlighting the imbalance of priorities. Both figures are drawn proportionally, as if representing the same person or audience, while the size of the time duration text reinforces the comparison. The color contrast separates the atmosphere: the light left side symbolizes a carefree pleasure, the dark right side with light creates a solemn atmosphere. The visual focus is drawn on the activities of the two figures and the time duration, with expressions and postures supporting the meaning. The time duration text is placed prominently above each activity, directly comparing time allocation and inviting the audience to reflect on their priorities.

This illustration denotatively compares six hours of mobile phone use to 35 minutes of daily obligatory prayer. Connotatively, this image emphasizes the imbalance in time priorities and encourages greater priority on spiritual obligations. On a mythical level, the illustration challenges views on worldly productivity and instant gratification, emphasizing the importance of worship and spiritual tranquility. This message aligns with the stipulation of prayer times in the Quran, as stated in Surah An-Nisa, verse 103, where Allah SWT says:

فَإِذَا قَضَيْتُمُ الصَّلٰوةَ فَاذْكُرُوا اللّٰهَ قِيَامًا وَّقُعُوْدًا وَّعَلٰى جُنُوْبِكُمْۚ فَإِذَا اطْمَأْنَنْتُمْ فَأَقِيْمُوا الصَّلٰوةَۚ اِنَّ الصَّلٰوةَ كَانَتْ عَلَى الْمُؤْمِنِيْنَ كِتٰبًا مَّوْقُوْتًا ۝

When you have finished the prayer, make dhikr of Allah (remember and mention Him), whether you are standing, sitting or lying down. When you feel safe, perform the prayer (perfectly). In fact, prayer is an obligation whose time has been

determined for believers. (QS An-Nisa' · Verse 103)

Figure 3. Illustration

Source3. Posts from the @akhlaqpedia account

Visual Elements	Denotative	Connotative	Myth
Activity: Character Playing Mobile Phone	A young man wearing an orange hoodie is sitting and focusing on his cellphone screen.	Representing a modern digital lifestyle that is consumptive and tends to be addictive, it shows a lack of self-control in the use of time.	The Worldly Productivity Myth: Time spent on digital entertainment is considered normal, even though it sacrifices spiritual values. The "Time is Money" Myth: Time is viewed only in terms of worldly productivity.
Text: "Playing on cellphone 6 hours / day"	The text shows the duration of cellphone use in a day.	A critique of an unbalanced lifestyle, depicting the dominance of worldly activities over spiritual ones.	*The Myth of Modern Priorities*:Today's life often places instant gratification above spiritual obligations such as worship.
Background Color (left): Light	A light colored background dominates the left side of the image.	Bright colors give a light and pleasant impression, but contain irony regarding the activities that are neglected.	The Myth of Instant Pleasure: Bright colors reinforce the idea that worldly pleasures are easy to achieve and satisfying, though temporary and deceptive.
Activity: Obligatory Prayer	A man is sitting in tasyahud during prayer, facing the Qibla on a prayer mat.	A symbol of devotion, peace and spiritual obedience in Islam.	The Myth of Absolute Obligation: Prayer is portrayed as an irreplaceable foundation for Muslims. The Myth of Spiritual Tranquility:

			Inner peace is only achieved through closeness to God.
Text: "Obligatory Prayer 35 Minutes/Day"	Stating the estimated time to perform the daily obligatory prayers.	An invitation to reflect that worship only takes a little time compared to other worldly activities.	The Myth of the Rationalization of Worship: Encourages the rationalization that worship does not take up time, challenging the assumption that prayer is a time burden.
Background Color (right): Dark Gray additional lighting	Dark gray background with lighting focused on the praying figure.	Showing a solemn and sacred nuance, as a contrast to the bright and distracting worldly visuals.	The Myth of the Sanctity of Worship: Dark visuals and selective lighting create an impression of sacredness and solemnity as characteristics of serious worship.

This illustration features the character "Ramadan" as the visual center, centered in the frame, in a greeting posture, and carrying a gift, creating a friendly impression and emphasizing his role as a bearer of goodness. His dominant proportions and golden color reinforce the image of Ramadan as a glorious and blessed month. The visual focus is directed at his facial expressions and the gift, and the narrative text that accompanies the character seems to speak directly to the audience. The text layout supports the persuasive storyline, concluding with a warning sentence that emphasizes the urgency of welcoming Ramadan.

This illustration depicts Ramadan as a special event that brings blessings and forgiveness, yet is present for a limited time. Its moral message emphasizes the importance of making the most of Ramadan. At the mythical level, this illustration shapes the social construction of Ramadan's specialness, which culturally encourages Muslims to increase their worship and spiritual awareness during this holy month. In a hadith narrated by Abu Hurairah (may Allah be pleased with him), the Prophet Muhammad (peace be upon him) also said:

مَنْ صَامَ رَمَضَانَ إِيمَانًا وَاحْتِسَابًا غُفِرَ لَهُ مَا تَقَدَّمَ مِنْ ذَنْبِهِ

"Whoever fasts Ramadan on the basis of faith and hopes for a reward from Allah, his past sins will be forgiven." (HR. Bukhari no. 38 and Muslim No. 860).

Based on the analysis of several digital illustration contents on the Instagram account @Akhlaqpedia, it can be concluded that the use of digital illustrations has proven to be an effective medium in representing Islamic da'wah messages, particularly those related to moral values, etiquette, and morals. Using Roland Barthes's semiotic approach, the meanings in the illustrations on this

account can be identified at three levels: denotation, connotation, and myth. At the denotation level, the illustrations display clearly visible visual elements, such as characters, colors, objects, and text. At the connotation level, these elements imply moral messages, calls to behave according to Islamic values, and reflections on the daily lives of Muslims. Meanwhile, at the myth level, the illustrations shape social constructs and collective beliefs, such as the image of an ideal Muslim who is able to control his or her tongue, the importance of balance between worldly activities and worship, and the specialness of Ramadan as a month full of blessings. Overall, these findings indicate that digital illustrations are not merely works of visual art, but also a means of da'wah that can convey religious messages in a more engaging, concise, and easily understood way for social media audiences.

Discussion

The Instagram account @Akhlaqpedia has positioned itself as a visual da'wah platform that creatively disseminates Islamic values, particularly focusing on morals, ethics, and Islamic etiquette. With more than 37.7 thousand followers, the account showcases the successful integration of Islamic messages with visually engaging illustrations. The strength of its influence lies not only in the quality of content, but also in its consistency, thematic clarity, and aesthetic appeal, which are all indicators of effective content management in digital religious communication.

This study uses Roland Barthes' semiotic theory, interpreted through a contemporary lens, to analyze the meaning-making process in the selected digital illustrations. Each post is analyzed based on three levels of meaning: denotation (literal visual elements), connotation (implied messages and values), and myth (socially constructed beliefs and ideologies). These layers help uncover the depth of the da'wah messages embedded in the visuals and texts used by @Akhlaqpedia (Chandler, 2020).

Illustration 1 presents a fierce dog and a human mouth, both symbolizing the need for speech control. On the denotative level, the visual is simple and literal. At the connotative level, it warns against verbal harm. The myth it constructs is the image of an ideal Muslim as someone who guards their tongue. This representation aligns with Islamic teachings, supported by hadith, which emphasize the value of silence and verbal discipline. The use of red and green backgrounds reinforces emotional contrast danger versus calm helping the audience interpret the message more intuitively.

In Illustration 2, the juxtaposition of mobile phone usage and obligatory prayer highlights the imbalance between worldly engagement and spiritual responsibility. Denotatively, the visuals are straightforward a young man

focused on his phone and another in prayer. Connotatively, it criticizes time mismanagement. The mythical level reconstructs modern social narratives: that pleasure and productivity are worldly-centric, while prayer offers long-term spiritual peace. The visual composition powerfully illustrates the moral trade-off between distraction and devotion (Wahyuni, 2020).

Illustration 3 represents the month of Ramadan through a central figure carrying a gift, wrapped in friendly gestures and gold hues. The denotative message is celebration, but the connotation is urgency: Ramadan is temporary and valuable. The myth it supports is that of Ramadan's sacredness a social and religious expectation that Muslims increase spiritual practice during this holy period. Text and visuals work together to persuade the audience to act while the opportunity lasts, showcasing the account's strength in emotional and spiritual appeal.

From a management perspective, @Akhlaqpedia applies structured digital strategies in terms of planning, visual branding, thematic coherence, and engagement timing. Posts are often synchronized with Islamic moments such as Ramadan, daily prayer times, or specific moral reflections relevant to the audience. These strategies reflect a deliberate application of digital content governance, in which message design, timing, and relevance are central to maximizing da'wah reach (Syaifuddin & Santoso, 2021).

In conclusion, the use of digital illustrations by @Akhlaqpedia is not merely a matter of artistic expression, but a managed communication strategy that aligns with both Islamic values and the dynamics of social media. Through semiotic analysis, it is evident that these illustrations effectively convey layered meanings and help shape social beliefs about morality and worship. This study underscores the importance of digital literacy and visual media management in modern Islamic da'wah and invites further research on audience response and multimodal engagement.

CONCLUSION

The results of this study indicate that digital illustrations on the Instagram account @Akhlaqpedia are an effective medium for representing Islamic da'wah, particularly in conveying moral, ethical, and ethical values. By applying Roland Barthes's semiotic approach, it was found that the illustrations contain layered meanings that are read at three levels of signs: denotative (objective visual), connotative (implied moral messages), and myth (collective ideology). Visual elements such as characters, colors, text, and symbols are strategically constructed to form a communicative and contextual da'wah narrative. The representation of Islamic values in the illustrations is not presented explicitly normatively, but rather packaged through a symbolic and persuasive approach

that suits the characteristics of social media and the preferences of the younger generation. Illustrations about oral speech, worship, and Ramadan, for example, show that da'wah messages can be conveyed through a metaphorical approach that builds reflective awareness without appearing patronizing. Thus, the digital illustrations on the @Akhlaqpedia account function not only as aesthetic visual products, but also as a medium for representing da'wah messages that are layered, relevant, and adaptive to the context of contemporary digital communication. The strategic use of visual language emphasizes the potential of digital da'wah in reaching young audiences more effectively, without neglecting the substance of Islamic values.

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