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Fatherhood Da'wah Through Visual Images: A Multimodal Analysis of Instagram Da'wah Content on @abun_nada

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Abstract

This study examines the representation of fatherhood in visual da'wah content on social media, which plays an important role in shaping religious understanding and parenting practices within Muslim families. Situated within the fields of digital da'wah and Islamic communication, this study aims to analyze how fatherhood discourse is constructed through illustrative content on the Instagram account @abun_nada and to examine the role of visual, verbal, and layout elements in articulating Islamic moral teachings such as compassion, responsibility, and moral exemplarity. Employing a qualitative approach, this study applies multimodal discourse analysis to 24 purposively selected visual da'wah posts published on the Instagram account @abun_nada between November 2024 and November 2025. The posts were selected based on recurring fatherhood themes, father-child representations, and the integration of visual and verbal elements relevant to multimodal analysis. The findings indicate that the father figure is represented not as a hierarchical authority, but as a relational figure who constructs authority through caregiving actions, dialogic interaction presented through captions and direct speech, and emotional involvement represented through intimate visual framing and everyday interactions with children. These multimodal elements enable moral and religious meanings to be communicated implicitly, allowing da'wah to operate as a lived moral practice embedded in everyday experience. This study contributes to the development of digital da'wah and multimodal communication studies by demonstrating how Islamic parenting values and fatherhood norms are negotiated through relational representations on social media.

Keywords: Digital Da'wah; Fatherhood; Multimodality; Moral Activism; Social Media

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Introduction

The phenomenon of children growing up with limited or absent paternal involvement in emotional support, caregiving, and everyday parenting practices (fatherlessness) remains a serious social issue in Indonesia. Recent data indicate that approximately 20.9% of Indonesian



children experience emotional, social, and cognitive developmental challenges due to the absence of active paternal involvement in caregiving (Azhar, 2025; Wahyuni et al., 2025). This condition has the potential to generate long term consequences for character formation, the quality of social relationships, and family resilience, particularly in a society that upholds family values as a moral and social foundation (Wita & Villanueva, 2025). Beyond individual impacts, fatherlessness also raises broader concerns regarding intergenerational value transmission, as the absence of paternal figures may weaken the continuity of moral, social, and religious guidance within the family structure.

This issue becomes increasingly paradoxical in the context of Indonesia as a country with a Muslim majority population. In Islamic teachings, fathers occupy a central role as educators, moral exemplars, and protectors of the family, as reflected in narratives from the Qur'an and the Prophetic traditions (Husain, 2022; Alqoderi et al., 2024). Nevertheless, several studies reveal a gap between the idealized Islamic teachings on fatherhood and the realities of contemporary Muslim family life (Ishaque & Mahmudhassan, 2025; Najih et al., 2025). This discrepancy suggests that Islamic values related to fatherhood have not yet been fully internalized in everyday social practices. This gap shows that the issue is not only structural but also discursive, shaping how fatherhood is understood and represented in Muslim societies.

Da'wah plays a strategic role in conveying and contextualizing Islamic values so that they remain relevant to the social realities of the Muslim community (Tanjung & Abdullah, 2025; Hady et al., 2025). However, da'wah initiatives that explicitly position fathers as central subjects of parenting and family responsibility remain relatively limited. Conventional da'wah practices in Indonesia tend to focus on mothers and adult audiences through forums such as majelis taklim (Aslati et al., 2022; Ainah & Syamsuni, 2023; Hamama, 2025), resulting in the marginalization of fathers in discussions of caregiving and family roles. This situation highlights the need for more adaptive and inclusive da'wah strategies that can effectively engage fathers and younger generations. In this regard, da'wah needs to shift toward more relational and experience-based representations of fatherhood.

In this context, social media, particularly Instagram, emerges as a promising alternative space for contemporary da'wah. Instagram enables multimodal communication by combining visual elements, textual components, and layout, allowing religious messages to be delivered in more engaging and contextually relevant ways (Suh, 2020; Mayoh & Jones, 2021; Schreiber, 2024). These characteristics align with the preferences of younger audiences, who tend to respond more positively to visual narratives than to conventional text based da'wah (Mutmainna et al., 2024; Choirin et al., 2024; Idris et al., 2025). Moreover, the interactive and algorithm driven nature of social media platforms allows religious messages to circulate more widely, enabling the formation of new publics and communities that engage with Islamic values in everyday digital practices.

The Instagram account @abun_nada represents one example of digital da'wah practice that utilizes visual illustration as its primary medium for conveying Islamic messages, including themes of family relationships and father with child interactions. With a substantial number of followers, this account demonstrates the influence and potential of social media as a platform for contemporary da'wah. Notably, since November 2024, the account has undergone a visual transformation by removing facial and neck representations from its illustrations, a shift that may be interpreted as an ideological stance within the discourse of Islamic visual da'wah in digital spaces. This transformation also reflects the ongoing negotiation between aesthetic choices, religious considerations, and audience engagement within digital Islamic content production. Although research on digital da'wah and religious communication on social media has continued to grow (Nuriana & Salwa, 2024; Roslan et

al., 2025), studies that specifically examine the construction of fatherhood discourse within Islamic visual da'wah remain limited.

Previous research has generally focused on broad da'wah themes, such as aqidah, akhlaq, and shari'ah, or on da'wah methods without positioning fatherhood as the primary analytical focus (Pathia, 2020; Fuhaid et al., 2024; Firdausiyah et al., 2024; Chandra et al., 2025). Moreover, many earlier studies employ semiotic approaches that analyze symbols in isolation, thereby overlooking the complex interactions among multiple semiotic modes through which meanings of fatherhood are constructed. Consequently, the study of fatherhood as an Islamic da'wah discourse articulated through multimodal visual content on social media remains a significant academic gap. This gap highlights the need for an analytical framework that is capable of capturing the dynamic interplay between visual representation, linguistic expression, and social context in shaping Islamic discourses.

Addressing this gap, the present study focuses on fatherhood as a da'wah discourse constructed through the interaction of multiple semiotic modes in Instagram illustration content. Unlike previous digital da'wah studies that primarily emphasize general religious messages or visual effectiveness, this study employs Kress and van Leeuwen's multimodal discourse analysis to examine how meanings of fatherhood are constructed through representational and interactive visual meanings, including social distance, gaze, framing, body positioning, and compositional relations between visual and verbal elements in the content of the Instagram account @abun_nada, while also examining how Islamic values, including compassion, responsibility, and moral exemplarity, are articulated through multimodal representations in the content. Based on this framework, the study aims to analyze how fatherhood discourse is conveyed and constructed through illustrated content on the Instagram account @abun_nada. The analysis focuses on the interaction between visual, verbal, and layout elements in shaping representations of the paternal role within the context of digital da'wah, while also evaluating their conformity with Islamic values.

Theoretically, this study is expected to contribute to the development of digital da'wah and Islamic communication studies by applying a multimodal discourse perspective to the issue of Muslim family life. Practically, the findings are anticipated to serve as a reference for preachers and digital da'wah content creators in developing more inclusive, contextual, and relevant religious narratives concerning fatherhood. In addition, this study shows that digital media is not only a tool for conveying religious messages, but also a space where social roles and identities are shaped within Muslim communities.

Method

This study employs a qualitative approach with a multimodal discourse analysis design to examine and interpret how fatherhood discourse is constructed in visual da'wah content on the Instagram account @abun_nada. A qualitative approach is adopted because this study does not aim to measure phenomena quantitatively, but rather to explore the socio-religious meanings constructed through the interaction of multiple semiotic modes in social media content.

The data sources of this study consist of all posts published on the Instagram account @abun_nada, totaling 1,421 posts. From this corpus, 24 posts were purposively selected for analysis based on their relevance to the research focus. The data collection period spans from November 2024, marking the visual transformation of the account's content, to 12 November 2025, which coincides with Father's Day. The determination of this time frame is grounded in three main considerations: (1) the application of purposive sampling to ensure the selection of posts that are relevant to the research focus; (2) the attainment of data saturation, assessed

through iterative thematic identification and comparative analysis, in which recurring fatherhood discourse patterns appeared without significant variation in meaning and no substantially new multimodal themes emerged from additional posts; and (3) the need to maintain analytical focus on the construction of fatherhood discourse within Islamic visual da'wah.

The criteria for data selection include: (1) posts that depict father with child relationships; (2) content that represents the role of fathers within the context of Muslim families; and (3) posts that contain visual and/or verbal elements, either in the form of illustrations without text or illustrations accompanied by text or captions, that explicitly or implicitly represent father with child relationships and paternal roles in Muslim family life, thereby making them relevant for multimodal analysis. Posts that do not relate to family relationships or do not represent paternal roles were excluded from the analysis. The selected posts were then treated as the primary data of the study.

The data collected were then classified according to emerging fatherhood discourse themes, such as fathers as breadwinners, providers of affection, educators, moral role models, and representations of other social and religious values. This classification facilitated the identification of recurring discourse patterns within the visual da'wah content of the account. Data analysis was conducted using the multimodal discourse analysis framework proposed by Kress & Leeuwen (2001). The analysis focuses on the interaction between visual elements, such as illustrations, representations of fathers and children, image composition, perspective, and color use and verbal elements in the form of captions or embedded text. In certain cases, audio elements were also considered when they contributed to meaning making. The results of the multimodal analysis were subsequently interpreted in relation to Islamic teachings on fatherhood, enabling a comprehensive understanding of the alignment between digital da'wah representations of fatherhood and Islamic values.

Result and Discussion

Across the 24 analyzed posts, recurring themes of fatherhood were identified, including affection, education, protection, financial responsibility, moral exemplification, and emotional accompaniment. These themes emerged from the consistent integration of visual, verbal, and layout elements in representing everyday father-child interactions.

To present the findings systematically, the recurring multimodal patterns identified across the 24 posts are summarized in Table 1, while selected visual examples are provided to illustrate representative patterns of fatherhood discourse.

Table 1:
Summary of Fatherhood Representations in 24 Visual Da'wah Posts

Analytical Aspect	Summary of Findings
Content Format	All data (24/24) employ a consistent format of illustration + text (dialogue embedded in the image and reflective captions).
Main Visual Elements	All posts depict father and child within a single visual frame in close social distance. Interaction is represented through body gestures, gaze direction, and spatial proximity (e.g., walking together, side-by-side positioning, or physical contact). Backgrounds are minimal, emphasizing relational interaction.
Verbal Elements	All posts contain direct father-child dialogue within the illustration and reflective captions linking the scene to moral and Islamic values. The language is narrative and non-doctrinal.
Layout	Dialogue is presented in speech bubbles integrated into the illustration, while captions are placed outside the visual frame as a reflective space. This pattern is consistent across all data.
Fatherhood Themes	The thematic distribution across 24 posts includes: Affection (6), Education & role modeling (7), Protection & empathy (1), Financial responsibility (5), Moral exemplarity (2), and Emotional support (3).
Multimodal Patterns	The meaning of fatherhood is constructed through the integration of visual, verbal, and layout elements, where visuals provide relational context and verbal elements guide interpretation toward implicit moral and religious meanings.

To complement the summarized findings in Table 1, selected representative images are provided to visually illustrate the recurring multimodal patterns.

a. spiritual guidance



b. emotional presence and affection



c. moral responsibility



d. resilience amid economic hardship



e. gender roles and domestic responsibility



Figure 2. Representative examples of fatherhood themes in @abun_nada's visual da'wah content

The visual examples in Figure 1 illustrate how fatherhood is consistently represented through everyday interactions, emotional engagement, and moral situations. While these examples provide a concrete representation of the data, a deeper analysis is required to understand how meaning is constructed and how it relates to Islamic values. Therefore, the discussion is organized into two main sections, corresponding to the research objectives: (1) the construction of fatherhood discourse in the visual da'wah content of @abun_nada, and (2) the alignment of this discourse with Islamic values.

The Construction of Fatherhood Discourse in the Visual Da'wah Content of the Instagram Account @abun_nada

Across the 24 analyzed posts, the father and child figures are presented within a single visual frame. The father is depicted in close physical proximity to the child through side-by-side positioning, face to face orientation, or physical contact such as holding hands, carrying, or embracing. The activities portrayed involve everyday situations, including walking together, casual conversation, eating, and being present in domestic spaces.

The visual representation of the father does not emphasize detailed facial expressions, which in terms of visual grammar reduces the salience of individualized emotional display and shifts attention toward relational action and interaction. Instead, visual emphasis is placed on body gestures, gaze direction, and spatial positioning between the father and the child. Within Kress and van Leeuwen's framework, these elements function as interactive meanings that construct social intimacy and interpersonal involvement between represented participants. The child is portrayed as part of the interaction through responsive gestures, such as looking toward the father, approaching, or following the father's bodily cues. This visual pattern appears consistently across the 24 analyzed posts, reinforcing the representation of fatherhood as relational, emotionally present, and interaction-based rather than distant or authoritarian.

All posts contain verbal elements, either in the form of short dialogues embedded within the illustration or narrative text provided in the caption. Dialogues within the illustrations present direct exchanges between the father and the child, while captions contain reflective narratives related to the visual situation. The textual content corresponds directly to the interaction context depicted in the illustrations.

In terms of layout, dialogue text is placed within speech bubbles integrated into the illustration, while captions are positioned outside the visual frame. The visual composition is arranged simply, with primary focus on the father and child figures and minimal background complexity. The integration of illustration and text is consistently applied across all data.

The findings indicate that the discourse of fatherhood in the visual da'wah content of the Instagram account @abun_nada is constructed through a consistent multimodal pattern that integrates visual elements, verbal text, and layout into a unified meaning-making system. This finding affirms a core assumption of multimodal discourse analysis that meaning is not produced by a single mode in isolation, but through the simultaneous interaction of multiple semiotic resources operating within a specific social practice (Kress & Leeuwen, 2001). In this context, fatherhood is not represented as a hierarchical and authoritative role, but rather as a relational practice imbued with moral, emotional, and spiritual dimensions.

Visually, the father figure is repeatedly depicted in close social distance to the child, positioned within the same visual frame, and displaying body orientations that are parallel or mutually inclined. Within the framework of visual grammar proposed by Kress & Leeuwen (2001), such compositional choices signify involvement, social intimacy, and egalitarian relations, rather than domination or control (Deng, 2023). The limited emphasis on dramatic facial expressions, combined with the dominance of bodily gestures, gaze direction, and

spatial positioning, suggests that emotional meaning is conveyed through concrete relational actions rather than through explicit or exaggerated emotional displays. This pattern constructs fatherhood as an emotionally and physically active presence in the child's everyday life.

These findings extend the work of Ghouschi et al. (2021), who demonstrate that visual closeness and frontal orientation in ELT textbook images function to build interpersonal relationships between visual participants and readers. However, unlike the formal pedagogical context examined by Ghouschi et al. (2021), the content of @abun_nada operates within the affective and normative domain of digital da'wah. Accordingly, similar visual strategies are not directed toward language learning objectives, but toward the construction of an idealized discourse of fatherhood within the Muslim family. This distinction underscores that the semiotic function of visual resources is strongly shaped by the social practices in which they are embedded.

The representation of children in these posts further reinforces the dialogical construction of fatherhood. Children are depicted as subjects actively engaged in interaction through responsive gestures, such as looking at the father, walking side by side, or participating in conversation. This representation shifts the child's position from a passive object of care to an active participant in the father with child relationship. Discursively, this indicates that fatherhood is understood as an intersubjective practice constructed through interaction, emotional sensitivity, and reciprocal responsiveness.

From a social semiotic perspective, these findings align with Gunther Kress's argument that visual meaning is never neutral, but always reflects the social interests and values foregrounded by the text producer (Bezemer et al., 2020). The selection of simple everyday scenes, such as walking together, conversing, or occupying domestic spaces, signals an attempt to normalize the emotional presence of fathers as an integral component of ideal parenting practices. In this context, visual representation does not merely reflect reality but actively projects an idealized model of fatherhood.

The verbal elements in the visual da'wah content of @abun_nada function to anchor these visual representations within a framework of religious and moral values. Dialogues embedded within the illustrations present direct communication between father and child, while captions provide reflective narratives that connect the visual scenes to Islamic messages. This pattern exemplifies what Royce & Bowcher (2013) describe as intersemiotic complementarity, namely the mutually reinforcing relationship between visual and verbal modes in constructing coherent meaning. The visuals provide experiential context, while the verbal text guides interpretation toward abstract values such as patience, responsibility, gratitude, and faith (Jabouri & Faisal, 2022; Alfian & Khristianto, 2022).

These findings share similarities with Nurfaizah & Harti's (2022) study of visual climate protest, particularly in the use of repetition and intersemiotic synonymy to strengthen messages. However, the discursive orientation differs significantly. While visual protest is persuasive and confrontational in addressing public issues, the visual da'wah of @abun_nada is reflective and intimate, focusing on domestic spaces and family relationships. Nevertheless, both contexts demonstrate that meaning emerges through strategic collaboration between visual and linguistic elements rather than through the dominance of a single mode.

In terms of layout, the relationship between illustration and text is arranged consistently. Dialogues are placed within speech bubbles that are integrated into the illustrations, creating a sense of immediacy and interpersonal closeness in father with child interactions. Captions positioned outside the visual frame function as spaces for moral and spiritual reflection. This strategy aligns with Ibrahim's (2022) findings on digital advertising, which suggest that functional differentiation between visual and verbal elements can enhance message effectiveness. In the context of da'wah, however, such effectiveness is not oriented

toward consumer persuasion, but toward value internalization and the formation of ethical awareness.

When viewed through Leeuwen's (2021) perspective, the construction of fatherhood in @abun_nada's content represents a multimodal practice that optimally exploits the affordances of Instagram as a medium. Digital illustration allows for the simplification of scenes and the emphasis on relationships, while concise and reflective text corresponds to the fast-paced yet meaningful communicative style of social media (Utari et al., 2025). This demonstrates that multimodality in digital da'wah is not merely representational, but also practical, rooted in specific social and ideological objectives.

Overall, the findings of this study show that the discourse of fatherhood in the visual da'wah content of the Instagram account @abun_nada is constructed as a holistic parenting practice. Fathers are represented as figures who are physically and emotionally present, as well as moral exemplars and spiritual guides. Through an integrated multimodal orchestration, fatherhood is understood as a dialogical, reflective, and value-oriented relationship that transcends traditional conceptions emphasizing authority or economic roles alone. Consequently, this study contributes to the development of multimodal studies by positioning digital da'wah as a significant site for the construction of family discourse and contemporary Muslim paternal identity.

The Alignment of Fatherhood Discourse in the Visual Da'wah Content of the Instagram Account @abun_nada with Islamic Values

Across the 24 analyzed posts, the identified fatherhood themes include affection, education, protection, financial responsibility, moral exemplification, and emotional accompaniment. These themes are identified based on the visual context, dialogue text, and caption narratives. Several posts depict everyday family situations, while others portray moments of crisis or economic limitation. In all contexts, the father figure is presented as actively involved in direct interaction with the child. The accompanying texts contain religious messages, moral reflections, or brief advice related to the role of the father within the family. The distribution of fatherhood themes based on post characteristics is summarized in Table 1. The presentation of these data serves as the basis for further discussion on the alignment of fatherhood discourse with Islamic values, as outlined below.

The second research objective focuses on examining the alignment between the construction of fatherhood discourse in the visual da'wah content of the Instagram account @abun_nada and Islamic values. This alignment is not understood narrowly as the mere presence of religious symbols or normative textual references, but rather as the realization of Islamic values within everyday social practices mediated through multimodal representation. In this sense, Islam is approached as a lived ethical system (lived religion), rather than a set of doctrines conveyed solely through verbal instruction.

Within the framework of multimodal discourse analysis, religious meaning emerges through the interaction of multiple semiotic modes and the social practices surrounding them (Kress & Leeuwen, 2001; Leeuwen, 2021). The content of @abun_nada illustrates how Islamic values are recontextualized through everyday visual narratives of father-child relationships. Values such as rahmah (compassion), amanah (responsibility), sabr (patience), ta'lim (education), and uswah hasanah (exemplary conduct), which are widely recognized as ethical and educational principles in Islamic parenting and Islamic teachings (Rahmani, 2026; Ruswandi et al., 2022; Widia et al., 2025), are not communicated through rigid normative instruction but are instead embodied in simple yet meaningful relational actions. These findings resonate with Hasan's (2022) argument that "Muslim Instagram" functions as a translocal space where Muslims cultivate and practice deen through visualizations of

everyday life that align with contemporary lifestyles.

In this context, the representation of fatherhood on @abun_nada can be understood as a form of politically charged self-presentation at the micro level. Drawing on Bardhan (2022), self-presentation practices on Instagram are not neutral but operate as arenas of micropolitics where identities, values, and social positions are negotiated through everyday practices. While Bardhan (2022) demonstrates how Muslim women in Egypt and Tunisia construct identity through visual performance as a form of everyday activism, the content of @abun_nada reveals how Muslim fatherhood is constructed through the visualization of domestic relationships as an implicit form of da'wah. Fatherhood, therefore, does not merely represent a family role but functions as a symbolic strategy for articulating an ethical, reflective, and value-oriented model of Muslim masculinity within the digital public sphere.

The construction of fatherhood discourse in this account also demonstrates a strong affinity with the principle of religious moderation (wasatiyyah). Hadiyanto et al. (2025) argue that Instagram holds strategic potential as a medium for promoting religious moderation, particularly in countering extremist narratives. In the case of @abun_nada, moderation is not expressed through polemical discourse or explicit counter-radical rhetoric, but through calm, inclusive representations of Islam oriented toward character formation. Fatherhood is depicted as a balanced ethical practice, neither authoritarian nor permissive, but reflective and dialogical. Accordingly, religious moderation in this content operates at both semiotic and practical levels, rather than solely as an ideological or discursive stance.

This approach becomes particularly significant when contrasted with research on the commodification of religious values on social media. Lestari et al. (2023) demonstrate how Islamic symbols and values are often instrumentalized for market interests and increased consumption. In contrast, the content of @abun_nada does not employ Islamic values as tools of economic persuasion, but as resources for cultivating moral awareness. Although visually engaging aesthetics are employed, the orientation of meaning is directed toward ethical reflection rather than consumption. This distinction indicates that not all representations of Islam on Instagram are governed by political-economic media logic; some function instead as relatively autonomous spaces for the production and transmission of ethical meaning.

From the perspective of digital religious authority, Febrian (2024) shows that religious influencers on Instagram negotiate authority through visual intimacy while maintaining symbolic distance. However, @abun_nada presents a different configuration of authority. Islamic authority is not attached to the figure of a public preacher or religious scholar but is internalized within the role of the father as a moral and spiritual educator in the domestic sphere. This authority is practical and relational, manifested through everyday actions and exemplary conduct rather than institutional legitimacy or formal religious performance.

This construction aligns with Islamic educational traditions that emphasize exemplary conduct (uswah hasanah) as a primary pedagogical approach. In this context, fatherhood is understood as a medium of implicit da'wah, where Islamic values are transmitted through interaction, dialogue, and emotional engagement between father and child. This finding extends Baulch & Pramiyanti's (2018) discussion of composite habitus in the representation of Muslim women on Instagram, demonstrating that similar negotiations between global digital culture and Islamic values also occur in the construction of Muslim masculinity and fatherhood in digital spaces.

In terms of format and communicative style, the content of @abun_nada successfully navigates the tension between education and entertainment, as identified by Yuwono (2025). Rather than prioritizing excessive humor or visual sensationalism, the content foregrounds reflective narratives that invite contemplation. As such, da'wah is not reduced to momentary spiritual entertainment but functions as a medium for sustained moral awareness within

audiences' everyday digital routines.

Furthermore, alignment with Islamic values is evident in the emphasis on the family as the primary space for the internalization of social and moral values. Elsayed (2024) underscores the crucial role of families in shaping children's value consciousness through parental practice and example. The representation of fatherhood in @abun_nada operationalizes this principle visually by portraying fathers as emotionally present and actively engaged in value education, rather than merely as providers of material needs.

Additionally, this construction of fatherhood can be interpreted through the concept of Islamic capital as articulated by Alrubaishi et al. (2021). Islamic values function as moral capital that sustains family harmony and intergenerational continuity. In the content of @abun_nada, the father is positioned as both guardian and transmitter of these values, ensuring that family legacy extends beyond material inheritance to encompass ethical and spiritual dimensions.

Nevertheless, a critical reading reveals certain discursive limitations. The representation of fatherhood tends to position fathers as the primary moral actors, while the role of mothers often appears implicitly or is not visualized with equal prominence. This opens space for further critique regarding the representation of justice ('adl) and reciprocity (musyarakah) within Muslim family discourse, as these concepts are widely discussed in Islamic studies as principles emphasizing fairness, balance, partnership, and mutual participation in social and family relations (Aniroh et al., 2024; Rismaya et al., 2024). However, reflections on paternal burden and responsibility suggest that this discourse remains dynamic and open to ongoing negotiation.

Overall, the alignment of fatherhood discourse in the visual da'wah content of the Instagram account @abun_nada with Islamic values lies in its capacity to articulate Islam as a lived and contextual ethical practice. Through integrated multimodal orchestration, Islamic values are not merely represented but enacted within empathetic, responsible, and spiritually conscious father-child relationships. Accordingly, this study affirms that effective digital da'wah does not necessarily rely on explicit doctrinal transmission; rather, it can operate through everyday moral practices that gradually shape reflective and ethically grounded Muslim identities in the digital public sphere.

Conclusion

The findings indicate that fatherhood in the Instagram content of @abun_nada is represented as a relational, dialogical, and exemplar-based parenting practice rather than as a formally normative or hierarchical authority. Paternal authority is constructed through everyday interactions, emotional presence, and moral exemplarity, allowing Islamic values to be conveyed implicitly through father with child relationships. Furthermore, the study demonstrates that the meaning of fatherhood is produced through the complementary orchestration of visual, verbal, and layout elements, which work together to communicate moral and religious messages without relying primarily on explicit doctrinal articulation within the analyzed posts. These findings reflect and extend previous research on the representation of Islam and Muslim identities on social media, particularly studies focusing on Muslim women, by contributing to discussions on the construction of Muslim masculinity and fatherhood in digital da'wah contexts. The affective and visually driven nature of Instagram may contribute to the emergence of more personal and reflective representations of fatherhood in digital da'wah context.

The affective and visually driven nature of Instagram may contribute to the emergence of more personal and reflective representations of fatherhood. Nevertheless, the findings should be interpreted within the limitations of the study, including the scope of the selected data, which were restricted to one account (@abun_nada) and to posts published between November 2024 and November 12, 2025, potential selection bias, and the interpretive nature of multimodal analysis, which restrict broader generalization. Future research could examine similar representations across different da'wah accounts, digital platforms, or cultural contexts, as well as incorporate audience reception perspectives to explore how such constructions of fatherhood are interpreted and negotiated within diverse Muslim communities.

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