

ABSTRAK

Rizqi Afrelina : Resepsi Lagu "Iqro" sebagai Dakwah Digital di Platform TikTok (Studi Kasus pada Akun TikTok @raimlaode94)

Perkembangan media sosial mengubah pola produksi dan penerimaan pesan dakwah di kalangan generasi muda Muslim, termasuk melalui karya musik religi yang beredar di platform TikTok. Lagu "Iqro" karya Raim Laode memadukan nuansa keislaman dengan musik *pop-folk* dan format video pendek, sehingga menimbulkan persoalan bagaimana pesan tersebut dimaknai secara beragam oleh khalayak, khususnya *followers* akun TikTok @raimlaode94.

Penelitian ini bertujuan menganalisis kerangka pengetahuan (*frameworks of knowledge*), hubungan produksi (*relations of production*), dan infrastruktur teknis (*technical infrastructure*) *followers* akun TikTok @raimlaode94 dalam memaknai lagu "Iqro" sebagai media dakwah digital, sekaligus memetakan kecenderungan posisi resepsi dominan, negosiasi, atau oposisi yang muncul di antara khalayak tersebut.

Kajian ini berpijak pada paradigma konstruktivisme dan dibaca melalui model *Encoding-Decoding* Stuart Hall, yang memandang penerimaan pesan media sebagai proses produksi makna yang aktif, bukan penyerapan pesan secara pasif oleh khalayak. Model ini digunakan untuk memetakan posisi resepsi khalayak terhadap pesan dakwah yang disampaikan melalui lagu tersebut.

Penelitian menggunakan pendekatan kualitatif dengan metode analisis resepsi (*reception analysis*) dan desain studi kasus. Data primer diperoleh melalui wawancara mendalam terhadap empat informan, yaitu Mila Aulia, Pramesti, Rio Santoso, dan Eva Dwi Fajar, ditentukan secara *purposive sampling*, dilengkapi observasi nonpartisipan berbasis digital (*netnografi*) terhadap kolom komentar dan aktivitas berbagi konten, dianalisis melalui reduksi data, penyajian data, dan penarikan kesimpulan dengan triangulasi.

Hasil penelitian menunjukkan keempat informan melakukan *decoding* aktif. Pada *frameworks of knowledge*, pemaknaan diarahkan oleh pengalaman keagamaan dan latar pendidikan; pada *relations of production*, pola partisipasi digital memperlihatkan keterlibatan *followers* berjenjang, bahkan bergeser dari *decoder* menuju *encoder*; pada *technical infrastructure*, sistem rekomendasi dan format video pendek memperluas keterpaparan pesan, meski pemahaman tetap bergantung pada keterlibatan aktif informan. Keempatnya berada pada kecenderungan *dominant-hegemonic position* terhadap pesan dakwah tentang kesadaran spiritual, kerendahan hati, dan kedekatan dengan Allah, tanpa kecenderungan *negotiated* maupun *oppositional*, sekalipun penekanan makna tiap informan tetap beragam, menegaskan penerimaan dakwah digital sebagai proses produksi makna dua arah.

Kata kunci: Resepsi, Dakwah Digital, TikTok, Encoding-Decoding, Lagu Iqro

ABSTRACT

Rizqi Afrelina: *The Reception of the Song "Iqro" as Digital Da'wah on the TikTok Platform (A Case Study of the TikTok Account @raimlaode94)*

The development of social media has changed the pattern of production and reception of da'wah (Islamic preaching) messages among young Muslim generations, including through religious music works on the TikTok platform. The song "Iqro" by Raim Laode combines Islamic nuances with pop-folk music and short video formats, raising questions about how the message is variously interpreted by the audience, particularly the followers of the TikTok account @raimlaode94.

This study aims to analyze the frameworks of knowledge, relations of production, and technical infrastructure of the followers of the TikTok account @raimlaode94 in interpreting the song "Iqro" as a medium of digital da'wah, while also mapping the tendencies toward dominant, negotiated, or oppositional reception positions that emerge among the audience.

This study is grounded in the constructivist paradigm and is read through Stuart Hall's Encoding-Decoding model, which views media message reception as an active process of meaning production rather than a passive absorption of the message by the audience. This model is used to map the audience's reception position toward the da'wah message conveyed through the song.

This study uses a qualitative approach with the reception analysis method and a case study design. Primary data were obtained through in-depth interviews with four informants, namely Mila Aulia, Pramesti, Rio Santoso, and Eva Dwi Fajar, selected through purposive sampling, complemented by digital non-participant observation (netnography) of the comment section and content-sharing activities. The data were analyzed through data reduction, data display, and conclusion drawing with triangulation.

The results show that all four informants engaged in active decoding. In terms of frameworks of knowledge, meaning-making was shaped by religious experience and educational background; in terms of relations of production, digital participation patterns showed a tiered involvement among followers, even shifting from decoder to encoder; and in terms of technical infrastructure, the recommendation system and short-video format expanded message exposure, although the depth of understanding still depended on the informants' active engagement. All four informants tended toward a dominant-hegemonic position regarding the da'wah message on spiritual awareness, humility, and closeness to Allah, without a negotiated or oppositional tendency, even though the emphasis of meaning varied among informants, affirming digital da'wah reception as a two-way process of meaning production.

Keywords: Reception, Digital Da'wah, TikTok, Encoding-Decoding, "Iqro" Song