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# Constructing Narratives of Interreligious Dialogue in Religious Podcasts on YouTube: A Comparative Narrative Analysis of Dondy Tan's Channel (Indonesia) and Atheist Muslim Discussions on Babala TV (Türkiye)

**Muhammad Ihsan Mauludin[1)], Haikal Fikri Muztaba[2)], Cecep Suryana[3)], Ahmad Yasin Al-Faruq[4)]**

[1,2,3)] UIN Sunan Gunung Djati Bandung
[4)] Sakarya University
Email: ihsanmauludin15@gmail.com

**Abstract**

**Purpose:** *This study aims to examine the narrative construction of interreligious dialogue in religious podcasts on YouTube by comparing Dondy Tan's channel in Indonesia with an atheist Muslim discussion featuring Kerim Güç on Babala TV in Turkey. It specifically explores how narrative coherence, narrative fidelity, and cultural contexts shape religious communication in digital spaces.*

**Methodology:** *This study employs a descriptive qualitative approach using narrative analysis based on Walter Fisher's Narrative Paradigm Theory. The primary data comprise three selected videos from Dondy Tan's YouTube channel and one discussion from Babala TV. The analysis focuses on characterological coherence, structural coherence, narrative fidelity, and narrative typologies through systematic examination of verbal interactions, rhetorical strategies, and religious discourse.*

**Findings:** *The findings identify three narrative typologies in Dondy Tan's content: confrontational apologetics, inclusive apologetics, and textual confrontation combined with interpersonal inclusivity. Narrative coherence is established through theological knowledge, scriptural evidence, and adaptive rhetorical strategies, while narrative fidelity emerges through appeals to scriptural authenticity, universal divine justice, rational faith, and religious inclusivity. In contrast, Kerim Güç employs a more reflective, Sufi-oriented, and hermeneutical approach that emphasizes shared human values and empathetic engagement. These differences demonstrate how cultural contexts and audience characteristics influence the construction of digital religious narratives.*

**Practical Implications:** *Practically, this study provides insights for Islamic preachers, religious content creators, digital media practitioners, and interfaith dialogue facilitators in developing effective and responsible religious communication strategies. The findings highlight the importance of combining theological*

*competence, narrative consistency, contextual sensitivity, and interpersonal empathy to facilitate constructive engagement across religious and ideological differences.*

**Social Implications***: Socially, this study demonstrates that religious podcasts can function as important public spaces for negotiating religious identities, beliefs, and differences. While confrontational narratives may reinforce religious boundaries and polarization, inclusive and empathetic approaches offer opportunities to promote mutual understanding, religious literacy, and respectful dialogue within increasingly diverse digital communities.*

**Originality/Value***: The originality of this study lies in its comparative application of Walter Fisher's Narrative Paradigm Theory to digital interreligious dialogue in Indonesia and Turkey. By integrating characterological coherence, structural coherence, narrative fidelity, and narrative typologies within a cross-cultural framework, the study extends the understanding of how religious authority, theological persuasion, and audience values interact in shaping contemporary digital religious discourse.*

**Keywords:** *interreligious dialogue; digital da'wah; narrative coherence; narrative fidelity; religious podcasts; Indonesia–Turkey.*

Keywords: narrative analysis, interreligious dialogue, digital da'wah, Fisher's narrative paradigm, Indonesia-Turkey comparative study

**Introduction**

The transformation of the digital communication ecosystem has fundamentally reshaped how people access, produce, and circulate religious discourse. Video-sharing platforms such as YouTube have evolved beyond entertainment into public arenas in which religious narratives, including interreligious dialogue, are produced, contested, and consumed on a large scale.[1]In Indonesia, these developments coincide with increasing digital literacy and internet penetration, which reached 79.5% of the population in 2024.[2]

Against this backdrop, religious content creators increasingly employ podcasts and interactive YouTube conversations as vehicles for comparative da'wah. Dondy Tan's channel is a prominent example, regularly presenting Muslim–Christian dialogue through a combination of textual criticism, scholarly rhetoric, and direct engagement with representatives of other faiths. Attracting hundreds of thousands of views per video, the channel exemplifies contemporary digital da'wah that transcends conventional spatial and temporal boundaries.[3]

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[1] Rulli Nasrullah, *Media sosial: Perspektif komunikasi, budaya, dan sosioteknologi* (Simbiosa Rekatama Media, 2015).

[2] Kementerian Komunikasi dan Informatika Republik Indonesia, *Laporan Survei Penetrasi Internet Indonesia 2024* (Kementerian Komunikasi dan Informatika Republik Indonesia, 2024).

[3] Akh. Muzakki, "The Social Roots and Political Implications of YouTube-Based Islamic Preaching in Indonesia," *Al-Jami'ah: Journal of Islamic Studies* 58, no. 1 (2020): 69–99, https://doi.org/10.14421/ajis.2020.581.69-99.

The production of online interfaith dialogue is not confined to Indonesia; it is also a global phenomenon, including in other Muslim-majority societies such as Türkiye. YouTube and online television platforms, notably Babala TV, provide important venues for theological and philosophical discussions involving Muslims, atheists, agnostics, and Christians. Scholarship on digital religion in Türkiye identifies a "digital–religious dialectic" through which social media and state governance reciprocally reshape religious belief and identity.[4]Users are not simply passive consumers but active producers of religious content and platform-based authority.[5]Kerim Güç, a Muslim intellectual associated with spiritual and Sufi perspectives, offers a useful comparative case.

Although studies of interreligious dialogue on Indonesian YouTube have expanded, few systematically compare its narrative construction with that of other Muslim cultural settings. The Turkish case allows this study to consider the cross-cultural applicability of Walter Fisher's Narrative Paradigm, which claims relevance beyond cultural boundaries,[6]while examining how local sociopolitical and religious conditions shape dialogical strategies and the values to which they appeal.

Despite rapid growth in research on digital da'wah and Islamic media over the past decade, much scholarship has concentrated on text-based social media, Islamic websites, and one-way sermons.[7]Studies specifically addressing the narrative structure of interactive interreligious podcasts and YouTube videos remain limited. Furthermore, prevailing approaches often describe content without unpacking the narrative processes through which audience perceptions are constructed. This identifies a significant research gap: the limited application of Fisher's Narrative Paradigm to the construction of interreligious dialogue within Indonesian religious YouTube content.[8]

Four strands of earlier research are particularly relevant. First, Solahudin and Fakhruroji examine online Islamic learning and the shift in religious authority toward actors whose influence is shaped by algorithmic visibility, but they do not address the narrative dimension of interreligious encounters.[9]Second, Arifin analyses YouTube preachers and the commodification of da'wah using virtual

[4] T. Dogan, "The digital-religious dialectic in Turkey: transformation of religious belief through social media and state power," *Turkish Studies*, 2025.
[5] N. Alkan, "A Research on Salafism's Discourses on YouTube in Terms of Political Participation, Democracy and Social Cohesion," *Medya ve Din Arastirmalari Dergisi*, 2025.
[6] Walter R Fisher, "The Narrative Paradigm: An Elaboration," *Communication Monographs* 52, no. 4 (1985): 347–67, https://doi.org/10.1080/03637758509376117.
[7] Moch Fakhruroji, *Dakwah di Era Media Baru: Teori dan Aktivisme Dakwah di Internet* (Simbiosa Rekatama Media, 2017).
[8] Walter R. Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action*, First paperb. Ed., Studies in Rhetoric - Communication (Univ. of South Carolina Pr, 1989).
[9] Dindin Solahudin dan Moch Fakhruroji, "Internet and Islamic Learning Practices in Indonesia: Social Media, Religious Populism, and Religious Authority," *Religions* 11, no. 1 (2020): 19–19, https://doi.org/10.3390/rel11010019.

content analysis, without systematically examining narrative rhetoric.[10]Third, Soraya and Mualimin investigate tolerance discourse in interfaith conversations on Habib Husein Ja'far Al-Hadar's YouTube channel, but do not employ a systematic narrative-rhetorical framework.[11]Fourth, Naqqiyah and colleagues explore the situational characteristics of millennial preachers on YouTube without adopting Fisher's narrative framework.[12]

This study offers three contributions. First, it applies Fisher's Narrative Paradigm to Indonesian digital da'wah. Second, it investigates interactive interreligious dialogue podcasts on YouTube as its principal empirical material. Third, it integrates characterological and structural coherence with narrative fidelity to develop a comprehensive typology of religious dialogue narratives.

Accordingly, the principal research question is: How are narratives of interreligious dialogue constructed in Dondy Tan's YouTube podcasts when examined through Walter Fisher's Narrative Paradigm? Specifically, the study investigates (1) the construction of narrative coherence and (2) the ways narrative fidelity resonates with Muslim audiences' values.

**Walter Fisher's Narrative Paradigm**

Walter Fisher introduced the Narrative Paradigm in his influential work Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action as a critical response to the dominance of the rational-world paradigm in Western rhetorical traditions.[13]For Fisher, human communication is fundamentally narrative: human beings are homo narrans, storytelling creatures who make sense of reality through narratives rather than formal syllogistic reasoning alone.

Narrative rationality is central to this framework and rests on two principal dimensions. The first, narrative coherence, concerns whether a narrative is internally consistent, sufficiently complete, and free of contradictions.[14]It can be examined through argumentative, characterological, and material coherence. The second, narrative fidelity, concerns the extent to which a narrative accords with audiences' values, beliefs, and lived experiences.[15]

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[10] Ferdi Arifin, "MUBALIG YOUTUBE DAN KOMODIFIKASI KONTEN DAKWAH," *al-Balagh: Jurnal Dakwah dan Komunikasi* 4, no. 1 (2019): 91–120, https://doi.org/10.22515/balagh.v4i1.1718.

[11] Soraya dan Mualimin Mualimin, "Tolerance Discourse In Interfaith Dialogue In Habib Husein Ja'far Al Hadar's Youtube Channel 'Jeda Nulis,'" *Syams: Jurnal Kajian Keislaman* 3, no. 2 (2023): 160–81, https://doi.org/10.23971/js.v3i2.5862.

[12] Maulidatus Syahrotin Naqqiyah dkk., "Situation Analysis of Millennial Da'i Habib Ja'far Al-Hadar on Youtube Social Media," *Mediakita* 7, no. 2 (2023): 178–97, https://doi.org/10.30762/mediakita.v7i2.1022.

[13] Walter R Fisher, "The Narrative Paradigm: An Elaboration."

[14] Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action*.

[15] Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action*.

Fisher's paradigm is particularly appropriate for da'wah communication and interreligious dialogue because it moves beyond an overly simple opposition between argument and emotion. Ordinary audiences, Fisher argues, can evaluate narratives intuitively by asking whether a story is credible and consistent with values they consider important.[16]He describes this evaluative capacity as the "logic of good reasons."

**Digital Da'wah and Interreligious Dialogue in New Media**

Digital da'wah refers to communicating Islamic teachings through contemporary information and communication technologies, particularly the internet, which allows religious messages to reach geographically dispersed audiences.[17]Rustandi conceptualises it as the practice of enjoining good and discouraging wrongdoing through internet-mediated religious communication.[18]Digital da'wah has subsequently moved beyond one-directional preaching toward interactive exchanges in which audiences actively participate in producing religious knowledge.[19]

YouTube possesses distinctive affordances as a medium of da'wah. Fakhruroji observes that digital platforms generate new forms of religious engagement: accessible, visually appealing lectures allow religious figures to establish public authority.[20]Likewise, Hew's research on social-media preaching in Southeast Asia demonstrates how religious creators use visual communication and informal conversation to present theological arguments to broad audiences.[21]

For interreligious dialogue, digital media constitute new public spaces where narratives from different religious traditions meet, compete, and undergo negotiation. Prasetyo and colleagues find that YouTube can facilitate dialogue across wider audiences and support contemporary practices of religious moderation.[22]Unlike formal institutional dialogue, however, online exchanges

[16] Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action*.

[17] Ridwan Rustandi, "Cyberdakwah: Internet Sebagai Media Baru Dalam Sistem Komunikasi Dakwah Islam," *NALAR: Jurnal Peradaban dan Pemikiran Islam* 3, no. 2 (2020): 84–95, https://doi.org/10.23971/njppi.v3i2.1678.

[18] Rustandi, "Cyberdakwah."

[19] Solahudin dan Fakhruroji, "Internet and Islamic Learning Practices in Indonesia: Social Media, Religious Populism, and Religious Authority."

[20] Moch Fakhruroji, "Digitalizing Islamic Lectures: Islamic Apps and Religious Engagement in Contemporary Indonesia," *Contemporary Islam* 13, no. 2 (2019): 201–15, https://doi.org/10.1007/s11562-018-0427-9.

[21] Wai Weng Hew, "THE ART OF DAKWAH: Social Media, Visual Persuasion and the Islamist Propagation of Felix Siauw," *Indonesia and the Malay World* 46, no. 134 (2018): 61–79, https://doi.org/10.1080/13639811.2018.1416757.

[22] Banu Prasetyo dkk., "Digital Mediation in Interfaith Dialogue: Advancing Christian-Islamic Unity in the Modern Age," *KnE Social Sciences*, advance online publication, 2024, https://doi.org/10.18502/kss.v9i32.17455.

tend to address sensitive theological issues more directly and may produce misunderstandings between communities unless carefully facilitated.[23]

**Research Method**

This study adopts a descriptive qualitative approach using narrative analysis. This approach is appropriate because the objective is to develop an in-depth understanding of communicative social phenomena rather than to quantify findings or make statistical generalisations.[24]

**Data Sources and Case Selection**

The primary data comprise verbal transcripts and observations of nonverbal communication from three purposively selected podcasts on Dondy Tan's YouTube channel. Videos were selected on the basis of (1) viewership above the channel average, (2) the presence of representatives of different religious traditions, and (3) explicit discussion of theological questions and scriptural comparisons. The selected recordings are as follows:

Video 1, "Debat Jangkrik 2.0: 3 Protestan vs 1 Dondy Tan," presents a multi-participant debate in which the prospect of religious conversion intensifies the confrontational narrative.

Figure 1. Thumbnail of Video 1




Video 2, "Dua Nasrani Kepo dengan Islam: Intan & Theresa," exemplifies an inclusive exchange culminating in voluntary religious conversion.

Figure 2. Thumbnail of Video 2

[23] Solahudin dan Fakhruroji, "Internet and Islamic Learning Practices in Indonesia: Social Media, Religious Populism, and Religious Authority."

[24] Matthew B. Miles dkk., *Qualitative Data Analysis: A Methods Sourcebook*, Edition 3 (Sage, 2014).




Video 3, "Debat Kuntul: Dondy Tan vs Pdt. Heno Kwok," features an exchange between interlocutors who are personally acquainted.

Figure 3. Thumbnail of Video 3




A fourth primary source provides the Turkish comparison: Babala TV's "Ateist Dindar Tartışması" ("Atheist–Believer Debate"), available at https://www.youtube.com/watch?v=fjF6TwFs9RU. This recording was purposively selected because Kerim Güç, a Muslim speaker employing spiritual and Sufi perspectives, engages in discussion with an atheist activist. His approach offers a contrasting narrative style to that found in Dondy Tan's videos. The Turkish dialogue was translated into Indonesian with the assistance of a translator to support interpretative accuracy.

Figure 4. Thumbnail of Video 4



Secondary sources include works on communication theory and da'wah, relevant peer-reviewed articles, and selected online audience comments used to contextualise reception and interpretation.

**Data Collection**

Two techniques were employed. First, documentation involved downloading the YouTube recordings and recording their metadata, including titles, duration, view counts, and upload dates. Second, repeated viewing and systematic note-taking supported full transcription of spoken content, time stamps, relevant gestures and body language, and nonverbal cues such as pauses, intonation, and verbal emphasis.

**Data Analysis**

Analysis proceeded through three interrelated stages. Data reduction involved selecting and condensing transcript segments relevant to Fisher's narrative dimensions. Data display involved organising those segments into categories of characterological coherence, structural coherence, narrative fidelity, and narrative typology. Finally, integrative interpretation linked the empirical findings to Fisher's theoretical framework.[25]

**Results and Discussion**

The findings are organised around four interrelated analytical dimensions informed by Fisher's Narrative Paradigm: characterological coherence, structural coherence, narrative fidelity, and narrative typology.

**Characterological Coherence: Constructing Narrative Authority**

Across the three Indonesian videos, characterological coherence is constructed through recurring and systematic strategies. Dondy Tan establishes narrative authority through what Fisher terms characterological trustworthiness: credibility arising from consistency between a speaker's claims, their manner of presentation, and the evidence offered.[26]

The first strategy is the use of physical artefacts to establish authority. In Videos 1 and 2, Dondy repeatedly displays printed Bible editions, including an edition associated with LGBTQ communities and an older Indonesian Bible Society (LAI) edition. These artefacts function as visual evidence supporting his epistemic positioning as a collector of religious texts. The strategy also produces the form of symbolic identification discussed by Burke in relation to Fisher's work.[27]

The second strategy is command of theological metalanguage. Dondy's use of concepts internal to Christian traditions, including "Deuterocanonical" and "Apocrypha" (Video 1, 00:26:47), as well as "Modalism" and "Theotokos"

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[25] Miles dkk., *Qualitative Data Analysis*.

[26] Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action*.

[27] Peter L. Berger dan Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* (Open Road Media Integrated Media, 2011).

(Video 2, 00:54:51), may unsettle interlocutors while encouraging viewers to regard his arguments as scholarly. This observation accords with Mukhroman and Halim's study of online Islamic apologetics, which identifies familiarity with another tradition's theological vocabulary, scripture, and epistemic claims as a framing strategy that challenges competing religious authority and reinforces argumentative superiority.[28]

The third strategy involves adapting rhetoric to the dialogical setting. Dondy's characterological presentation is not fixed. In the confrontational multi-party debate of Video 1, he relies on Socratic questioning; in Video 2, he adopts the role of an empathetic mentor responding to two women's sincere questions; and in Video 3, he combines pointed textual criticism with personal warmth, drawing on shared Banyumasan cultural identity with his interlocutor.[29]

This context-sensitive characterological adaptation is consistent with Fisher's concept of narrative probability: audience acceptance depends partly on whether the narrator's character appears credible and plausible.[30]

**Structural Coherence: Competing Narrative Trajectories**

Structural coherence concerns the orderly progression of a narrative from its initial premises to its conclusion without internal contradiction. The three Indonesian recordings reveal two narrative trajectories that frequently operate in parallel yet remain in tension.

Dondy's reasoning consistently follows a text-based deductive sequence: primary text → translation history → doctrinal implications → logical conclusion. Video 1 provides a salient illustration, as he advances a three-stage argument concerning perceived tensions between ideas of atonement in the Old and New Testaments.[31]

By contrast, the accounts advanced by several interlocutors, particularly Pastors Panggabean and Lamsen in Video 1 and Pastor Heno Kwok in Video 3, tend to rely on religious experience and supernatural metaphors. As textual questioning intensifies, their explanations move toward references to the "Spirit," the "good news," or the proposition fides quaerens intellectum, by which faith precedes understanding (Video 3, 02:43:27).[32]

From a Fisherian perspective, this shift can be interpreted as weakening the structural coherence of the opposing narrative, approaching a narrative

[28] Mukhroman, I. dan Halim, I. A., "Islamic Apologetics and Social Construction: Framing Bang Zuma's YouTube Content via James Thrower," bag. 51-64, *International Journal of Nusantara Islam* 13, no. 1 (2025).
[29] Fakhruroji, "Digitalizing Islamic Lectures: Islamic Apps and Religious Engagement in Contemporary Indonesia."
[30] Walter R. Fisher, "The Narrative Paradigm: An Elaboration," *Communication Monographs* 52, no. 4 (1985): 347–67, https://doi.org/10.1080/03637758509376117.
[31] *DEBAT JANGKRIK 2.0 - 3 PROTESTAN VS 1 DONDY TAN*, diarahkan oleh Dondy Tan, 2026, https://youtu.be/GKuIpzJRymA.
[32] *Debat Kuntul!: Dondy Tan vs Pdt Heno Kwok - DALAM NAMA YESUS!!!*, diarahkan oleh Dondy Tan, 2024, https://www.youtube.com/watch?v=1CJBT6Svqcg.

breakdown in which the account struggles to sustain its own argumentative progression.[33]Video 2 displays the most continuous structural coherence because it lacks a comparably strong narrative antagonist.[34]

**Narrative Fidelity: Resonance with Audience Values**

Narrative fidelity is particularly complex and consequential in digital da'wah. Four recurring value clusters emerge from the three Indonesian recordings, through which Dondy seeks to align his claims with Muslim viewers' moral and theological commitments. Previous research similarly suggests that digital Islamic preaching and apologetics acquire legitimacy when religious arguments resonate with audiences' established value systems.[35]

The first cluster concerns textual integrity and scriptural authenticity. It resonates with Islamic understandings of the preservation of revelation. In Video 2, Dondy draws on textual notes within Bible editions acknowledging disputed passages, including 1 John 5:7–8 (31:20). The argument creates narrative fidelity because the intended Muslim audience already regards the authenticity of revealed texts as a fundamental criterion of religious truth. Mukhroman and Halim (2025) likewise note that appeals to textual authority and source legitimacy are common in online Islamic apologetics.

The second cluster involves universal divine justice and opposition to discrimination. Dondy raises questions about why divine incarnation would be associated with a particular people and why visual representations of God are often tied to specific racial identities (Video 2, 00:01:38–00:02:44). These questions extend beyond theological criticism by connecting religious argument with notions of universal fairness. Such framing potentially enables viewers to link theological claims with moral intuitions and everyday social experience.[36]

The third cluster invokes scientific validation of the Qur'an. Claims concerning scientific miracles, such as the reduction of oxygen availability at high altitudes linked to Qur'an 6:125 and Pascal's experiments in 1648 (01:44:59–01:46:21), are deployed as a narrative bridge between religious faith and the authority of science.[37]

The fourth cluster concerns accessibility, openness, and inclusivity in Islam. In Video 2, Dondy repeatedly stresses that "there is no compulsion in Islam" (01:43:21). This framing seeks to reduce psychological barriers faced by people exploring another faith. Presenting Islam as respecting individual freedom

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[33] Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action*.

[34] *DUA NASRANI KEPO DENGAN ISLAM - Intan & Theresa*, diarahkan oleh Dondy Tan, 2023, https://youtu.be/xHqXjmzGbMQ?si=KxTL1985WhrbFcNI.

[35] Mukhroman, I. dan Halim, I. A., "Islamic Apologetics and Social Construction: Framing Bang Zuma's YouTube Content via James Thrower," bag. 51-64.

[36] Muzakki, "The Social Roots and Political Implications of YouTube-Based Islamic Preaching in Indonesia."

[37] Fakhruroji, "Digitalizing Islamic Lectures: Islamic Apps and Religious Engagement in Contemporary Indonesia."

in the pursuit of religious truth supports a dialogical and non-coercive image. Mukhroman and Halim (2025) similarly argue that open, reasoned approaches to apologetic communication may enhance psychological identification and receptivity among online audiences.[38]

**Narrative Typologies and Their Implications for Digital Da'wah**

Bringing the four analytical dimensions together, the three Indonesian recordings can be classified into three distinct narrative typologies.

Typology 1: Confrontational Apologetics (Video 1). The recording presents an encounter between competing narrative systems that fail to establish common ground. The dialogue remains inconclusive because no shared narrative consensus emerges, a situation described here as a failure of narrative interlocking.[39]

Typology 2: Inclusive Apologetics (Video 2). This exchange exhibits the strongest narrative coherence, integrating theological arguments, personal experience, and shared values into a relatively consistent progression. In Fisher's framework, persuasive narratives combine coherence and fidelity, enabling audiences to perceive them as both credible and morally relevant. The conversion occurring at the end of the conversation (02:11:13) is interpreted within the study as an indication of the dialogical narrative's reception, facilitated by inclusive communication that reduces resistance and enables identification between the speaker and the interlocutors.[40]

Typology 3: Textually Confrontational yet Fraternally Inclusive (Video 3). This is the most complex type, combining intensive textual challenge with the maintenance of a warm personal relationship. It illustrates that firm theological disagreement need not preclude interpersonal affinity. Amanda's study of the Log In podcast identifies mutual respect and acceptance of diversity as values conveyed through relationally engaging communication.[41]Likewise, Akram argues that the effectiveness of Log In as digital da'wah lies in integrating substantial religious discussion with an inclusive interpersonal tone, thereby allowing disagreement without relational rupture.[42]

Table 1. Summary of Fisherian Narrative Analysis across Three Videos on Dondy Tan's YouTube Channel

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[38] Mukhroman, I. dan Halim, I. A., "Islamic Apologetics and Social Construction: Framing Bang Zuma's YouTube Content via James Thrower," bag. 51-64.

[39] Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action*.

[40] Walter R. Fisher, "The Narrative Paradigm: An Elaboration."

[41] Sinta Amanda, "Analisis Nilai Toleransi dalam Konten Login" Habib Ja'far di Youtube Deddy Corbuzier," *Meyarsa: Jurnal Ilmu Komunikasi dan Dakwah* 5, no. 2 (2024): 86–98, https://doi.org/10.19105/meyarsa.v5i2.15061.

[42] Syahrul Akram, "Peran Konten Dakwah Podcast Login (Habib Ja'far dan Onadio Leonardo) dalam Channel Youtube Deddy Corbuzier dan Efektifitas sebagai Media Dakwah," *JADID: Journal of Quranic Studies and Islamic Communication* 4, no. 02 (2024): 43–54, https://doi.org/10.33754/jadid.v4i02.1269.

| Analytical Dimension | Video 1: Debat Jangkrik 2.0 | Video 2: Dua Nasrani Kepo | Video 3: Debat Kuntul |
|---|---|---|---|
| Characterological Coherence | Authority through physical evidence and Socratic questioning | "Objective former Christian" persona; empathetic mentoring rhetoric | Command of Christian theological reference literature |
| Structural Coherence | Asymmetric plot: scripture versus faith; inconclusive ending | Coherent, spiralling deduction contrasting Old and New Testaments; ends in conversion | Manuscript-based deduction; challenges inconsistencies in baptismal formulae |
| Narrative Fidelity | Textual integrity, opposition to divine racial bias, rational faith | Keadilan ilahi universal, mukjizat sains Al Qur'an, kemudahan beragama | Source authenticity, strict monotheism, opposition to syncretism |
| Narrative Typology | Confrontational apologetics | Inclusive apologetics (culminating in conversion) | Textually confrontational, fraternally inclusive |

**Interreligious Dialogue in Türkiye: A Narrative Analysis of Kerim Güç's Discussion on Babala TV**

To extend the analysis and introduce a comparative perspective, this section examines the narrative construction of Babala TV's "Ateist Dindar Tartışması," featuring Kerim Güç. The same dimensions of Fisher's Narrative Paradigm are applied to the Indonesian and Turkish cases.

**Characterological Coherence: Empathetic Sufi Authority**

Whereas Dondy constructs authority through physical artefacts and theological metalanguage, Kerim Güç presents himself as a reflective Muslim whose arguments emerge from spiritual and Sufi experience. Rather than adopting a defensive or confrontational stance, he remains composed and reasoned, seeking to bridge his perspective and that of the atheist interlocutor. Instead of depending on external evidence such as historical manuscripts, he frequently uses analogy and personal experience. For example, his "coffee cup" analogy introduces the existence of God as a question of standpoint and perception rather than a proposition demonstrable in the same manner as a physical object. This accessible approach positions him as thoughtful and open to dialogue.

**Structural Coherence: A Spiral–Hermeneutic Narrative**

Güç's narrative structure differs markedly from Dondy's. Whereas Dondy follows a linear deductive path from scripture to logical conclusion, Güç develops a spiral–hermeneutic progression, moving between texts, historical circumstances, spiritual meanings, and human experience. When addressing sensitive questions concerning women's rights or jihad, for example, he locates them within the historical conditions of pre-Islamic Arabian society, including the practice of female infanticide, before describing Islam's intervention as transformative in its original context. In this way, criticism of specific doctrines is reframed as a discussion of moral development and historical justice rather than answered solely through rigid assertions of doctrine.

**Narrative Fidelity: Universal Human Values**

Güç establishes narrative fidelity by activating values that may resonate not only with Muslim viewers but also with wider audiences, including atheists. Three themes are particularly prominent.

Historical and Contextual Justice. Güç defends Islamic teachings through historical contextualisation, presenting them as progressive relative to the social norms of their period. This produces a narrative of Islam as historically responsive rather than static or inflexible.

Humanity and Equality. By emphasising values such as love and balance (denge), Güç depicts Islam as dialogical and respectful of individual freedom. Such framing may reduce psychological resistance among atheist interlocutors and broader audiences.

Constructive Self-Criticism. Güç openly acknowledges that some Muslims behave in ways that contradict their religious teachings. This willingness to critique his own community reinforces the appearance of intellectual honesty and credibility, making his position less readily dismissed.

**Theoretical and Practical Implications**

Theoretically, these findings affirm the usefulness of Fisher's Narrative Paradigm for analysing digital religious communication while suggesting two refinements. First, characterological coherence is not static but contextually adaptive. Second, narrative fidelity in digital da'wah operates on multiple levels at once: it addresses both the immediate participants in a conversation and the mediated audience viewing the recording.[43]

Practically, the study suggests that the effectiveness of religious communication on YouTube depends not solely on the perceived truth of its theological content but also on its narrative organisation and delivery. Rustandi similarly argues that effective digital tabligh depends on expressive, rhetorical,

[43] Muzakki, "The Social Roots and Political Implications of YouTube-Based Islamic Preaching in Indonesia."

and contextually responsive language alongside the substantive depth of the message.[44]

**Conclusion**

This study examined the construction of interreligious dialogue narratives in Dondy Tan's YouTube podcasts through Walter Fisher's Narrative Paradigm. The findings indicate that these narratives are systematically and adaptively shaped through characterological coherence, structural coherence, narrative fidelity, and narrative typology.

Characterological coherence emerges through three interconnected strategies: command of physical textual artefacts, cross-religious theological terminology, and rhetorical adaptation to the dialogical setting. Structural coherence reveals a recurring asymmetry between textually grounded deductive reasoning and accounts based on faith or spiritual experience. Narrative fidelity is constructed through four clusters of values: scriptural integrity, universal divine justice, claims of scientific corroboration of the Qur'an, and the accessibility of Islam.

The analysis indicates that YouTube has become a significant arena in which religious discourse is actively constructed. The persuasive force of digital da'wah cannot be understood solely in terms of theological truth claims; its narrative architecture is equally relevant. Further research should examine audience reception and compare a larger range of religious creators. The preliminary comparison with Türkiye suggests that cultural context and intended audiences matter substantially. Dondy's textual and logical approach primarily strengthens commitments among Muslim viewers, whereas Güç's Sufi-inflected hermeneutic approach appears more flexible and accessible for inclusive dialogue with non-Muslim or sceptical audiences. Larger cross-national samples are needed to assess the wider applicability of these findings and more comprehensively map the global landscape of digital religious communication.

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