

THE DA'WAH RHETORIC OF USTADZ HANDY BONNY IN DELIVERING RELIGIOUS MESSAGES ON THE YOUTUBE CHANNEL @oneummahmovement

Amelia Lestari Br. Butar-butar^{1✉}, Muktaruddin²
Department of Islamic Communication and Broadcasting,
Faculty of Da'wah and Communication,
North Sumatra State Islamic University, Indonesia^{1,2}
amelialestari394@gmail.com¹, muktarudin@uinsu.ac.id²

Received: 2026-05-13; Accepted: 2026-06-22; Published: 2026-06-30

Abstract : Digital platforms have reshaped how Islamic preachers, or da'i, communicate with younger audiences, and YouTube has become a central stage for this transformation. This study examines the da'wah rhetoric of Ustadz Handy Bonny on the YouTube channel @oneummahmovement, focusing on two episodes, KOUM #40 and KOUM #11, both addressing the theme of hijrah among young people. Following the qualitative case study tradition of Creswell and Poth (2024), narrative excerpts, viewer comments, and video documentation were examined descriptively. Findings show that Handy Bonny integrates the three Aristotelian pillars of ethos, pathos, and logos through colloquial diction, humor, and personal storytelling within a structured narrative moving from an opening anecdote to Qur'anic grounding and closing reflection. Audience comments reveal predominantly positive cognitive, affective, and conative responses, consistent with the uses and gratifications framework of Katz et al. (1973). The study concludes that this informal, emotionally resonant style effectively strengthens youth religious engagement in digital da'wah spaces.

Keywords: Da'wah, Rhetoric, Handy Bonny, Youtube, Message

Copyright © 2026, Author.

This is an open-access article under the CC BY-NC-SA 4.0



DOI: <https://doi.org/10.47453/>

Introduction

Rhetoric, in its broadest sense, is the art and discipline of delivering effective spoken or written messages in order to inform, move, and persuade an audience. Aristotle (2007) located the foundation of persuasive speech in three interdependent appeals: *ethos*, the credibility and character of the speaker; *pathos*, the emotional resonance created in the listener; and *logos*, the logical structure and reasoning embedded in the message. These three pillars remain the most widely used lens for analyzing how religious communicators, or *da'i*, construct persuasive appeals, whether in a mosque, a lecture hall, or, increasingly, on a screen.

The expansion of digital technology and social media has fundamentally reshaped religious communication in Indonesia. Platforms such as YouTube, Instagram, and TikTok have become strategic channels for spreading *da'wah* messages because they are audiovisual, interactive, accessible at any time, and capable of reaching wide audiences, particularly younger generations (Marti et al., 2023). YouTube in particular has proven effective as an engaging medium of religious education for adolescents and millennials, since it allows messages to be packaged creatively, contextually, and close to the everyday realities of its viewers (Marti et al., 2023). Digital *da'wah* content can strengthen adolescents' religious awareness when the material, delivery style, and language are adapted to the needs and lived experience of a young audience (Abdullah & Mubarak, 2020). At the same time, the proliferation of religious content online has introduced new risks, including misinformation, controversial narratives, and ideological bias, which demand stronger digital literacy and more careful message selection from both preachers and audiences (Turmuzi & Hasibuan, 2025).

Within this landscape, *da'wah* rhetoric becomes especially consequential. Rhetoric is not merely the technical skill of speaking; it is the art of conveying truth persuasively, systematically, and in a manner that engages both the cognitive and emotional dimensions of the audience (Hidayat & Afidah, 2022). A qualitative study of Handy Bonny's communication style within a youth *hijrah* community found that his casual language, popular diction, coherent message structure, and emotional depth were able to build effective *da'wah* communication and to cultivate a collective spirit of *hijrah* among young people (Suswita & Ilmi, 2023). Related work on other popular digital preachers, including Hanan Attaki and M. Quraish Shihab, similarly emphasizes that the construction of message and rhetorical strategy, whether entertaining, emotional, or rational, is central to whether *da'wah* content is accepted and internalized by younger audiences (Hidayat & Afidah, 2022). Comparable dynamics appear on TikTok, where short, fast-paced *da'wah* rhetoric has been shown to strengthen young audiences' public-speaking confidence and self-presentation (Fadhila & Abdilah, 2025).

Even so, existing studies of digital *da'wah* tend to concentrate on message content, whether framed around creed, worship, morality, or the theme of *hijrah*, and on its impact on audience religiosity, rather than on an in-depth analysis of the

rhetorical structure and persuasive technique employed by a specific communicator on a specific platform. Research on hijrah-themed messages on the YouTube channel @temantemani, for instance, reveals recurring content patterns around creed, worship, and morality through content analysis, yet does not comprehensively unpack the preacher's rhetorical strategy at the level of language style, narrative packaging, and audience emotional orchestration. Likewise, studies of da'wah videos on YouTube that highlight rising religious awareness among adolescents tend to position the preacher primarily as a "content source" rather than as a rhetorical subject whose communication style is analyzed in depth (Marti et al., 2023).

To date, Ustadz Handy Bonny has been examined mainly in terms of his communication style within an offline youth hijrah community, and, more recently, through a stylistic reading of figures of speech in his sermons on his own channel (Suswita & Ilmi, 2023). Comparatively little research has specifically examined his da'wah rhetoric on the YouTube channel @oneummahmovement, a platform that blends visual composition, audio, editing, and digital narrative in ways that differ substantially from a face-to-face majelis. YouTube carries its own platform logic, algorithmic dynamics, and consumption culture, which together enable distinctive rhetorical forms: short duration, an opening hook, visual storytelling, and the use of humor and contemporary diction to sustain audience attention (Turmuzi & Hasibuan, 2025).

This gap can be summarized along three lines. First, few qualitative studies have examined, in depth, the rhetorical structure (opening, body, and closing), the stylistic markers (colloquial language, humor, metaphor), and the persuasive strategies (emotional, rational, and moral appeals) of millennial preachers on YouTube, Handy Bonny included. Second, prior research has focused more heavily on message content or the impact of sermons than on the construction of rhetoric itself, with limited attention to how da'wah rhetoric intersects with the characteristics of digitally embedded audiences, the hijrah generation, Generation Z, and urban millennials. Third, few studies use a single channel, such as @oneummahmovement, as a bounded case through which to understand how da'wah branding, online community, and preacher rhetoric interact to shape a digital hijrah ecosystem.

Given the significant influence of social media on the religious formation of young people, a critical understanding of da'wah rhetoric in digital space has become an urgent need. Building on this gap, the present study offers an in-depth analysis of the form and characteristics of Ustadz Handy Bonny's da'wah rhetoric on the YouTube channel @oneummahmovement, encompassing message structure, stylistic markers, and persuasive strategy, while also examining how this rhetoric is constructed and contextualized within contemporary hijrah culture and youth digital life, and identifying its implications for youth-oriented digital da'wah communication. The study employs a qualitative case study design in order to capture the meaning, nuance, and dynamics of da'wah rhetoric within the specific context of the @oneummahmovement channel (Creswell & Poth, 2024).

Research Methodology

This study uses a qualitative approach with a case study design centered on the YouTube channel @oneummahmovement. The approach was chosen because the researcher sought an in-depth understanding of the da'wah rhetoric practiced by Ustadz Handy Bonny and its resonance with viewers, with the aim of uncovering meaning, understanding social interaction, and examining the phenomenon as it naturally occurs. Qualitative case study research is directed at understanding the meaning that individuals or groups assign to a social phenomenon through a process that unfolds within its natural setting (Creswell & Poth, 2024). A qualitative case study design was therefore considered appropriate for examining Handy Bonny's rhetoric in depth, together with his language use, persuasive strategy, and manner of message delivery in @oneummahmovement content, and for capturing audience response to the messages conveyed.

Data were drawn directly from the research subject and consist of the video content, spoken narration, and on-screen information presented in two videos by Ustadz Handy Bonny on the @oneummahmovement channel, each addressing a different theme. Data were collected through documentation, drawing on Moleong's (2018) guidance for qualitative inquiry, and analyzed using descriptive qualitative data analysis focused on rhetorical structure, stylistic features, and persuasive strategy.

Results and Discussion

Ustadz Handy Bonny is a young Indonesian preacher widely recognized for a relaxed, communicative, and easily accessible speaking style that resonates across audience segments. His popularity has grown largely through social media, where he delivers da'wah through an approach closely tied to everyday life. His recurring themes include love and relationships from an Islamic perspective, the process of hijrah and self-improvement, mental health, and the strengthening of faith and life motivation. A simple, non-condescending, and empathetic delivery style makes many viewers feel understood, particularly those confronting heartbreak, overthinking, or a search for identity, and he is frequently invited to lead religious study sessions, seminars, and Islamic events in various regions.

This study analyzes two episodes, KOUM #40 and KOUM #11, selected to observe the rhetoric Handy Bonny uses in delivering da'wah. Each episode addresses a different facet of the broader theme of hijrah among young people. KOUM #40, titled "Hijrah Cinta," runs for 37 minutes, was released on 1 March 2019, and has accumulated more than 360,000 views and 6,400 likes. KOUM #11, titled "Cinta Terpisah Karena Hijrah?," runs for one hour and 14 minutes, was uploaded on 2 February 2018, and has reached more than 17,000 views and 1,700 likes. Table 1 and Table 2 present representative narrative excerpts from each episode, illustrating the conversational rhythm, humor, and Qur'anic grounding that characterize Handy Bonny's delivery.

Figure 1. KOUM #40 – Hijrah Cinta



Table 1. Narrative Excerpts, Episode KOUM #40

Minute	Narration
05:20–07:33	Ustadz: "O Allah, if anyone here this morning is still texting an ex, please end that hope, O Allah." Audience: "Amen." Ustadz: "May whoever is still dating be separated soon, God willing." Audience: "Amen." Ustadz: "Make us, students of SMK 14 Bandung, single for the sake of Allah." Audience: "Amen" (laughter). Ustadz: "Who is most often hurt?" Audience: "Women." Ustadz: "Who is most often betrayed?" Audience: "Women."
08:22	Ustadz: "Look at Surah Ar-Rum, verse 30 every human being is created with a good disposition and desires only what is best."
13:31	Ustadz recounts a light, humorous phone exchange with his wife, illustrating that longing does not always require physical closeness, drawing laughter from the audience.
28:49	Ustadz: "For those whose prayers are still irregular, let's pray. A high GPA without prayer means nothing, brother GPA here stands for taqwa, not just academic achievement."

Figure 2. KOUM #11 – Cinta Terpisah Karena Hijrah?**Table 2. Narrative Excerpts, Episode KOUM #11**

Minute	Narration
06:53	Ustadz: "Every sacrifice, every step, every drop of sweat, every speck of dust on our clothes will, God willing, bear witness to our journey before Allah because of the blessing of faith and Islam we are able to walk until we reach this point."
24:48	Ustadz: "Note Surah Al-Baqarah, verse 165 among people are those who take other than Allah as objects of love equal to their love for Allah, yet if they truly believed, their greatest love would belong to Allah alone."
45:17	Ustadz: "How do we find a partner who truly loves us? Make sure they love Allah first the way to draw close to them is to draw close to Allah."
47:01– 1:16:35	Ustadz describes the social pressure friends often place on someone undergoing hijrah, and identifies this as a sign of company worth reconsidering, closing with a call to remain steadfast in faith regardless of how difficult the process becomes.

Across both episodes, Handy Bonny's central rhetorical signature is the use of an informal register closely tied to youth daily speech. Slang terms such as "healing," "toxic people," and "mental breakdown" recur throughout, positioning the sermon less as a lecture and more as a conversation among peers. This pattern aligns with what Suswita and Ilmi (2023) describe as a conversational style built on repetition, euphemism, hyperbole, and understatement, elements that soften potentially uncomfortable moral messages while keeping them memorable. In Aristotelian terms, this register functions as an empathic rhetorical strategy that prioritizes audience closeness and emotional receptivity over formal authority.

Intonation and facial expression serve a similarly deliberate function. When narrating stories laden with meaning or voicing concern about a social problem, Handy Bonny's expression draws listeners into that concern; when the message shifts toward joy, his tone and expression appear to transfer that feeling to the audience directly. This modulation exemplifies the pathos dimension of Aristotelian rhetoric (Aristotle, 2007), in which the speaker's emotional register is mobilized to reinforce the intended meaning of the message rather than left to occur incidentally.

Handy Bonny does not simply recite Qur'anic verses and hadith; he consistently anchors them to the everyday realities of contemporary youth, often drawing on personal experience so that listeners can extract a lesson directly relevant to their own lives. Each sermon segment tends to follow a recognizable structure: an opening story or question, reinforcement through relevant verses and hadith, a proposed solution or call to action, and a closing reflection. This sequencing reflects the logos dimension of his rhetoric, ensuring that the audience is moved not only emotionally but also through a discernible line of reasoning. Across both episodes, his delivery is dynamic, confident, and dramatized through humor and analogy, while remaining expressively interactive with the audience, a combination that sustains engagement and reinforces meaning.

Positioned alongside Hanan Attaki, another preacher whose audience skews young, Handy Bonny shares a reliance on communicative, accessible language and on themes tightly bound to young adulthood, including hijrah, social relationships, and identity, and both preachers rely on digital platforms tailored to socially active audiences (Hidayat & Afidah, 2022). The rhetorical divergence, however, is instructive: Handy Bonny leans into spontaneous interaction, humor, popular idiom, and personal disclosure to build emotional proximity, whereas Attaki is generally associated with a calmer, more reflective and poetic delivery that leans on emotionally evocative narrative. Handy Bonny therefore prioritizes an expressive, dialogic mode of communication, while Attaki favors a contemplative, motivational one, illustrating that effective youth-oriented da'wah rhetoric can take markedly different stylistic paths while still fulfilling the same persuasive function, a pattern consistent with findings on TikTok-based da'wah rhetoric as well (Fadhila & Abdilah, 2025).

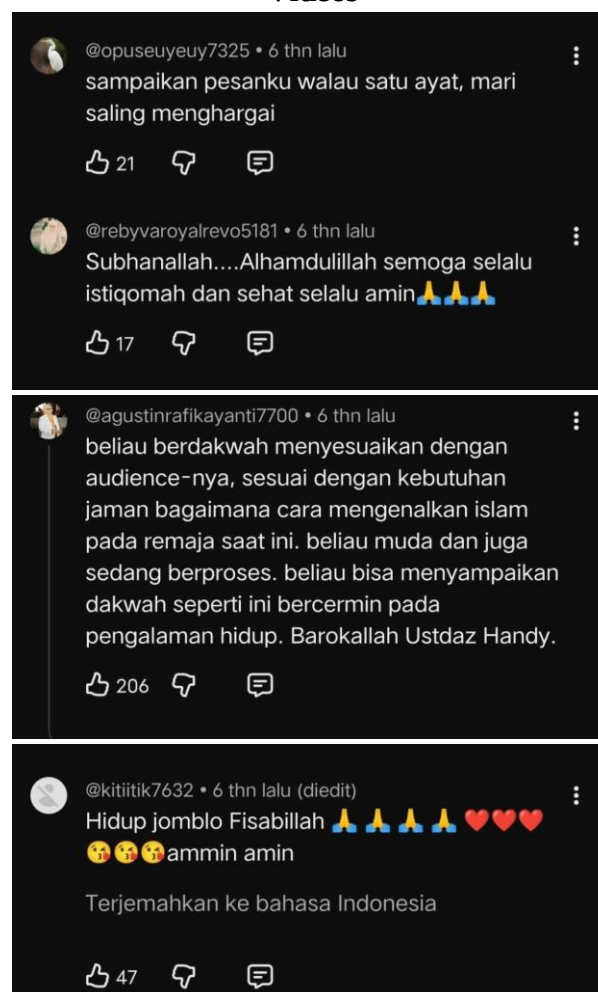
Analytically, Handy Bonny's rhetoric fulfills the constitutive elements of da'wah: a da'i as communicator; mad'u, largely adolescent viewers, as audience; maddah drawn from the Qur'an and hadith addressing creed, morality, and hijrah; YouTube as the medium; and a method that is persuasive, communicative, and contextual, delivered in everyday language accessible across audience segments.

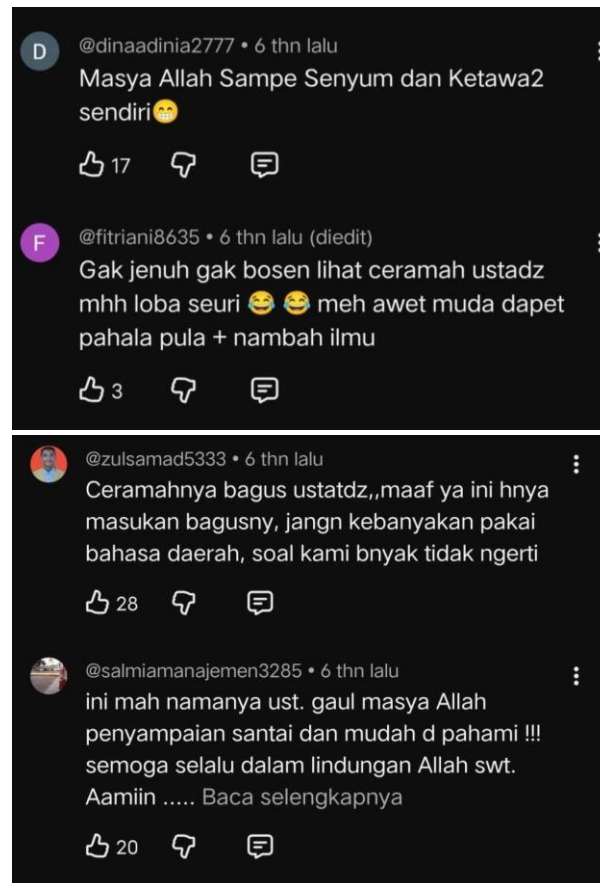
Audience comments on @oneummahmovement content featuring Handy Bonny are overwhelmingly positive, as illustrated in the comment excerpts reproduced in Figure 3. Viewers praise the relaxed yet substantive delivery, describe feeling motivated and inspired, and, in several cases, report a direct personal impact, including decisions to end unhealthy relationships in order to avoid transgression. This pattern of response, characterized by warmth and ease of comprehension, indicates that Handy

Bonny's communicative approach successfully builds rapport within a youth da'wah setting.

At the same time, respondents note a limitation: frequent use of regional, Sundanese-inflected language occasionally reduces comprehension for viewers outside Java. Overall, however, audience response remains positive, with viewers reporting easier comprehension of Islamic teaching, greater comfort discussing religion, and, for some, a shift in perspective on Islamic values. Following Walgito's classic formulation of response, these reactions can be read as cognitive, evidenced by new understanding of religious teaching; affective, evidenced by attachment and enjoyment of the content; and conative, evidenced by intention or concrete action to apply or share the message. This pattern of positive engagement is consistent with the uses and gratifications framework, which holds that audiences actively select media according to their needs and interests, in this case, the desire to acquire religious knowledge in an enjoyable and accessible way (Katz et al., 1973).

Figure 3. Audience Comments on the KOUM #40 and KOUM #11 Sermon Videos





Conclusion

This study confirms that Ustadz Handy Bonny's da'wah rhetoric on the YouTube channel @oneummahmovement is highly effective in reaching, engaging, and influencing young audiences. This effectiveness stems largely from his ability to package da'wah messages in a relaxed, informal style closely aligned with the everyday realities of contemporary youth, so that audiences experience the message as dialogue among equals rather than a one-directional lecture, generating strong emotional closeness.

Rhetorically, Handy Bonny integrates the three Aristotelian pillars of pathos, logos, and ethos. Pathos appears in his command of intonation, expression, and emotionally resonant storytelling; logos is evident in the structured presentation of material grounded in relevant Qur'anic verses and hadith; and ethos is reflected in the credibility built through shared personal experience, lending his message authenticity, a pattern consistent with prior stylistic findings on his rhetoric

Predominantly positive audience comments reinforce these findings, showing cognitive, affective, and conative response consistent with the uses and gratifications framewor. One limitation emerged: recurring regional language occasionally hinders comprehension among viewers outside the preacher's home region, suggesting room to broaden inclusivity (Turmuzi & Hasibuan, 2025). Overall, Handy Bonny's rhetoric represents an adaptive, contemporary model of da'wah well suited to digital media and

youth culture, offering a practical reference for preachers and da'wah institutions designing persuasive yet substantively grounded digital content

References

- Abdullah, M. Q., & Mubarak, D. F. (2020). Strategi dakwah dalam merawat pluralitas di kalangan remaja. *Anida (Aktualisasi Nuansa Ilmu Dakwah)*, 19(2), 177–198. <https://doi.org/10.15575/anida.v19i2.7589>
- Aristotle. (2007). *On rhetoric: A theory of civic discourse* (G. A. Kennedy, Trans.; 2nd ed.). Oxford University Press.
- Creswell, J. W., & Poth, C. N. (2024). *Qualitative inquiry and research design: Choosing among five approaches* (5th ed.). SAGE Publications.
- Fadhila, N., & Abdilah, M. F. (2025). Retorika dakwah TikTok dalam meningkatkan efektivitas public speaking: Pendekatan, teknik dan tantangan. *Mauriduna: Journal of Islamic Studies*, 6(1), 476–484. <https://doi.org/10.37274/mauriduna.v6i1.1385>
- Hidayat, T., & Afidah, I. (2022). Analisis pesan dakwah M. Quraish Shihab dalam kajian dakwah ala Nabi pada video YouTube “Najwa Shihab.” *Bandung Conference Series: Islamic Broadcast Communication*, 2(2), 124–130. <https://doi.org/10.29313/bcsibc.v2i2.3784>
- Katz, E., Blumler, J. G., & Gurevitch, M. (1973). Uses and gratifications research. *The Public Opinion Quarterly*, 37(4), 509–523. <https://doi.org/10.1086/268109>
- Marti, A., Nuzuli, A. K., & Firtanosa, A. (2023). Peran video dakwah di YouTube dalam meningkatkan kesadaran keagamaan pada remaja di era digital. *Calathu: Jurnal Ilmu Komunikasi*, 5(2), 102–118. <https://doi.org/10.37715/calathu.v5i2.3994>
- Moleong, L. J. (2018). *Metodologi penelitian kualitatif* (Rev. ed.). PT Remaja Rosdakarya.
- Suswita, P., & Ilmi, D. (2023). Retorika dakwah Ustadz Handy Bonny pada channel YouTube Handy Bonny. *Tabisyir: Jurnal Dakwah dan Sosial Humaniora*, 4(1), 173–181. <https://doi.org/10.59059/tabisyir.v4i1.89>
- Turmuzi, A., & Hasibuan, S. (2025). Teknologi sebagai alat dakwah: Transformasi institusi agama di era media sosial. *Iqtishaduna: Jurnal Ilmiah Mahasiswa Hukum Ekonomi Syari'ah*, 6, 631–636. <https://doi.org/10.24252/iqtishaduna.vi.5483>