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THE SOCIAL CONSTRUCTION OF ISLAMIC PEACE NARRATIVES ON SOCIAL MEDIA: A STUDY OF DUTA DAMAI WEST JAVA

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Abstract

The discourse on Islam and peace in the digital era has become increasingly important, particularly in response to the spread of radical narratives on social media targeting young audiences. Despite various efforts to promote counter-narratives, limited studies have examined how Islamic peace narratives are socially constructed in digital spaces through youth-based initiatives. This study aims to analyze the construction of Islamic peace narratives on social media by focusing on the activities of Duta Damai Jawa Barat. Using a qualitative approach with digital content analysis, data were collected through observation and documentation of social media content and audience responses. The findings reveal that Islamic peace narratives are constructed through communicative and visually engaging content, consistently distributed across digital platforms, and received by audiences in diverse forms of engagement, including appreciative, interactive, reflective, and critical responses. These findings indicate that social media functions not only as a communication tool but also as a social space where religious meanings are negotiated and constructed. The study contributes to expanding the application of social construction theory in digital religious communication and highlights the importance of youth-driven strategies in promoting peace narratives and countering radicalism in contemporary society.

Keywords: Islamic Peace Narrative; Social Construction; Digital Media; Youth Engagement; Counter-Radicalism.

A. Introduction

The discourse on Islam and peace continues to be a significant concern in contemporary academic discussions, both globally and locally, particularly alongside the rapid development of digital communication technologies (Killian, 2014). Normatively, Islam promotes values of peace, tolerance, and compassion. However, in practice, the emergence of radical and extremist narratives within digital spaces has contributed to the distortion of this understanding among society (Turmudi & Sihbudi, 2005). Social media now functions not only as a means of communication but also as an arena for the contestation of religious discourse, where various ideologies, including radical beliefs, are produced and disseminated on a massive scale (Setia et al., 2021). In the Indonesian context, this phenomenon becomes increasingly significant given the high level of internet penetration among young people, which accounts for more than 60% of total users, making the youth both a vulnerable and strategic group in the dissemination and reception of religious narratives (Maulana, 2016).

These developments have encouraged the emergence of various initiatives aimed at presenting alternative narratives that emphasise the values of peace within Islam (Apriliani et al., 2023). One notable initiative is the *Duta Damai Dunia Maya* programme under the auspices of the National Counterterrorism Agency (BNPT, 2021a). This programme was established in response to the widespread propagation of radicalism in cyberspace targeting young people. Since its inception in 2016, Duta Damai has involved youth from diverse backgrounds, including bloggers, visual communication designers, and information technology practitioners, to produce creative content conveying messages of peace and counter-narratives against radical ideologies (BNPT, 2021b). To date, the Duta Damai community has expanded across various regions in Indonesia, including West Java, with a focus on empowering young people as agents of peace in digital spaces (Duta Damai Jabar, 2026).

At the regional level, Duta Damai West Java plays a strategic role in disseminating peace narratives through social media (Duta Damai Jabar,

2026). They actively produce creative content across platforms such as Instagram, X, and Facebook, while also organising training sessions and campaigns targeting students and youth. These activities aim not only to spread messages of tolerance and anti-radicalism but also to build public resilience against the influence of extremist ideologies in digital spaces (Setia & Rahman, 2022). By adopting a creative approach and using language that resonates with younger audiences, Duta Damai West Java seeks to construct alternative narratives that are more relevant and easily accepted (Tribrata, 2025).

9 Several previous studies have examined the role of Duta Damai in the context of preventing radicalism and strengthening peace narratives. Research conducted by Achsin (2020) indicates that Duta Damai plays a significant role in preventing violent extremism through social media monitoring, content production, and the development of virtual communities. Another study by Rustandi (2023) highlights that the implementation of digital da'wah through creative content training serves as an effective strategy to enhance digital literacy while reinforcing positive narratives in virtual spaces. Furthermore, studies on the strategic role of Duta Damai suggest that this community contributes to building moderate religious discourse grounded in inclusive, adaptive, and collaborative values (Rustandi, 2024). Meanwhile, research by Hadi et al. (2025) finds that local-level activities of Duta Damai strengthen national values and nationalism through various social and educational initiatives.

Despite these contributions, most previous studies have focused primarily on roles, da'wah strategies, or general programme implementation. Studies that specifically examine how Islamic peace narratives are socially constructed as a form of social reality in digital spaces—particularly through communication processes and interactions on social media—remain relatively limited (Nasution, 2019). In other words, earlier research has not sufficiently explored the processual dimension of narrative formation, including how such narratives are produced,

disseminated, and ultimately received by audiences as part of their understanding of Islam.

This limitation indicates the need for a more comprehensive analytical approach to understand how Islamic peace narratives are constructed and produced as social reality in digital media (Dwi Astuti, 2015). In this context, the social construction theory proposed by Peter L. Berger and Thomas Luckmann provides a relevant framework for explaining how social reality is not fixed but rather formed through ongoing social interactions (P. L. Berger & Luckmann, 1991; P. Berger & Luckmann, 2023). This theory posits that social reality is shaped through processes of externalisation, objectification, and internalisation. In this study, digital content produced by Duta Damai West Java is understood as a form of externalisation of Islamic peace values, which then undergoes objectification through dissemination on social media and is subsequently internalised by audiences as part of their understanding of Islam.

Based on this framework, this study aims to analyse the construction of Islamic peace narratives on social media by taking the case of Duta Damai West Java. The research does not merely focus on describing content but also examines the processes through which these narratives are formed, disseminated, and received by audiences. Thus, social media is positioned not merely as a communication tool but as a social space where religious meanings are negotiated and dynamically constructed.

The novelty of this study lies in its emphasis on the processual dimension of constructing Islamic peace narratives in digital spaces, integrating social construction theory within the study of Islam and media. Unlike previous studies that tend to focus on roles or communication strategies, this research highlights how the social reality of Islam as a religion of peace is constructed through digital interaction. Therefore, this study not only enriches the field of Islamic and peace studies but also contributes to understanding the dynamics of religious discourse formation in the digital era, particularly through the active role of youth.

B. Method

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This study employs a qualitative approach with a digital content analysis design to examine the construction of Islamic peace narratives within the social media activities of Duta Damai West Java (Rozali, 2022). This approach is selected as the research focuses on the processes of meaning-making, narrative construction, and symbolic interaction in digital spaces, rather than on quantitative measurement (Moleong, 2008). The object of this study is digital content published by Duta Damai West Java across social media platforms, particularly Instagram, X, and Facebook, which function as public spaces for disseminating messages of peace, tolerance, anti-radicalism, and youth engagement.

Data collection is conducted through digital observation and documentation of social media content produced by Duta Damai West Java. The data include posts in the form of images, videos, captions, as well as other visual and symbolic elements, including audience responses found in the comment sections. Data selection is carried out purposively based on its relevance to the research themes, such as peace narratives, tolerance, non-violence, unity, and religious moderation. In addition, secondary data are obtained from official publications of BNPT, media reports, and previous studies related to Duta Damai, digital da'wah, and counter-radicalism, in order to strengthen the analytical context.

Data analysis is conducted through several stages (Miles et al., 1992). First, the collected data are identified and classified based on the main themes emerging from the content. Second, an analysis of linguistic, visual, and symbolic elements is undertaken to understand how the values of Islamic peace are externalised through digital narratives. Third, patterns of narrative distribution and repetition are analysed to explain the process of objectification, namely how these narratives become part of widely recognised and shared discourse in digital spaces. Fourth, audience responses are interpreted to identify the process of internalisation, particularly how social media users receive, respond to, and interpret the peace messages conveyed. The entire analytical process refers to 10 the social construction theory proposed by Peter L. Berger and

Thomas Luckmann, which emphasises the processes of externalisation, objectification, and internalisation in the formation of social reality.

C. Results and Discussion

1. Results

a. Externalisation of Islamic Peace Narratives

The findings of this study indicate that Duta Damai West Java actively externalises Islamic peace narratives through the production of digital content on social media. The content produced is predominantly in visual formats, such as digital posters and short videos accompanied by narrative captions. Based on observations of several posts, the themes consistently presented relate to peace, tolerance, and calls to maintain harmony in social life.



Figure 1. Peace Content Across Various Aspects of Life

Source: Duta Damai Jabar, 2026

One of the observed contents features the message “Peace in various aspects of life,” published in commemoration of the International Day of Peace. This content is accompanied by visual illustrations symbolising human diversity lifting the Earth, as well as a caption stating that “peace is not merely the absence of conflict, but is present in harmony, balance, and coexistence.” This finding demonstrates that peace messages are conveyed not only textually but are also reinforced through visual elements representing values of togetherness and universality.



Figure 2. Tolerance Begins at the Dining Table

Source: Duta Damai Jabar, 2026

In addition, there is another piece of content highlighting the theme of tolerance with the message “Tolerance begins at the dining table.” This content employs a simple yet contextual visual approach, namely food illustrations as symbols of everyday social interaction. The

accompanying caption emphasises that diversity can be understood through simple practices such as mutual respect in daily life. This indicates that peace narratives are not always conveyed through abstract discourse but are also presented through approaches closely related to the audience's everyday experiences.



Figure 3. Peace Reels

Source: Duta Damai Jabar, 2026

In other content, peace messages are also conveyed through reflective quotations, such as “the most valuable possession you can have is an open heart...”, presented in a calming visual format. Delivering

messages through such quotations reflects an effort to build individual awareness on an emotional level, not merely a rational one. Furthermore, the use of distinctive greetings such as “Salam Damai” in several posts indicates consistency in constructing a recognisable communication identity.

In terms of language, the content produced by Duta Damai West Java tends to adopt a casual, communicative, and persuasive style, with simple word choices that are easily understood by young audiences. The use of informal language reflects an adaptation to audience characteristics, making the messages more accessible. Meanwhile, from a visual perspective, the content is dominated by the use of illustrations, bright colours, and engaging design, which serve to enhance the appeal of the message and increase audience engagement.

These findings indicate that the process of externalising Islamic peace narratives by Duta Damai West Java is carried out through a combination of textual elements, visual components, and contextual approaches relevant to everyday life. The content produced not only conveys normative messages about peace but also packages them in a communicative and adaptive form suited to the characteristics of social media.

b. Objectification of Peace Narratives on Social Media

5 The findings of this study indicate that the peace narratives produced by Duta Damai West Java do not merely remain at the stage of production, but also undergo a process of dissemination through social media. Based on observations of several pieces of content, it was found that published posts achieve varying levels of reach, with the number of views ranging from 751 to 1,568 across the observed content. This variation suggests that the content has reached audiences, although the level of engagement generated is not always consistent across posts.

In addition, the dissemination of content is supported by the consistent use of hashtags, such as #SiapJagaIndonesia, #DutaDamai,

#BNPTRI, #PusatMediaDamai, and #DutaDamai.id. The use of these hashtags reflects an effort to connect the content with broader issues while simultaneously expanding its distribution through relevant digital networks. These hashtags also function as markers of collective identity, linking each piece of content to the wider Duta Damai movement.

Further findings reveal that the published content demonstrates recurring thematic patterns, particularly in relation to messages of peace, tolerance, and calls to maintain unity. These themes do not appear in a single post alone but are continuously repeated across various pieces of content published over different periods. Moreover, the use of consistent visual formats—such as illustrative designs, bright colours, and a communicative presentation style—indicates a degree of uniformity in both content production and presentation.

Additionally, some content reflects connections with other accounts within the Duta Damai network, as indicated by mentions or tags of other community accounts within captions. This suggests that the distribution of narratives is not carried out individually but rather through interconnected digital networks. These findings demonstrate that the peace narratives produced by Duta Damai West Java undergo processes of dissemination and repetition through social media, characterised by audience reach, consistent hashtag usage, and recurring content patterns across multiple posts.

c. Internalisation of Narratives by the Audience

⁵ The findings of this study indicate that the content produced by Duta Damai West Java receives various responses from audiences, which can be observed through the comment sections on social media. These responses demonstrate audience engagement with the peace messages conveyed, with varying levels of depth.



Figure 4. Appreciative Comments

Source: Duta Damai Jabar, 2026

Some of the comments identified are appreciative in nature and reflect support for the published content. This is evident through the use of symbols or emoticons as forms of positive expression, such as “👏👏👏” and “❤️❤️❤️”, which appear in several posts. These forms of response indicate acceptance of the message conveyed, although they are not accompanied by detailed explanations.

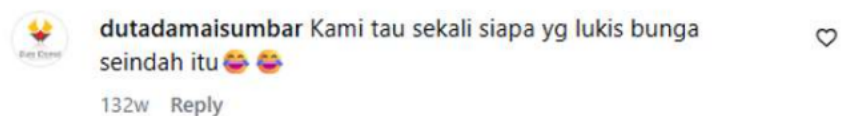


Figure 5. Appreciative Comments

Source: Duta Damai Jabar, 2026

In addition, there are comments that demonstrate interaction among users within the digital space. For example, comments such as “We know exactly who painted such a beautiful flower 😊😊” trigger light-hearted conversations among users. This suggests that the published content is not only consumed individually but also serves as a catalyst for social communication among audiences.



Figure 6. Reflective Comments

Source: Duta Damai Jabar, 2026

On the other hand, responses indicating a more reflective level of engagement were also identified. One user commented, “Si Ateng brought Luna Maya, that’s heavy 😞”, which was then responded to by the Duta Damai West Java account with the statement, “Just bring peace, dear.” This interaction demonstrates two-way communication between content creators and audiences, as well as an effort to redirect the conversation towards the main message being conveyed, namely the value of peace.

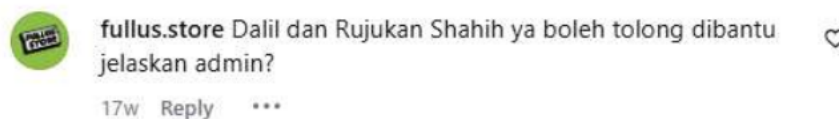


Figure 7. Critical Comments

Source: Duta Damai Jabar, 2026

In addition to appreciative and interactive responses, there are also critical comments requesting further explanation regarding the basis or references of the messages presented. This is evident in comments such as “Could you please provide the authentic sources or references, admin?”. Such responses indicate that some audience members do not merely accept the message passively but also expect deeper clarification regarding the religious legitimacy of the published content.

Overall, these findings suggest that audience responses to the content of Duta Damai West Java can be categorised into several forms, namely appreciative, interactive, reflective, and critical. This variation of responses indicates that the disseminated peace narratives are not only received passively but also generate diverse forms of engagement, reflecting active interaction between audiences and the content published on social media.

2. Discussion

5 The findings of this study indicate that the Islamic peace narratives produced by Duta Damai West Java are not merely digital content, but rather the result of a structured and ongoing social process within social media spaces. From the perspective of social construction theory 4 proposed by Peter L. Berger and Thomas Luckmann (1991), these findings can be understood as a dialectical process involving the production of meaning, social distribution, and audience reception, which together construct the social reality of Islam as a religion of peace.

At the stage of externalisation, the content produced by Duta Damai West Java demonstrates that Islamic peace narratives are constructed through a combination of communicative language, engaging visuals, and contextual approaches closely related to everyday life. These findings suggest that values of peace are not conveyed through rigid normative discourse, but are instead adapted into more flexible forms of communication that are relevant to the characteristics of social media (Karo & Ginting, 2021). Thus, the process of externalisation functions not only as message delivery but also as a strategy of adaptation to the dynamic social context of digital environments.

Furthermore, at the stage of objectification, these peace narratives are reinforced through consistent distribution, the use of hashtags, and the repetition of themes across various content. These findings indicate that the narratives produced are not incidental but are continuously reproduced, thereby forming relatively stable patterns of communication within digital spaces (Zuhri, 2021). In this context, objectification is

marked not only by the reach of content but also by the consistency of messages that enable peace narratives to become part of a discourse recognised by audiences.

At the stage of internalisation, audience responses show that the peace narratives conveyed are not merely passively received but are engaged with in various forms. The variation of responses—from appreciative and interactive to reflective and critical—indicates that audiences do not simply consume messages, but also interpret and respond to them according to their respective perspectives (Hefni, 2020). The presence of critical responses, such as requests for religious references, demonstrates that the process of internalisation does not occur linearly but involves negotiation of meaning between content creators and audiences.

These findings also expand the understanding of social construction theory within a digital context, particularly in the study of Islam and peace (Idris et al., 2024). While in the classical framework of Berger and Luckmann social construction occurs through face-to-face interaction and social institutions, this study demonstrates that social media functions as a new space where social reality is constructed more rapidly, openly, and participatively. Therefore, this research provides a theoretical contribution by extending the application of social construction theory into the context of religion-based digital communication.

From a practical perspective, these findings indicate that youth-based communication strategies, employing creative and contextual approaches, have significant potential in disseminating Islamic peace narratives in digital spaces (Putri, 2018). This is particularly relevant to efforts in preventing radicalism, which can no longer rely solely on security-based approaches but require cultural strategies capable of reaching audiences on emotional and social levels. In terms of policy, these findings suggest that empowering communities such as Duta Damai can form part of a broader strategy in strengthening societal resilience against radical ideologies.

From a global perspective, this study holds broader relevance given that digital radicalism and the construction of religious narratives are phenomena not confined to Indonesia (Syah & Setia, 2021). Many countries face similar challenges related to the spread of extremist ideologies through social media. Therefore, the findings regarding the role of youth-based communities in constructing alternative narratives may serve as a reference for similar approaches in other contexts, particularly in developing culturally grounded and participatory counter-narrative strategies.

Nevertheless, this study has several limitations. First, it focuses solely on social media content analysis without involving direct interviews with members of Duta Damai or audiences, thus limiting the understanding of narrative production and reception processes to data available in digital spaces. Second, the data analysed are limited to a specific period and a certain number of content items, and therefore do not fully represent the overall activities of Duta Damai West Java. These limitations open opportunities for future research to adopt more comprehensive approaches, such as in-depth interviews or longitudinal analysis, in order to gain a deeper understanding.

Overall, this study demonstrates that the construction of Islamic peace narratives on social media is a social process involving the dynamic production, distribution, and reception of meaning. By integrating perspectives from social construction theory and digital communication studies, ³ this research contributes to understanding how the values of Islam as a religion of peace are constructed and negotiated in the digital era, while also opening avenues for the development of new approaches in the study of Islam and peace at a global level.

D. Conclusion

This study demonstrates that the construction of Islamic peace narratives on social media constitutes a dynamic social process that unfolds through the stages of production, distribution, and reception of meaning.

Through the digital activities of Duta Damai West Java, values of peace, tolerance, and anti-radicalism are not merely conveyed as normative messages, but are constructed in a communicative and contextual manner in accordance with the characteristics of young audiences in digital spaces. These narratives are produced in the form of adaptive content, consistently disseminated through social media networks, and responded to by audiences in various forms of engagement, indicating an ongoing process of negotiating meaning in understanding Islamic peace messages.

Academically, this study contributes by reinforcing and extending the application of social construction theory proposed by Peter L. Berger and Thomas Luckmann within the context of religion-based digital communication. The findings affirm that social media functions not merely as a communication tool, but also as a social space that enables the formation of new religious realities in a more open, rapid, and participatory manner. Thus, this study offers the perspective that the narrative of Islam as a religion of peace is not static, but continuously constructed through social interaction in digital spaces.

From a practical perspective, this study indicates that youth-based approaches, combined with creative and contextual communication strategies, hold significant potential in disseminating peace narratives and countering radical ideologies on social media. This implies that counter-radicalisation efforts in the digital era must integrate cultural and participatory approaches, particularly through the empowerment of digital communities that are closely connected to younger generations.

Nevertheless, this study has certain limitations, particularly in its reliance on data derived solely from social media content analysis without involving in-depth exploration of the perspectives of content creators or audiences directly. Therefore, future research is recommended to adopt more comprehensive approaches, such as in-depth interviews or longitudinal studies, in order to gain a more holistic understanding of the dynamics involved in constructing Islamic peace narratives in digital spaces. Furthermore, expanding the research context to other regions or

communities is essential to examine variations in practices and the effectiveness of narrative construction on a broader scale.

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