

RESEARCH

Received: May 4, 2026

Revised: May 26, 2026

Accepted: June 12, 2026

Digital Storytelling of the Stories of the Prophets for Developing Religious Character in Early Childhood

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Abstract

This article analyzes digital storytelling based on prophetic narratives as a pedagogical medium for forming religious character in early childhood education. The study responds to the growing presence of Islamic animation and children's learning platforms, while questioning how religious values can be mediated through digital narratives without reducing prophetic stories to entertainment. Using qualitative library research and digital content analysis, this article examines KABI Educa Studio as a primary digital object and Joe Lambert's seven steps of digital storytelling as the main analytical framework. The findings show that prophetic digital storytelling contributes to religious character formation when insight, emotion, selected moral moments, visual design, voice, narrative assembly, and sharing practices are aligned with early childhood development. KABI's content provides accessible entry points for faith learning through animation, short lessons, and child-friendly characters; however, its pedagogical value depends on adult mediation, ethical curation, and follow-up activities. The study argues that digital storytelling should function as a bridge between prophetic values, affective engagement, and embodied religious habits in family and school contexts.

Keywords: Digital Storytelling; Early Childhood; Joe Lambert; KABI; Religious Character

Introduction

Early childhood education is a decisive phase in the formation of personality, moral orientation, spiritual awareness, and social habits. In Islamic educational discourse, this phase is frequently described as a period in which faith, worship practices, and noble character are not merely introduced as formal knowledge but cultivated through affection, imitation, habituation, and meaningful experience (Ulwan 2012). Children in the early years do not yet process religious concepts through abstract theological reasoning (Santrock 2018). They understand values through concrete events, repeated practices, emotional attachment, sensory experience, and visible models. For this reason, religious character education for young children must be translated into learning experiences that are simple, joyful, dialogical, and close to children's daily lives (Berk 2013).

The urgency of religious character formation becomes more complex in the digital era. Children today grow up in an ecology saturated by screens, animations, short videos, applications, podcasts, and algorithmic recommendations. Digital media has changed not only how children access entertainment,

but also how they encounter religious stories, moral messages, and symbolic representations of faith. This condition cannot be addressed merely through rejection of technology because digital media has already become part of the cultural environment of many families. At the same time, unrestricted screen exposure raises pedagogical and ethical concerns, including passive viewing, fragmented attention, consumerist media habits, and exposure to content that is not appropriate for children (Papadamou et al. 2020). Therefore, early childhood Islamic education requires a balanced approach that transforms digital media into a guided pedagogical resource rather than leaving it as uncontrolled consumption (Putri and Rasidi 2024).

Storytelling occupies a strategic position in this context. In the Islamic tradition, stories are not peripheral materials; they are central vehicles of moral, spiritual, and historical instruction. The Qur'an repeatedly employs narratives of prophets, communities, and righteous figures to invite reflection, strengthen faith, and construct moral consciousness. (Mattson 2012) For young children, prophetic narratives are especially powerful because they present religious values through characters, events, conflict, patience, obedience, compassion, courage, and divine help (Bancin and Masitah 2024).

A story of Prophet Muhammad's honesty can make the value of trustworthiness more concrete than an abstract command to be honest (Rian Aldiansyah and Badrudin Badrudin 2025). A story of Prophet Ibrahim's obedience can introduce commitment to Allah through a narrative structure that children can emotionally follow (Rohmah 2022). A story of Prophet Nuh's patience can help children understand perseverance, while stories of kindness and forgiveness can become models for peer interaction in the classroom (Kartini, Darmiyanti, and Riana 2024).

However, the transformation of prophetic stories into digital form requires serious academic attention. Digital storytelling is not identical with uploading religious videos or decorating religious lessons with animation. It is a narrative practice that combines point of view, emotional tone, selected moments, image, voice, sequence, and sharing. Joe Lambert and Brooke Hessler (2018) frame digital storytelling as a process of crafting meaningful stories through a seven-step approach, beginning from finding insight and emotion and moving toward visualizing, hearing, assembling, and sharing the story. This framework is useful for evaluating whether a digital Islamic story functions merely as entertainment or as a meaningful pedagogical experience. In early childhood education, this distinction is crucial because children may be visually attracted by animation without necessarily internalizing the intended religious value unless the narrative is well-structured and mediated by adults (Lambert and Hessler 2018).

KABI Educa Studio is a relevant primary object for this study because it represents a growing model of Islamic digital storytelling for children in Indonesia. The official KABI platform introduces itself as a medium designed to inspire children's faith and make Islamic learning engaging, joyful, and accessible through animations, applications, audio, and books. It also highlights that KABI brings Islamic learning alive through animation and provides interactive content for young learners (KABI n.d.). Educa Studio describes Kabi Kisah Teladan Nabi as an educational medium for introducing Islam to children, including stories of prophets, Islamic fables, sunnah series, Muslim educational stories, and other Islamic narratives for early childhood audiences (Educa Studio 2024). These characteristics make KABI significant for analyzing how prophetic narratives are digitally packaged and how such packaging can contribute to religious character formation.

Previous studies have shown that storytelling and digital media can support early childhood learning and character formation. Panjaitan, Yetti, and Nurani (2020) found that digital animation and digital storytelling are relevant to Islamic education learning outcomes when media design and learner characteristics are considered. Nurzannah, Ginting, and Pradesyah (2023) emphasized that storytelling in early childhood character education should not remain teacher-centered, but should allow children

to participate in constructing and expressing stories. Bancin and Masitah (2024) demonstrated that storytelling about prophetic narratives can be implemented in PAUD and can stimulate children's developmental aspects when presented in attractive and joyful ways.

Kartini, Darmiyanti, and Riana (2024) similarly discussed prophetic storytelling as a method for moral planting in early childhood. These studies confirm the value of storytelling, but the specific intersection between KABI as a digital Islamic storytelling object, Lambert's digital storytelling framework, and religious character formation remains insufficiently explored.

This article addresses that gap by analyzing digital storytelling based on prophetic narratives through the perspective of Joe Lambert and applying it to the formation of religious character in early childhood. The novelty of this article lies in its attempt to move beyond general claims that Islamic videos are useful for children. Instead, it interprets how the elements of digital storytelling insight, emotion, moral moment, visuality, voice, narrative assembly, and sharing can be aligned with early childhood religious character education. The study is guided by two questions: first, how can KABI's prophetic digital storytelling be understood through Lambert's seven steps of digital storytelling? Second, how does this form of storytelling contribute to the formation of religious character in early childhood education? The objective is to construct an analytical and pedagogical framework for using prophetic digital storytelling responsibly in PAUD, PIAUD, and family learning environments.

Method

This study employs a qualitative approach with library research and digital content analysis. The qualitative design was selected because the article does not attempt to measure the statistical effect of KABI videos on children's behavior (Basiroen 2024). Rather, it aims to interpret the pedagogical meaning of prophetic digital storytelling, examine the relationship between narrative elements and religious character values, and construct an analytical framework that can be used by educators and parents. In this sense, the study is conceptual and interpretive, but it remains grounded in identifiable primary and secondary sources.

The primary sources consist of two categories. The first primary theoretical source is (2018) Lambert and Hessler (2018) *Digital Storytelling: Capturing Lives, Creating Community, especially the framework of the seven steps of digital storytelling*. The second primary digital source is KABI Educa Studio, including its official YouTube channel, official website, application description, and Educa Studio materials that explain KABI's educational orientation. KABI was selected because it explicitly presents Islamic stories for children through animation, application-based interaction, audio, and other digital formats. In addition, KABI's focus on prophetic narratives and Islamic manners makes it suitable for examining religious character formation in early childhood.

Secondary sources include books on early childhood development, Islamic education, character education, social learning theory, storytelling, and educational technology, as well as peer-reviewed journal articles relevant to digital storytelling, Islamic education, and early childhood character formation. Several Indonesian journal articles indexed in SINTA or published in nationally recognized early childhood education journals were used to position the study within the Indonesian PAUD and PIAUD research context. International studies on YouTube risks for young children were included to balance the analysis so that digital media is not treated uncritically as automatically beneficial.

Data collection was carried out through documentation. The documentation process included reading the theoretical framework of digital storytelling, reviewing KABI's official descriptions and available digital channels, identifying the characteristics of prophetic and Islamic stories presented by KABI, and collecting relevant academic literature. The focus of the content analysis was not to transcribe every KABI video, but to examine KABI as a digital storytelling ecosystem that integrates

animation, short lessons, child-friendly characters, voice, and Islamic value messages. The analysis therefore treated KABI as a primary digital object and interpreted it in relation to early childhood religious character education.

Data analysis used thematic content analysis. The process involved four stages. First, the researcher identified Lambert's seven steps as analytical categories: owning insight, owning emotions, finding the moment, seeing the story, hearing the story, assembling the story, and sharing the story. Second, the researcher identified religious character values commonly associated with early childhood Islamic education, such as faith awareness, gratitude, honesty, patience, prayer habits, respect for parents and teachers, compassion, cleanliness, and responsibility. Third, the researcher connected the narrative elements of KABI's digital storytelling with those character values. Fourth, the findings were interpreted through early childhood learning principles, especially concrete thinking, imitation, emotional engagement, adult mediation, and habituation. Trustworthiness was strengthened through source triangulation between theoretical texts, digital primary sources, and previous research.

Table 1

Primary sources and analytical focus

Source category		Source			Analytical focus		
Theoretical source		Lambert and Hessler (2018)			Seven steps of digital storytelling as analytical framework		
Digital object	primary	KABI YouTube, description	Educa website,	Studio: app	Animation, prophetic narratives, Islamic manners, child-friendly learning formats		
Supporting literature		Books and peer-reviewed articles on PAUD, PIAUD, storytelling, and character education			Developmental suitability, religious character formation, media ethics, adult mediation		

Results and Discussion

KABI as a Prophetic Digital Storytelling Ecosystem

The primary data show that KABI should not be read simply as a YouTube channel containing Islamic cartoons. It is more accurately understood as an ecosystem of Islamic children's media that includes animation, application-based stories, audio content, books, and learning materials. This ecosystem is important because children's religious learning increasingly occurs across platforms rather than through one medium only. KABI's official site emphasizes that it is designed to inspire children's faith, make worship easy and fun, and bring Islamic learning alive through animation (KABI n.d.). Educa Studio also states that Kabi Kisah Teladan Nabi provides stories of prophets, Islamic fables, sunnah series, Muslim educational stories, and other Islamic narratives for young children (Educa Studio 2024). These descriptions indicate that KABI positions itself at the intersection of entertainment, religious education, and child-friendly media design.

From the perspective of early childhood education, this digital ecosystem has pedagogical significance because children learn through multimodal stimulation. Animation provides movement and visual clarity; narration provides verbal structure; character dialogue provides social modeling; repeated expressions provide linguistic imitation; and short digital lessons provide focused value messages. Such characteristics correspond to the developmental needs of young children who still rely strongly on concrete images, emotional cues, and repeated experience. However, the same features also

require caution. Animation can attract attention, but attraction is not identical with learning. A child may remember the colors, voices, or humorous scenes while missing the religious message if the story is not mediated by adults. Therefore, KABI's digital design becomes pedagogically meaningful when it is connected to guided reflection, classroom practice, and family habituation.

The analysis further shows that KABI's use of child-friendly characters functions as a bridge between prophetic narratives and children's everyday world. Prophetic stories may appear distant for young children if they are presented only as historical accounts. Through animated characters who ask questions, experience simple problems, and respond emotionally, the stories become more accessible. This mechanism is consistent with Bruner (1990) view that narrative helps humans organize experience and make meaning. In early childhood Islamic education, narrative does not only transmit historical information about prophets; it organizes religious values into memorable situations. Thus, KABI's characters can serve as mediators that translate prophetic morality into child-level contexts such as praying before activities, sharing with friends, listening to parents, saying sorry, keeping clean, and being honest.

Nevertheless, the presence of a digital Islamic brand does not automatically guarantee complete pedagogical adequacy. A media product can be religious in content but still weak in developmental design if it uses language beyond children's comprehension, moralizes excessively, presents frightening scenes, or encourages passive consumption. The strength of KABI lies in its accessible format, but its educational use depends on selection and contextualization. Teachers and parents need to identify which video or story fits a specific learning objective. A long prophetic biography may be valuable for family viewing, but in PAUD settings it may need to be divided into shorter episodes focused on one value. This reading prevents prophetic narratives from becoming dense information and instead positions them as carefully selected moral moments for religious character formation.

Religious Character Values in Prophetic Digital Narratives

Religious character in early childhood is not primarily visible through children's ability to define theological concepts. It is reflected more concretely in daily habits: greeting others with salam, praying before eating, thanking Allah, speaking honestly, caring for friends, respecting teachers and parents, keeping clean, waiting patiently, apologizing, forgiving, and showing responsibility for simple tasks (Widianti 2023).

The prophetic narratives presented through digital storytelling can support these habits because they provide exemplary models within emotionally meaningful stories. Bandura's (1977) social learning theory explains that children learn through observing models, retaining behavior patterns, reproducing actions, and receiving reinforcement. In digital storytelling, animated characters and narrated prophetic figures function as symbolic models. Yet the process becomes effective only when the symbolic model is reinforced by real models in the child's environment.

KABI's prophetic storytelling can be analyzed as a value translation mechanism. The values found in prophetic stories are broad and sometimes complex: tawhid, patience, trustworthiness, courage, obedience, compassion, forgiveness, and perseverance. For early childhood, these values must be simplified without being trivialized. For example, the trustworthiness of Prophet Muhammad can be translated into returning borrowed toys, telling the truth, and keeping promises. Patience can be translated into waiting for one's turn, not crying excessively when delayed, and trying again after failure. Gratitude can be translated into saying hamdalah, appreciating food, and caring for Allah's creation. In this way, prophetic digital storytelling becomes effective not because it repeats religious vocabulary, but because it connects prophetic morality with children's concrete behavior.

This finding is aligned with Bancin and Masitah (2024), who found that storytelling about

prophetic narratives is enjoyable and can stimulate aspects of children's development when implemented creatively in PAUD. It also supports Kartini, Darmiyanti, and Riana (2024), who emphasized the role of prophetic storytelling in moral planting. However, the present analysis extends previous findings by showing that the digital format changes the pedagogical conditions of storytelling.

Traditional storytelling relies heavily on the live presence, voice, expression, and improvisation of the teacher. Digital storytelling adds animation, recorded sound, visual sequencing, and platform distribution. These additions can increase engagement, but they can also reduce interaction if the teacher merely plays the video. Thus, the issue is not whether digital storytelling is better than oral storytelling, but how digital media can be integrated into a relational and reflective learning process (Musthofa, Faizin, and Sanjani 2025).

The formation of religious character through KABI should therefore be viewed as a three-layer process. The first layer is cognitive recognition: children hear and see that a certain behavior is good according to Islamic teaching. The second layer is affective attachment: children feel attracted, touched, or emotionally connected to the story and characters. The third layer is behavioral habituation: children practice the value in school and family contexts.

Without the third layer, digital storytelling remains at the level of moral exposure. With adult support, it becomes a bridge toward moral practice. This layered interpretation is consistent with Lickona's (1991) distinction between moral knowing, moral feeling, and moral action, although in early childhood these dimensions must be expressed through concrete routines rather than abstract moral reasoning.

The most important implication is that prophetic digital storytelling must be connected to children's lived routines. After a story about prayer, the child should be guided to practice short prayers. After a story about cleanliness, children should wash hands and clean up toys. After a story about honesty, teachers may create a simple activity where children return objects to their owners. After a story about compassion, children may be invited to help a friend. The religious character value becomes stronger when the digital story is recalled in real moments. For example, when a child waits in line, the teacher can say, 'Remember the story about being patient?' This transforms the story from screen content into a moral reference within classroom life (Nurlaili Hidayatul Baiti and Rachmat Panca Putera 2025).

Lambert's Seven Steps and the Pedagogical Quality of KABI Stories

Lambert's first step, owning your insight, is central for assessing the quality of prophetic digital storytelling. A digital Islamic story should be built around a clear moral and spiritual insight. In KABI's case, the insight usually concerns practical Islamic manners, prophetic examples, or basic faith awareness. This is developmentally appropriate because young children need one central message in each learning experience. A story that tries to deliver too many values at once may weaken comprehension. For instance, a story about Prophet Muhammad's honesty should not simultaneously overload children with detailed historical chronology, social conflict, and legal instruction. Its strongest insight is trustworthiness, and the digital narrative should make that insight visible through a simple situation, emotional consequence, and practical example.

The second step, owning your emotions, explains why digital storytelling has strong potential in religious character formation. Children are moved by feelings before they are convinced by abstract explanations. If a character feels sad after making a mistake, relieved after apologizing, happy after helping a friend, or calm after praying, the child begins to associate religious values with emotional meaning. KABI's animated expressions and voice modulation can make these emotional states accessible. Yet the emotion must remain proportionate.

Some prophetic stories contain severe conflict, rejection, violence, or punishment. For early childhood, such elements should be presented carefully, emphasizing Allah's mercy, protection, patience, and moral courage rather than fear. Religious character formation in young children should build secure attachment to faith, not anxiety toward religion.

The third step, finding the moment, is especially important in adapting prophetic narratives. Prophetic stories are often long, layered, and historically complex. KABI and similar media need to select moments that carry strong moral relevance for children. The chosen moment should be small enough to be understood but meaningful enough to represent prophetic value. The moment may be Prophet Muhammad being called Al-Amin, a child learning to say bismillah, a family practicing sunnah hygiene, or a character understanding why gratitude matters. This principle prevents digital storytelling from becoming a compressed encyclopedia of religious facts. Instead, it becomes a focused moral encounter. In PAUD learning, one well-chosen moment is more effective than a long chronological narrative that exceeds children's attention span.

The fourth step, seeing your story, concerns visual design. KABI's use of animation supports children's concrete thinking. Visuals help children identify settings, actions, emotions, and consequences. However, visualizing prophetic narratives requires Islamic ethical sensitivity. The sacred status of prophets demands careful representation. Media producers should avoid unrestricted personification of prophetic figures and instead use respectful strategies such as narration, symbolic scenes, environmental cues, light, historical objects, or child characters who listen to the story. Such strategies allow the story to remain visually engaging while maintaining adab toward prophetic figures. The analysis shows that seeing the story in Islamic digital storytelling is not simply a technical matter of animation quality; it is also a theological and ethical matter.

The fifth step, hearing your story, highlights the power of voice in forming religious habits. Children imitate repeated words and tones. In KABI's content, narration, character dialogue, greetings, short prayers, and Islamic expressions such as bismillah, alhamdulillah, and assalamu'alaikum can become linguistic models. This auditory dimension is not secondary. In early childhood, religious character is often first practiced through speech habits before it becomes reflective awareness. A gentle narrator can also create an affective atmosphere of safety. However, the language must remain simple and accurate. Overly formal religious vocabulary may reduce comprehension, while exaggerated comic voices may reduce the seriousness of sacred values. The best digital voice for religious character education is warm, clear, respectful, and dialogical.

The sixth step, assembling your story, relates to narrative structure. KABI's stories are pedagogically stronger when they follow a simple sequence: introduction of everyday problem, presentation of prophetic or Islamic value, emotional response, resolution, and invitation to practice. This structure helps children connect cause and effect. For example, when a character forgets to pray before eating and later learns the value of gratitude, the story should not merely end with advice. It should show how the character changes behavior. Such narrative assembly supports moral retention because children remember transformations. Lambert and Hessler's (2018) concept reminds educators that the assembly of images, voice, and sequence determines whether a story becomes coherent or fragmented.

The seventh step, sharing your story, is the point at which KABI's digital storytelling must move beyond screen viewing. A story is shared not only when it is uploaded online, but when it becomes part of a learning community. In the PAUD classroom, sharing can occur through discussion, role play, drawing, collective prayer, singing, or simple projects. At home, sharing can occur when parents watch together with children and connect the story to bedtime routines, mealtime prayers, or sibling interaction. This step is the most decisive for character formation because religious values become

embodied only when they are practiced socially. Therefore, KABI's educational value depends not only on production quality, but also on the pedagogical ecology surrounding its use.

Adult Mediation and Ethical Curation in Digital Religious Learning

The results also indicate that adult mediation is an indispensable condition for using prophetic digital storytelling in early childhood education. Digital media often gives the impression that children can learn independently. While independence is valuable for older learners, young children require guidance to interpret meaning, regulate attention, and connect content to behavior. Vygotsky (1978) socio-cultural theory supports this position: learning develops through mediated interaction with more capable others. In the case of KABI, the adult's role is not merely to operate the screen but to scaffold understanding. Teachers and parents ask questions, name emotions, clarify values, and invite children to practice what they saw.

The need for mediation is reinforced by studies on children and YouTube. Papadamou et al. (2020) showed that young children can encounter inappropriate videos even when they begin from seemingly benign content, while Liu et al. (2022) pointed to risks related to inappropriate advertisements around child-appropriate videos. These findings do not mean that platforms such as YouTube should be rejected entirely; rather, they demonstrate that platform use requires controlled access, curated playlists, safe viewing settings, and adult supervision. In Islamic early childhood education, this ethical curation is part of amanah because educators and parents are responsible not only for what children learn, but also for the environment through which learning occurs.

KABI's app-based and official-channel ecosystem can reduce some risks because it provides a recognizable source of Islamic child-oriented content. Nevertheless, even trusted content should not be used without pedagogical planning. Teachers need to review the selected video before class, decide the target character value, prepare guiding questions, and design a follow-up activity. Parents need to avoid using religious videos merely as a tool to keep children quiet. When digital storytelling becomes a substitute for parental presence, its character-building potential weakens. Conversely, when parents sit with children, repeat positive expressions, and practice the story's value afterward, digital storytelling becomes a relational medium (Harefa and Sahyan 2025).

Ethical curation also includes theological accuracy and sensitivity. Prophetic stories must be sourced responsibly and presented with respect. Content creators should avoid exaggerations that may distort Islamic teachings or sensationalize prophetic trials. For early childhood audiences, the tone should emphasize mercy, kindness, responsibility, and hope. This does not mean eliminating moral seriousness, but presenting it in a way that supports healthy spiritual development. In this respect, Lambert's concern with ethics and distribution is highly relevant.

Digital storytelling is never neutral; it circulates values, emotions, and interpretations. Therefore, Islamic digital storytelling for children must be accountable both pedagogically and religiously.

Implications for PAUD, PIAUD, and Family Education

The findings have practical implications for PAUD and PIAUD educators. First, teachers should begin with the character value, not with the video. The question should not be 'What video can be played today?' but 'What religious character value needs to be strengthened, and which story can help children understand it?' This shift changes digital media from filler activity to intentional pedagogy. For example, if the theme is honesty, teachers may choose a story connected to Prophet Muhammad's trustworthiness or an Islamic manners story about telling the truth. If the theme is cleanliness, teachers may choose a sunnah-based story about washing hands or caring for the body.

Second, the video should be integrated into a complete learning sequence. Before viewing, the

teacher activates children's prior experience with simple questions. During viewing, the teacher may pause briefly to highlight important emotions or actions. After viewing, children should be invited to talk, imitate positive expressions, role-play, draw, sing, or practice the value. This model prevents passive watching and aligns digital storytelling with active early childhood learning. Nurzannah, Ginting, and Pradesyah (2023) remind educators that storytelling should become more child-centered; therefore, children should not only receive stories but also respond to them through their own language, gestures, and activities.

Third, assessment of religious character should be observational. Teachers should not assess young children merely through verbal recall such as asking them to name the prophets or repeat the moral message. More meaningful indicators include whether the child greets others, says thank you, shares, waits patiently, returns borrowed items, apologizes, joins prayer routines, and keeps clean. Digital storytelling contributes to these behaviors when the story is repeatedly connected to classroom routines. A teacher may document changes through anecdotal notes, checklists, or portfolios. In this way, the evaluation remains developmentally appropriate.

For families, the study suggests that KABI and similar media can support religious parenting when used as co-viewing materials. Parents can watch short stories with children, ask what happened, repeat Islamic expressions, and connect the story to household practices. A bedtime story about prayer can be followed by actual prayer before sleep. A story about gratitude can be followed by thanking Allah after meals. This family connection is important because religious character is formed more strongly when school and home provide consistent messages. If children encounter the same value in digital stories, teacher guidance, and parental example, the value becomes part of their lived environment.

At the theoretical level, this study contributes to the understanding of digital storytelling in Islamic early childhood education by showing that digital narratives should be evaluated through both narrative quality and religious-pedagogical suitability. Lambert's framework helps educators analyze the internal quality of stories, while early childhood Islamic education provides criteria for developmental appropriateness and character formation. The two perspectives complement each other. Lambert prevents religious media from becoming flat moral instruction by emphasizing insight, emotion, moment, voice, visuality, assembly, and sharing. Islamic early childhood education prevents digital storytelling from becoming mere entertainment by grounding it in faith, adab, habituation, and adult example.

Thus, prophetic digital storytelling based on KABI can be understood as a promising but conditional medium. It is promising because it speaks in the visual and auditory language of contemporary children, presents Islamic values in engaging forms, and provides accessible materials for teachers and families. It is conditional because its effectiveness depends on careful content selection, ethical representation, adult mediation, and embodied practice. The central argument emerging from the analysis is that digital storytelling forms religious character not by replacing teachers and parents, but by giving them a narrative resource through which prophetic values can be introduced, discussed, felt, and practiced in daily life.

Conclusion

This study concludes that digital storytelling based on prophetic stories has significant pedagogical potential for strengthening religious character formation in early childhood education. Through the perspective of Joe Lambert, digital storytelling is not merely understood as the use of animation, narration, sound, and visual media, but as a meaningful narrative practice that integrates insight, emotion, selected moral moments, voice, visual representation, story arrangement, and reflective sharing. The analysis of Kabi Educa Studio shows that prophetic stories can be transformed into child-

friendly digital narratives that introduce religious values such as honesty, patience, gratitude, responsibility, compassion, cleanliness, and obedience to Allah. These values become more accessible to young children when presented through simple language, attractive visuals, expressive characters, and situations that are close to children's daily experiences.

However, the effectiveness of digital storytelling in shaping religious character cannot be separated from the role of teachers and parents. Digital media should not replace direct moral guidance, habituation, and exemplary behavior, but should function as a supporting medium that stimulates attention, emotion, and reflection. Therefore, prophetic digital storytelling needs to be integrated into structured learning activities, including pre-viewing preparation, guided viewing, discussion, role-play, and daily religious habituation. The contribution of this article lies in offering a conceptual framework that connects Islamic prophetic narratives, early childhood religious character education, and Lambert's digital storytelling theory. Future studies may develop empirical research by observing children's behavioral changes after repeated exposure to guided prophetic digital storytelling in PAUD or PIAUD learning contexts.

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