

Desacralization of Qur'an Interpretation on Social Media: A Study of @Quran.Tadabbur on TikTok

Anggriyani Anggriyani,^{1*} A.R. Hermansyah¹

¹Sekolah Tinggi Ilmu Ushuluddin Darul Quran, Indonesia

Article Info

Article history:

Received Jul 2, 2026

Revised Aug 17, 2026

Accepted Aug 17, 2026

Published Aug 25, 2026

Keywords:

Desacralization of meaning

Digital Interpretation

TikTok @quran.tadabbur

How to Cite

Anggriyani, Anggriyani and A.R. Hermansyah. "Desacralization of Qur'an Interpretation on Social Media: A Study of @Quran.Tadabbur on TikTok". 2026. *Al Muhafidz: Jurnal Ilmu Al-Qur'an Dan Tafsir*, 6 (2), 327-342.

<https://doi.org/10.57163/6b01tx04>

ABSTRACT

The phenomenon of digital interpretation is increasingly showing the way young Indonesian Muslims view the Qur'an. With short video platforms such as TikTok, which accommodates to present the meaning of the Qur'an in a concise and fragmented manner. This study examined the TikTok account @quran.tadabbur which showed a meaning-loss interaction and will see the extent to which interpretive idealism can be maintained on social media. Using a descriptive-qualitative approach and content analysis, combined with elements of netnographic observation of publicly available social media data with the three most viewed videos (May-June 2025) compared to Tafsir al-Misbah and other classic tafsir works. The results of the study show that the short clip format tends to cut the verse from its historical background and use irrelevant decorative background images, resulting in a superficial and truncated meaning. In conclusion, the delivery of tafsir on TikTok risks simplifying the message of the Qur'an which is just a short moral message, although this risk can be reduced if you create content sequentially and consistently, such as listing clear reference sources, similar to activities carried out by @anugerahwulandari account. The novelty of this study is in mapping the forms of superficial digital meaning as well as a direct comparison between TikTok content and an authoritative book of exegesis.

This is an open access article under the CC BY license.



Corresponding Author:

Anggriyani Anggriyani

Sekolah Tinggi Ilmu Ushuluddin Darul Quran, Jalan Pabuaran, Kecamatan Gunung Sindur, Kabupaten Bogor, Jawa Barat 16340, Indonesia

Email: anggriyani172@gmail.com

INTRODUCTION

As it turns out, millions of Muslims learn religion more from mobile screens than from traditional knowledge gatherings. This phenomenon is surprising because scientific authority is no longer entirely in the hands of clerics in mosques or Islamic boarding schools, but also in the hands of content creators on social media. Ngatipan et al. argue that shifts in religious authority are driven by digital access that facilitates rapid, visual interpretations of the Qur'an through short videos, infographics, and podcasts.¹ Practical and readily available visual content facilitates religious interpretation accessibility for today's younger generation. A survey conducted among university students in Yogyakarta found that 68% reported high-intensity social media use for religious content, and 73% of that group perceived an increase in religious knowledge associated with such use.² While this cannot be generalized nationally, it illustrates a broader pattern worth investigating. So, digital interpretation on social media holds opportunities for expanding insight as well as the threat of superficiality of understanding due to instant content.

So far, studies on the phenomenon of digital interpretation in social media show the existence of three main trends. This tendency is based on the various platforms and forms of presentation of interpretation that influence the way people understand the Qur'an. First, the study of Instagram accounts @tadabburquranid shows the interpretation of Qur'an verses accompanied by visuals, scholars' understanding, and relevance to contemporaries that can attract attention because they are related to daily life and are motivational. However, the presentation of the truncated verse can reduce the meaning and does not have a clear source.³ *Second*, research on @quranreview Instagram accounts that present the interpretation of the Qur'an visually, concisely, combining pop culture with verse messages to make it easier for the younger generation to understand the content of the Qur'an contextually.⁴ *Third*, a study conducted by Nouman Ali Khan through YouTube digital media revealed that the transformation of the study of Qur'an interpretation from a limited academic space to a relevant, communicative, and highly transformative global public consumption.⁵

¹ Ngatipan et al., "Religious Influencer Dan Transformasi Otoritas Keagamaan Remaja Muslim Di Yogyakarta," *Jurnal Pendidikan Dasar Islam* 4, no. 2 (2026): 311–26, <https://doi.org/10.58540/jurpendis.v4i2.1811>.

² Khusna Haibati Latif et al., "The Effects of Social Media Use Intensity on Student's Religious Knowledge in Yogyakarta," *Al-Tadzkiyyah: Jurnal Pendidikan Islam* 14, no. 2 (2023): 213–29, <https://doi.org/10.24042/002023141420200>.

³ Muhammad Farhan and Fitri Yeni M. Dalil, "Living Qur'an Di Media Sosial: Analisis Akun Instagram @Tadabburquranid," *Lathaif: Literasi Tafsir, Hadis Dan Filologi* 3, no. 2 (2024): 165–77, <https://doi.org/10.31958/lathaif.v3i2.13696>.

⁴ Roudlotul Jannah and Ali Hamdan, "Tafsir Al-Quran Media Sosial: Kajian Terhadap Tafsir Pada Akun Instagram @Quranriview Dan Implikasinya Terhadap Studi al-Quran," *Mashahif: Journal of Qur'an and Hadits Studies* 1, no. 1 (2021), <https://urj.uin-malang.ac.id/index.php/mashahif/article/view/781>.

⁵ Moh Azwar Hairul, "Tafsir Al-Qur'an Di Youtube: Telaah Penafsiran Nouman Ali Khan Di Channel Bayyinah Institute Dan Quran Weekly," *Al-Fanar: Jurnal Ilmu Al-Qur'an Dan Tafsir* 2, no. 2 (2019): 197–213, <https://doi.org/10.33511/alfanar.v2n2.197-213>.

Although previous studies focused on TikTok have examined epistemic distortions,⁶ visual-verbal strategies,⁷ and hadith transformation,⁸ there has been no research that examines the potential for desacralization of meaning due to the short duration of vertical videos, as well as the account's efforts to maintain the idealism of interpretation and its sacred educational value. Therefore, this study is here to test this phenomenon specifically on the TikTok account @quran.tadabbur.

This paper aims to complement the shortcomings of the studies that have been shown above. At least, there are three questions that can be asked: (a) what form of digital interpretation appears on the TikTok account @quran.tadabbur in the format of video clips?, (b) why does digital interpretation have the potential to cause the desacralization of meaning?, and (c) how idealistic is the digital interpretation on TikTok social media without desecration?

This study suspects that short videos on the TikTok account @quran.tadabbur are at risk of not meeting the standards of scientific methods because their short duration often ignores the context of the Qur'anic verses in depth. However, this conjecture is not immediately used as a final conclusion, but is tested and suggested by systematically comparing it with Tafsir al-Mishbah. As a real comparison, this study also observed TikTok @anugerahwulandari accounts that present content more clearly through the inclusion of verse readings, translations, and direct explanations from reliable sources. Through this comparison, this study introduces forms of digital sacred value degradation (desacralization) and became one of the initial studies that compared the content of TikTok tafsir verse by verse with modern Indonesian tafsir books and classical books. For the purposes of this study, desacralization was operationalized through three observable indicators: (1) loss of contextual meaning, absence of asbabun nuzul (background of revelation) or historical framework in the content presented; (2) absence of authoritative references, lack of citations from certain tafsir or scholars; and (3) the dominance of algorithmic or aesthetic logic, where visual or emotional appeal takes precedence over methodological accuracy.

LITERATURE REVIEW

The review was conducted using a systematic literature review (SLR) approach. Sources were taken from Google Scholar and Garuda using the keywords "digital interpretation", "desacralization of meaning", "interpretation of the Qur'an on social media", and "TikTok Islamic content". The writings taken span from 2016-2026. The author only focuses and examines the interpretation of the Qur'an or religion on social media directly and eliminates articles that do not focus on the analysis of the content of the interpretation. Of the total 46 articles that have been found, only about 19 articles are found that meet the criteria to be grouped into this study.

Thematically, there are three divisions: first, the platform and mode of delivery; second, a shift in interpretive authority; third, the risk of distortion of meaning. In the first part, digital interpretation content is classified into three modes of delivery:

⁶ Setyawan Setyawan, "Mediatisasi Tafsir Al-Qur'an Dan Distorsi Epistemik Di Era Algoritma: Analisis Kritis Fenomena 'Amalan Jalur Langit' Dan Komodifikasi Agama Di Tiktok," *Jurnal Impresi Indonesia* 5, no. 4 (2026): 1708-18, -, <https://doi.org/10.58344/jii.v5i4.7701>.

⁷ Herlina Syahrani, "Strategi Visual Tiktok Untuk Edukasi Generasi Z," *Journal of Innovative and Creativity (Joecy)* 5, no. 3 (2025): 26354-66, <https://doi.org/10.31004/joecy.v5i3.3999>; Nurfadillah et al., "Analisis Pesan Visual dan Verbal dalam Konten Tiktok: Studi pada Tren Edukasi Singkat," *Jurnal Teknologi Pembelajaran Interaktif* 5, no. 4 (2025), <https://journalversa.com/s/index.php/jtpi/article/view/4819>.

⁸ Miski Miski and Putri Ghoida' Habibillah, "Alteration of Hadith Functions in TikTok Social Media," *Jurnal Living Hadis* 7, no. 1 (2022): 97-120, <https://doi.org/10.14421/livinghadis.2022.4002>.

digital literature (PDF, e-book, website), audiovisual content (videos on YouTube, TikTok, or Instagram), and visualization interpretation (memes or images with brief captions).⁹ This transition reflects an epistemological shift, not just a technological shift but the way audiences interact with sacred texts,¹⁰ where short vertical videos increasingly serve as a "digital stage" for the religious engagement of young people.¹¹

In the second part, digital interpretation democratizes who can play the role of interpreter, thus causing a real shift in authority from certified academics to algorithm-favored content creators.¹² Heidi Campbell's three-part framework of ritual, authority, and authenticity is widely used to explain this shift: sacred texts on social media blur the boundaries between the sacred and the mundane; anyone can interpret and disseminate religious content, resulting in fragmented interpretations rather than whole-grain interpretations; and interactive features (comments, likes, shares) transform interpretation from one-way dogma into openly negotiable texts.¹³

In the third part, several studies agreed that concise, algorithm-oriented presentations risk producing superficial meanings due to loss of context, reduced nuance, and absence of authoritative references,¹⁴ while others note that it is precisely this brevity that makes digital interpretation accessible to audiences with varying levels of religious literacy.¹⁵ Overall, the literature has extensively mapped the modes of delivery and shifts in authority, but rarely operationalizes desacralization into verifiable indicators, nor systematically compares short-form TikTok content with a complete classical or contemporary interpretation at the verse-by-verse level. This gap is the focus of this research.

METHODS

This study uses a descriptive-qualitative design with content analysis, which is combined with elements of netnographic observation of publicly available social media data. This design is appropriate for examining how meaning is constructed and presented in a limited set of short-form videos, as well as allowing for systematic comparisons at the stanza level with reference texts. The main source of data is the TikTok account @quran.tadabbur, which was chosen not based on the number of followers, but because of its consistent structural format of text verses, translations, and tadabbur points. As well as a high engagement to follower ratio, which makes the content patterns easy to analyze. With around 11,000 followers at the time of data collection in September 2025, this is a

⁹ Rahmatullah Rahmatullah, "Ahmad Lutfi Fathullah Dan Digitalisasi Hadith Di Nusantara," *ISLAMICA: Jurnal Studi Keislaman* 14, no. 2 (2020): 291–316, <https://doi.org/10.15642/islamica.2020.14.2.291-316>.

¹⁰ Muhammad Rafsanjani et al., "Transformasi Digital dalam Studi Tafsir: Potensi, Distorsi, dan Tanggung Jawab Akademik," *Al-Kauniyah: Jurnal Ilmu Al-Qur'an dan Tafsir* 7, no. 1 (2026): 23–44, <https://doi.org/10.56874/kauniyah.v7i1.3127>.

¹¹ Muhammad Mirzan and Azrianti Ishamiyah, "Revolusi Penafsiran Al-Qur'an Membuka Makna Di Era Digital," *AL - Ghaaziy : Jurnal Ilmu Al-Qur'an Dan Tafsir* 1, no. 1 (2025): 72–88, <https://jurnalinspirasi.com/index.php/AL-Ghaaziy/article/view/142>.

¹² Ulya Fikriyati, "Pengarusutamaan Islam Moderat Melalui Penafsiran Al-Qur'an Di Media Sosial Indonesia," *Nun: Jurnal Studi Alquran Dan Tafsir Di Nusantara* 8, no. 2 (2022): 179–200, <https://doi.org/10.32495/nun.v8i2.330>.

¹³ Heidi A. Campbell, *Digital Religion: Understanding Religious Practice in New Media Worlds*, Illustrated (Routledge, 2013), 272.

¹⁴ Setyawan, "Mediatisasi Tafsir Al-Qur'an Dan Distorsi Epistemik Di Era Algoritma."

¹⁵ Nadia Shafira and Suriyani Musi, "Analisis Tikok Sebagai Mediasi Gen Z dalam Komunikasi VISUAL dan Verbal," *Jurnal Studi Multidisipliner* 9, no. 10 (2025), <https://oaj.jurnalhst.com/index.php/jsm/article/view/16016>.

relatively small account; therefore, the findings of this single account should not be generalized to all interpretive content on TikTok. Videos were selected using the following operational criteria: (1) be among the uploads with the most views on the account as of September 19, 2025; (2) uploaded in the May–June 2025 period; (3) contains the three structural elements, namely the text of the verse, translation, and tadabbur points that define the typical format of the account. The application of these criteria resulted in three videos, which included QS. al-Mulk [67]: 2, QS. al-Anfal [8]: 2–5, and QS. al-Ahqaf [46]: 15. The authors realize that the sample of three videos, while sufficient for an in-depth qualitative comparison, is too small to describe the entire content of the account; This is considered a methodological limitation, not a basis for generalized claims.

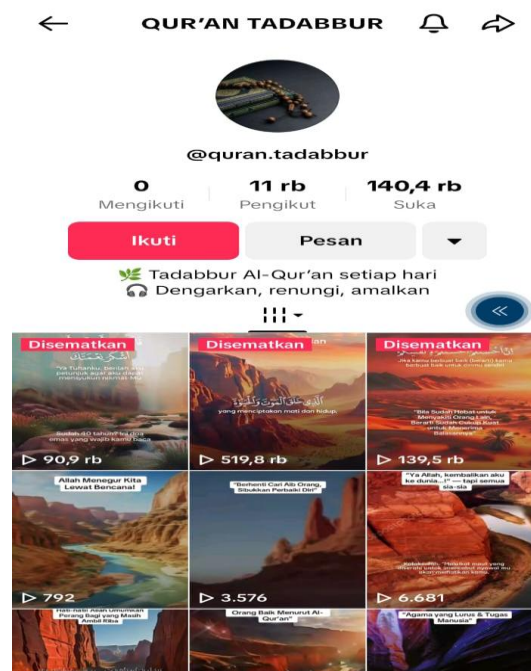
To provide a comparative benchmark for RQ(c), one additional account, @anugerahwulandari, was deliberately chosen as a case that explicitly cited classical sources of interpretation in its video content which constituted a distinct selection criterion and complemented the main sample of @quran.tadabbur. The inclusion of these accounts is illustrative, not representative. Tafsir al-Mishbah by M. Quraish Shihab was chosen as the main comparative material because of its status as a widely used Indonesian commentary and combines textual, rational, and contextual-social approaches,¹⁶ so that methodologically it can be compared with digital content in the Indonesian context. Verse comparisons will also be done with at least one classical interpretation. For example: Ibn Kathir, Ath-Thabari, Ibn 'Ashur, Ath-Thabathaba'i, or Sayyid Qutb, according to the verse being discussed, follows a verse-by-verse analysis in the interpretation of the Qur'an. Data is collected through documentation starting from observation, screenshotting, and archiving of selected videos, along with publicly visible engagement metrics from impressions, likes, comments, and responses in the comment column. Since all data is publicly accessible, this study follows standard practice in public social media research where comments are presented without being associated with real-world identities and the usernames that appear will be replaced with non-identifying labels (e.g., "User A") instead of being listed literally, as those names are still identifiable within the platform even if they use pseudonyms. No personal data, direct messages, or accounts belonging to minors are accessed or analyzed.

¹⁶ Abdul Aziz and Diayah Sofarwati, "Kajian Tafsir Al-Mishbah Karya Muhammad Quraish Shihab," *BAHTSUNA: Jurnal Penelitian Pendidikan Islam* 3, no. 1 (2021): 1–14, <https://doi.org/10.55210/bahtsuna.v3i1.41>.

RESULTS

Profile of @quran.tadabbur

Figure 1. TikTok Account Profile @quran.tadabbur



TikTok account @quran.tadabbur uploaded its first content on September 4, 2024, which featured verses of the Qur'an in an audiovisual format against a background of deserts, skies, and mountains generated by artificial intelligence (AI). At the time of data collection, the account had about 11,000 followers, 140,400 likes, and each video had up to 90,900 views, even though it didn't follow any other accounts. The structure was one-way, broadcast-like, not dialogical. Content is presented in the form of short vertical videos that combine titles, verse text, aesthetic visual design, and explanatory points, generally centered on evocative themes such as steadfastness of faith, patience, repentance, and honesty. Posts on this account typically receive a minimum of 500 likes and, for the most popular posts, more than 35,000 likes. The comments section indicates active engagement: one user ("User A") describes the content as something that relives the memorization of Surah Al-Mulk and Al-Waqi'ah, while another user ("User B") asks for permission to reshare the video. This indicates that the content resonates with at least a portion of its audience and is considered useful enough to be reshared, although the volume of engagement alone is not enough to determine the depth of that resonance.

Overview of the Three Sampled Videos

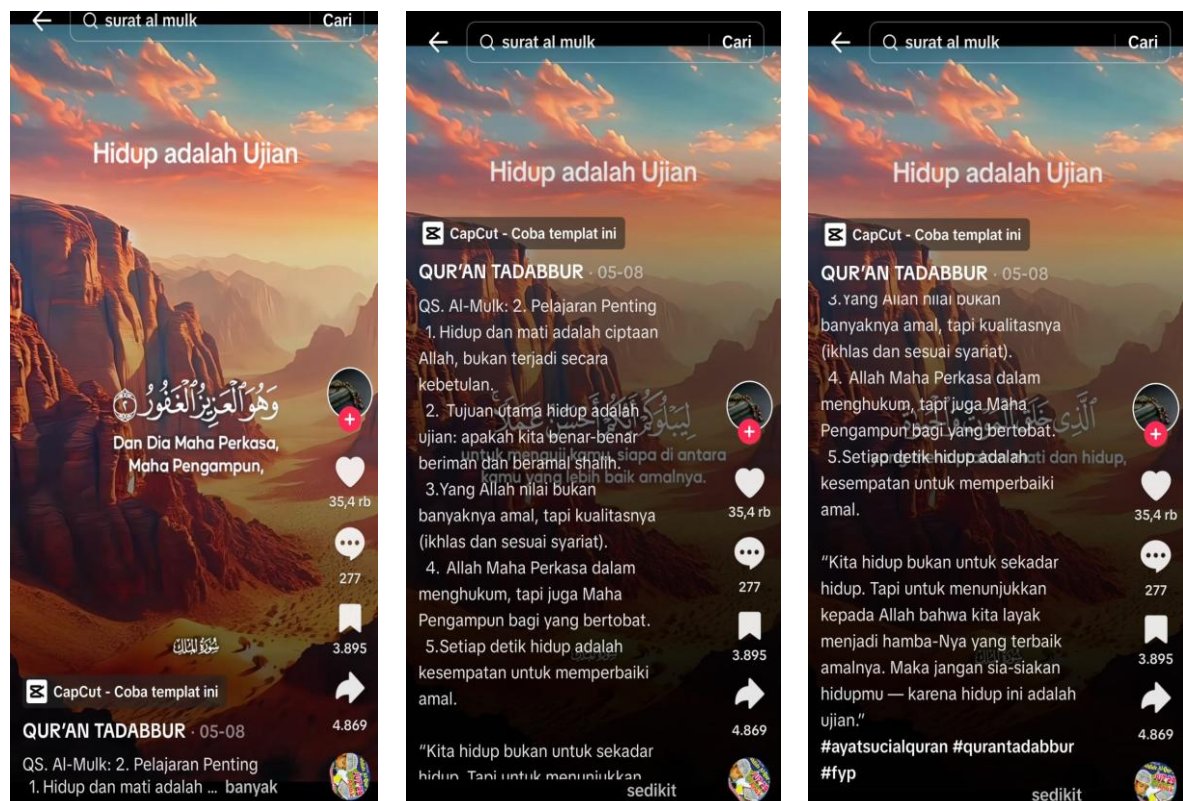
Table 1 summarizes the extent to which each video taken is in accordance with the three operational indicators of desacralization that have been defined, namely: (1) loss of contextual meaning, absence of asbabun nuzul (background of revelation) or historical framework in the content presented; (2) the absence of authoritative references, lack of citations from certain tafsir or scholars; and (3) the dominance of algorithmic or aesthetic logic, in which visual or emotional appeal takes precedence over methodological accuracy.

Table 1. Structural characteristics of the three sample videos based on the operational indicators of desacralization

Video (verse)	Contextual framing present?	Authoritative source cited?	Visual-content relation
QS. al-Mulk [67]: 2	No historical or argumentative framing; five bullet points only	No named tafsir or scholar cited	Desert landscapes unrelated to verse content
QS. al-Anfal [8]: 2–5	No reference to the Badr context	No named tafsir or scholar cited	Natural scenery used for emotional atmosphere, not illustration
QS. al-Ahqaf [46]: 15	No reference to the thirty-month or forty-year framing	No named tafsir or scholar cited; includes the creator's own unmarked prayer	Calm AI visuals paired with personal, non-scriptural prayer text

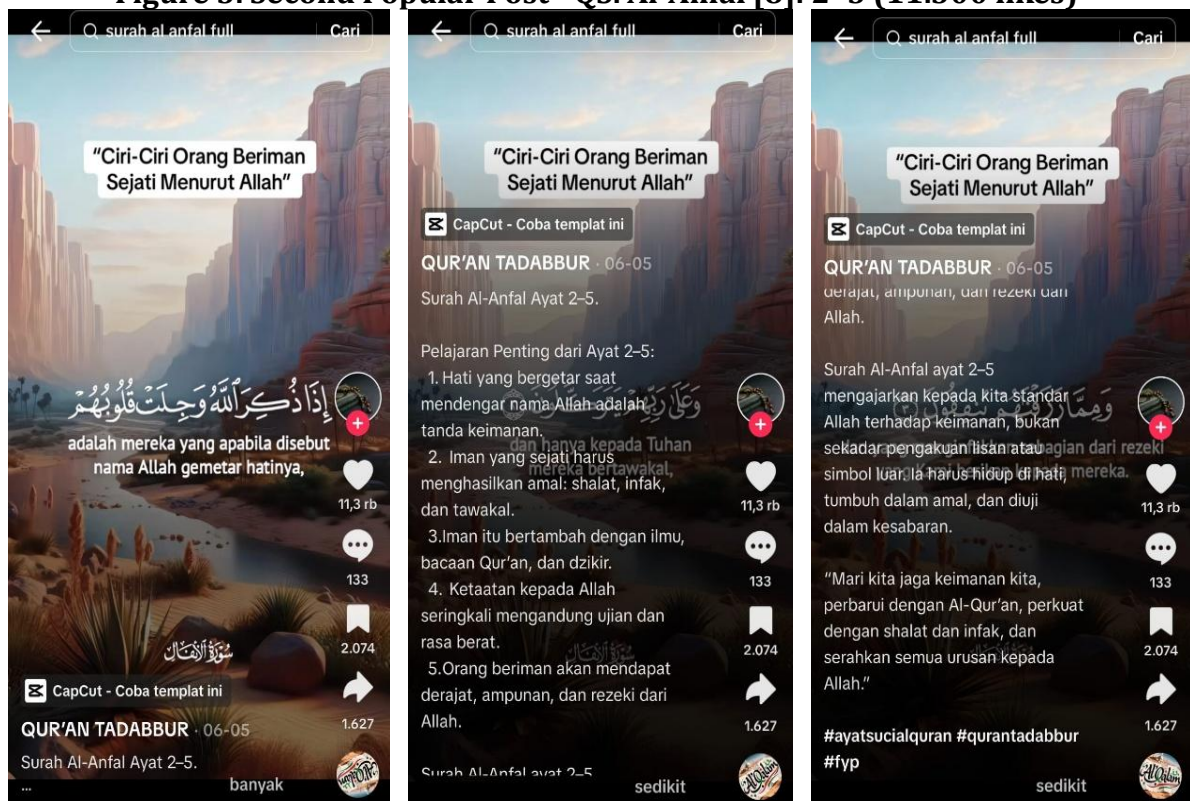
QS. al-Mulk [67]: 2

Figure 2. Popular Post – QS. al-Mulk [67]: 2 (35.400 likes)



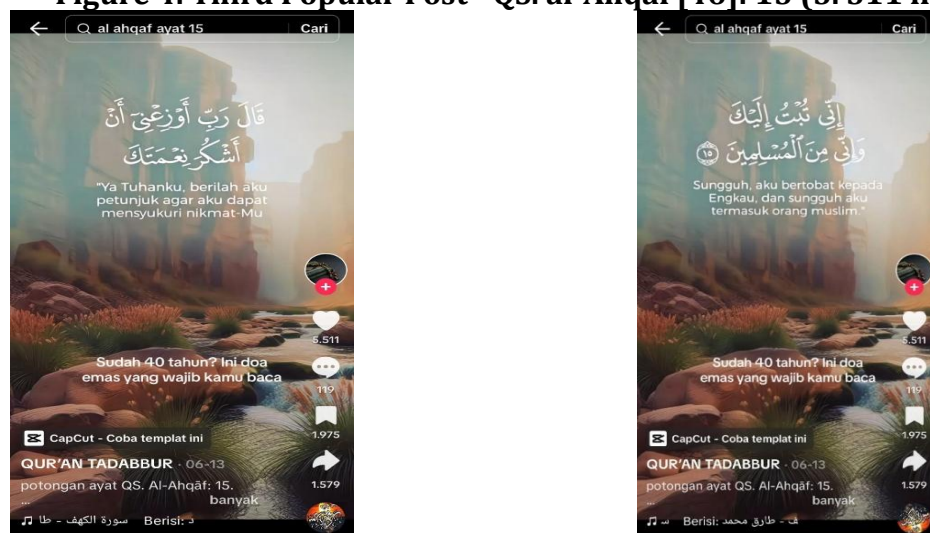
The video features the text of the verse and its brief translation, followed by five tadabbur points on the themes of life as a test, sincerity, and the power and mercy of Allah, which are shown for 10–20 seconds against the background of the desert. There is no historical context or argument accompanying these points, and no commentary or scholar is cited as the source.

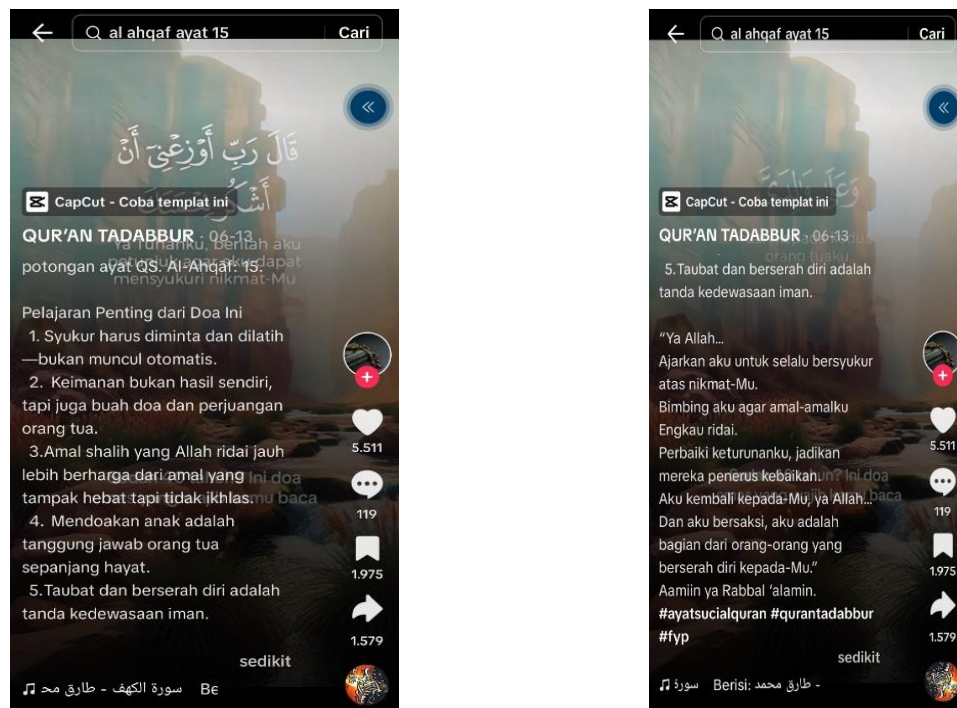
(QS. Al-Anfal [8]: 2-5)

Figure 3. Second Popular Post - QS. Al-Anfal [8]: 2-5 (11.300 likes)

This video explains the verses and their translations, followed by an explanation of the signs of faith (a trembling heart, a stronger faith when listening to the recitation of the Qur'an, and dependence on Allah) as well as an invitation to strengthen worship. The presentation is normative and motivational; The video does not mention the Badr War, the socio-political dynamics surrounding the verse's descent, nor the classic debate over the definition of a "true believer."

QS. al-Ahqaf [46]: 15

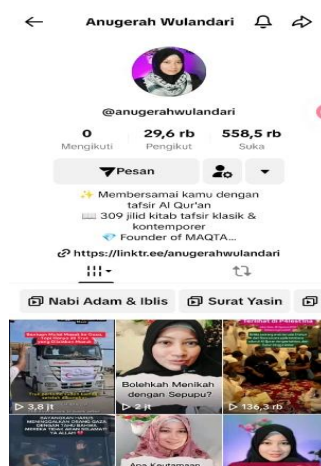
Figure 4. Third Popular Post - QS. al-Ahqaf [46]: 15 (5.511 likes)



This video presents a verse about being devoted to parents along with points about gratitude, parental prayer, and repentance, and ends with a prayer compiled by the content creator. The prayers composed by the creators of the content are not visually or textually marked as a separate part of the text of the Qur'an itself.

Comparative Case: @anugerahwulandari

Figure 5. TikTok Profile



As described in the Methods section, @anugerahwulandari accounts (approximately 29,600 followers, 558,500 likes at the time of data collection) were purposively selected as complementary and illustrative cases. His content on "A Person Does Not Bear the Sins of Others" (QS. al-Isra [17]: 15) explicitly mentions Tafsir Ibn Kathir as a source, followed by the reading of verses, word-for-word translations, and systematic explanations, as well as cross-references to QS. al-Fatir [35]: 15 and QS. al-Ankabut and QS. an-Nahl as supporting verses that affirm the principle of individual responsibility for sin.

DISCUSSION

Comparative Analysis Against Tafsir al-Misbah and Classical Tafsir

QS. al-Mulk [67]: 2

Quraish Shihab explains that death and life in this verse are not just biological conditions, but are related to whether a creature has fulfilled the purpose of its creation; a person who does not perform the role of servant and caliph can, in the truest sense, be considered "dead." He further noted the emphasis on the phrase "*ayyukum āḥsanu 'amalā*" ("the best in deeds") which prioritizes quality over quantity of good deeds.¹⁷ Ibn Kathir notes a famous explanation attributed to Fudayl ibn 'Iyad, that the expression "the best deeds" means the most sincere (*akhlaṣ*) and the most true (*aṣwab*), which attributes the quality of deeds both to the intention and to its conformity with the revealed guidance,¹⁸ nuances that are not listed in the five main points of the video. Ath-Thabathaba'i also views the relationship between life and death as two realms of testing (*ibtilā'*), which lead to retribution.¹⁹ The five points outlined by the TikTok account do manage to capture the surface themes appropriately, but ignore the difference between "sincere" and "*aṣwab*" as well as the frame of mind of "servant" and "representative of Allah", which is precisely the kind of loss of nuance that is meant to be detected by the operational indicator of "absence of authoritative references".

QS. Al-Anfal [8]: 2-5

Shihab explains the phrase "*wajilat qulūbuhum*" (a trembling heart) as a vibration arising from the awareness of the greatness of Allah, not just ordinary fear, and places the verse in the context of the Battle of Badr, where the character of believers was tested in situations of conflict and the threat of death.²⁰ Ibn Kathir also relates these verses to the dispute among the Companions over the division of the spoils of war (anfal) after the Battle of Badr, presenting them as a corrective message about the qualities that characterize true faith in the midst of worldly gain.²¹ While Sayyid Qutb interpreted the definition of faith based on quality in the verse as distinguishing between believers and disbelievers, the interpretation was later clarified by Shihab by distinguishing between perfect faith and imperfect faith.²² The normative-motivational framework in the TikTok video removes both the context of the Battle of Badr and this classic debate, so that the verse can only be understood as psychological advice for individuals, not as a call for collective courage in the midst of historical pressures.

¹⁷ M. Quraish Shihab, *Tafsir Al-Misbah: Pesan, Kesan, dan Keserasian Al-Qur'an*, vol. 14 (Lentera Hati, 2002).

¹⁸ Ismā'īl ibn 'Umar Ibn Kathīr, *Tafsīr al-Qur'ān al-'Aẓīm*, 2nd ed., vol. 8, ed. Sāmī ibn Muḥammad al-Salāmah (Dār Ṭayyibah li al-Nashr wa al-Tawzī', 1999).

¹⁹ Muḥammad Ḥusayn Ṭabāṭabā'ī, *Al-Mīzān fī Tafsīr al-Qur'ān*, 1st ed., vol. 19, Al-Mīzān fī Tafsīr al-Qur'ān (Mu'assasah al-A'lamī li al-Maṭbū'āt, 1997).

²⁰ M. Quraish Shihab, *Tafsir Al-Misbah: Pesan, Kesan, dan Keserasian Al-Qur'an*, vol. 4 (Lentera Hati, 2002).

²¹ Ismā'īl ibn 'Umar Ibn Kathīr, *Tafsīr al-Qur'ān al-'Aẓīm*, 2nd ed., vol. 4, ed. Sāmī ibn Muḥammad al-Salāmah (Dār Ṭayyibah li al-Nashr wa al-Tawzī', 1999).

²² Sayyid Qutb, *Fi Zilāl al-Qur'ān*, 17th ed., vol. 3 (Dār al-Shurūq, 1992).

QS. al-Ahqaf [46]: 15

Shihab places this verse in the context of the discussion of faith in Allah and the Day of Resurrection, by explaining the period of pregnancy and weaning for thirty months and the fortieth year as the peak of psychospiritual maturity,²³ where ideally one realizes the mercy of Allah and prays to be given the ability to be grateful and blessed with pious offspring.²⁴ Tafsir Ibn Kathir also emphasizes the special mention of maternal suffering during pregnancy and childbirth as a basis for increasing children's loyalty to parents.²⁵ The tadabbur points in the TikTok video (gratitude, parental prayer, repentance) do capture the moral core, but ignore the developmental framework that gives the verse an argumentative structure, and end with a prayer composed by the content creator himself without any obvious textual markers separating it from the verse itself, a presentation choice that is based on the second operational indicator in this study, risks blurring the boundaries between revelation, interpretation, and personal creative expression for audiences who don't understand the distinction.

Idealism of Interpretation in the Digital Space

Figure 6. Anugerah Wulandari's Explanation of QS. al-Isra [17]: 15



²³ M. Quraish Shihab, *Tafsir Al-Misbah: Pesan, Kesan, dan Keserasian Al-Qur'an*, vol. 12 (Lentera Hati, 2002).

²⁴ Shihab, *Tafsir Al-Misbah: Pesan, Kesan, dan Keserasian Al-Qur'an*, vol. 12.

²⁵ Ismā'il ibn 'Umar Ibn Kathīr, *Tafsīr al-Qur'ān al-'Aẓīm*, 2nd ed., vol. 7, ed. Sāmī ibn Muḥammad al-Salāmah (Dār Ṭayyibah li al-Nashr wa al-Tawzī', 1999).

explanatory points that reflect on the conventions of interpretation, inviting comparison even when the framework of its creator itself is simpler. The tension between form (structure similar to tafsir) and its self-expressed function (personal tatabbur) itself is a noteworthy finding, not a weakness in the meaning of the work. The scale of TikTok gives practical weight to this question: a 2025 study found that 88% of surveyed teenage respondents actively access religious content through TikTok,²⁷ and Islam-related religious hashtags have amassed billions of views on the platform, reflecting its scale as a place for wider consumption of religious content during the 2019-2022 period.²⁸

Because anyone can act as a translator regardless of scientific qualifications, and because TikTok's algorithm prioritizes virality over methodological completeness, digital interpretive content carries a real risk of oversimplification and, on a less careful note than the one sampled here, blatant misinformation.²⁹ These risks and the value of devotion described above are not mutually exclusive: TikTok can simultaneously expand access to religious reflection and reduce the methodological rigor that traditionally accompanies it. The synergy needed is not to eliminate the concise format, but rather to tether a better format to a named and citable source.³⁰

CONCLUSION

This study aims to answer the research question that has been raised previously, that the form of digital interpretation in @quran.tadabbur consists of a short vertical video that combines text of verses, translations, and reflections of tadabbur in the form of points, with the background of natural scenery generated by AI; These videos are generally 10–20 seconds long and focus on emotionally charged themes. Subsequently, it was found that a comparison with Tafsir al-Mishbah and classical tafsir works in the three sample videos showed that desacralization occurred primarily through fragmentative desacralization, i.e., the cutting of the verses and their argument structure into intermittent motivational points and accompanied by literal-visual desacralization in which the decorative visuals were not related to the content of the verses, as well as, to a lesser extent, thematic-interactive desacralization. Finally, in the case of the comparison @anugerahwulandari shows that interpretive idealism can be partially maintained in social media formats when the content follows a sequential structure rooted in the source (reading, translation, cited explanation), even though these findings are illustrative and not representative.

The main contribution of this research is twofold: the typology of digital desacralization that is original and inferred inductively (literal-visual, thematic-interactive, fragmentative). In practical terms, these findings suggest that content creators and da'wah institutions can significantly reduce the risk of low-cost desacralization, for example, by listing the names of the sources of the commentary cited on the screen and visually distinguishing between personal reflections and scriptural texts, without abandoning the short video format that makes this content easily accessible. This research has several limitations. The main sample was limited to three videos from one relatively small account, which limited generalization. The Tafsir al-

²⁷ Fandi Khusnul Jaza and Anisa Dwi Makrufi, "The Effectiveness of TikTok as an Online Learning Platform for Islamic Education," *JIE (Journal of Islamic Education)* 10, no. 1 (2025): 353–77, <https://doi.org/10.35723/jie.v10i1.638>.

²⁸ Miski and Habibillah, "Alteration of Hadith Functions in TikTok Social Media."

²⁹ Setyawan, "Mediatisasi Tafsir Al-Qur'an Dan Distorsi Epistemik Di Era Algoritma."

³⁰ Suryadi Nasution et al., "Beyond the Mosque: Social Media as A New Frontier for Islamic Moral Education," *Al Ulya: Jurnal Pendidikan Islam* 10, no. 1 (2025): 81–102, <https://doi.org/10.32665/alulya.v10i1.4137>.

Mishbah, although it has been matched with classical sources, remains the main modern comparator and reflects one particular tradition of tafsir. And this analysis is text-centric, with no direct data from the audience on how the viewer themselves interprets or evaluate the depth of the content. Further research should extend the sample to different accounts and time periods, include audience acceptance data through interviews or surveys, and further validate the proposed typology of digital desacralization on larger datasets.

AUTHOR CONTRIBUTIONS

Anggriyani contributes to Conceptualization, Methodology, Writing original drafts, Supervision, Project Administration, Funding Acquisition, Visualization, Software for analysis, and Resources. Then, A.R. Hermansyah contributed to Methodology, Formal Analysis, Writing – review & editing, Investigation, Data validation, and Data Curation.

FUNDING

This research did not receive any financial support.

CONFLICT OF INTEREST

The authors state that there is no conflict of interest.

ACKNOWLEDGEMENTS

We would like to express our deepest gratitude to STIU Darul Quran for providing an inspiring space to learn, flourish, and grow. Our most heartfelt thanks go to our families, who have always been our safe haven a place where we never felt small and were always free to express every feeling and thought. We are profoundly grateful to the lecturers at STIU Darul Quran for their invaluable support, wisdom, generous time, and dedicated efforts in guiding this research. We also extend our sincere appreciation to the journal editorial team, the contact persons, and the anonymous reviewers for giving us this opportunity and providing valuable feedback to refine this paper. Lastly, we would like to thank ourselves for staying strong, remaining resilient, and persevering through every step of this journey. May Allah SWT reward everyone abundantly for their kindness and guidance.

REFERENCES

- Aziz, Abdul, and Diayah Sofarwati. "Kajian Tafsir Al-Mishbah Karya Muhammad Quraish Shihab." *BAHTSUNA: Jurnal Penelitian Pendidikan Islam* 3, no. 1 (2021): 1–14. <https://doi.org/10.55210/bahtsuna.v3i1.41>.
- Campbell, Heidi A. *Digital Religion: Understanding Religious Practice in New Media Worlds*. Illustrated. Routledge, 2013.
- Farhan, Muhammad, and Fitri Yeni M. Dalil. "Living Qur'an Di Media Sosial: Analisis Akun Instagram @Tadabburquranid." *Lathaif: Literasi Tafsir, Hadis Dan Filologi* 3, no. 2 (2024): 165–77. <https://doi.org/10.31958/lathaif.v3i2.13696>.
- Fikriyati, Ulya. "Pengarusutamaan Islam Moderat Melalui Penafsiran Al-Qur'an Di Media Sosial Indonesia." *Nun: Jurnal Studi Alquran Dan Tafsir Di Nusantara* 8, no. 2 (2022): 179–200. <https://doi.org/10.32495/nun.v8i2.330>.

- Hairul, Moh Azwar. "Tafsir Al-Qur'an Di Youtube: Telaah Penafsiran Nouman Ali Khan Di Channel Bayyinah Institute Dan Quran Weekly." *Al-Fanar : Jurnal Ilmu Al-Qur'an Dan Tafsir* 2, no. 2 (2019): 197–213. <https://doi.org/10.33511/alfanar.v2n2.197-213>.
- Ibn Kathīr, Ismā'īl ibn 'Umar. *Tafsīr al-Qur'ān al-'Azīm*. 2nd ed. Vol. 4, edited by Sāmī ibn Muḥammad al-Salāmah. Dār Ṭayyibah li al-Nashr wa al-Tawzī', 1999.
- Ibn Kathīr, Ismā'īl ibn 'Umar. *Tafsīr al-Qur'ān al-'Azīm*. 2nd ed. Vol. 5, edited by Sāmī ibn Muḥammad al-Salāmah. Dār Ṭayyibah li al-Nashr wa al-Tawzī', 1999.
- Ibn Kathīr, Ismā'īl ibn 'Umar. *Tafsīr al-Qur'ān al-'Azīm*. 2nd ed. Vol. 7, edited by Sāmī ibn Muḥammad al-Salāmah. Dār Ṭayyibah li al-Nashr wa al-Tawzī', 1999.
- Ibn Kathīr, Ismā'īl ibn 'Umar. *Tafsīr al-Qur'ān al-'Azīm*. 2nd ed. Vol. 8, edited by Sāmī ibn Muḥammad al-Salāmah. Dār Ṭayyibah li al-Nashr wa al-Tawzī', 1999.
- Jannah, Roudlotul, and Ali Hamdan. "Tafsir Al-Quran Media Sosial: Kajian Terhadap Tafsir Pada Akun Instagram @Quranrview Dan Implikasinya Terhadap Studi al-Quran." *Mashahif: Journal of Qur'an and Hadits Studies* 1, no. 1 (2021). <https://urj.uin-malang.ac.id/index.php/mashahif/article/view/781>.
- Jaza, Fandi Khusnul, and Anisa Dwi Makrufi. "The Effectiveness of TikTok as an Online Learning Platform for Islamic Education." *JIE (Journal of Islamic Education)* 10, no. 1 (2025): 353–77. <https://doi.org/10.35723/jie.v10i1.638>.
- Latif, Khusna Haibati, Hanif Cahyo Kistoro, Syafira Intan Muhliana, and Prima Rosita Sari. "The Effects of Social Media Use Intensity on Student's Religious Knowledge in Yogyakarta." *Al-Tadzkiyyah: Jurnal Pendidikan Islam* 14, no. 2 (2023): 213–29. <https://doi.org/10.24042/002023141420200>.
- Mirzan, Muhammad, and Azrianti Ishamiah. "Revolusi Penafsiran Al-Qur'an Membuka Makna Di Era Digital." *AL - Ghaaziy : Jurnal Ilmu Al-Qur'an Dan Tafsir* 1, no. 1 (2025): 72–88. <https://jurnalinspirasimodern.com/index.php/AL-Ghaaziy/article/view/142>.
- Miski, Miski, and Putri Ghoida' Habibillah. "Alteration of Hadith Functions in TikTok Social Media." *Jurnal Living Hadis* 7, no. 1 (2022): 97–120. <https://doi.org/10.14421/livinghadis.2022.4002>.
- Nasution, Suryadi, Kholidah Nur, Khairurrijal Khairurrijal, and Ali Jusri Pohan. "Beyond the Mosque: Social Media as A New Frontier for Islamic Moral Education." *Al Ulya: Jurnal Pendidikan Islam* 10, no. 1 (2025): 81–102. <https://doi.org/10.32665/alulya.v10i1.4137>.
- Ngatipan, Billy Martasandy, Masruroh Lubis, Agus Burhan, and Permata Ika Hidayati. "Religious Influencer Dan Transformasi Otoritas Keagamaan Remaja Muslim Di Yogyakarta." *Jurnal Pendidikan Dasar Islam* 4, no. 2 (2026): 311–26. <https://doi.org/10.58540/jurpendis.v4i2.1811>.
- Nurfadillah, Arnita Nurul Sahrani, Suriyani Musi, Ahmad Fadil Muas, and Muh Aidil Fitrah. "Analisis Pesan Visual dan Verbal dalam Konten Tiktok: Studi pada Tren Edukasi Singkat." *Jurnal Teknologi Pembelajaran Interaktif* 5, no. 4 (2025). <https://journalversa.com/s/index.php/jtpi/article/view/4819>.
- Qutb, Sayyid. *Fī Zilāl al-Qur'ān*. 17th ed. Vol. 3. Dār al-Shurūq, 1992.
- Rafsanjani, Muhammad, Muhammad Arwani Rofi'i, and Ulfatul Halimah. "Transformasi Digital dalam Studi Tafsir: Potensi, Distorsi, dan Tanggung Jawab Akademik." *Al-Kauniyah: Jurnal Ilmu Al-Qur'an dan Tafsir* 7, no. 1 (2026): 23–44. <https://doi.org/10.56874/kauniyah.v7i1.3127>.

- Rahmatullah, Rahmatullah. "Ahmad Lutfi Fathullah Dan Digitalisasi Hadith Di Nusantara." *ISLAMICA: Jurnal Studi Keislaman* 14, no. 2 (2020): 291–316. <https://doi.org/10.15642/islamica.2020.14.2.291-316>.
- Setyawan, Setyawan. "Mediatisasi Tafsir Al-Qur'an Dan Distorsi Epistemik Di Era Algoritma: Analisis Kritis Fenomena 'Amalan Jalur Langit' Dan Komodifikasi Agama Di Tiktok." *Jurnal Impresi Indonesia* 5, no. 4 (2026): 1708–18. -. <https://doi.org/10.58344/jii.v5i4.7701>.
- Shafira, Nadia, and Suriyani Musi. "Analisis Tiktok Sebagai Mediasi Gen Z dalam Komunikasi VISUAL dan Verbal." *Jurnal Studi Multidisipliner* 9, no. 10 (2025). <https://oaj.jurnalhst.com/index.php/jsm/article/view/16016>.
- Shihab, M. Quraish. *Tafsir Al-Misbah: Pesan, Kesan, dan Keserasian Al-Qur'an*. Vol. 4. Lentera Hati, 2002.
- Shihab, M. Quraish. *Tafsir Al-Misbah: Pesan, Kesan, dan Keserasian Al-Qur'an*. Vol. 12. Lentera Hati, 2002.
- Shihab, M. Quraish. *Tafsir Al-Misbah: Pesan, Kesan, dan Keserasian Al-Qur'an*. Vol. 14. Lentera Hati, 2002.
- Syahrani, Herlina. "Strategi Visual Tiktok Untuk Edukasi Generasi Z." *Journal of Innovative and Creativity (Joecy)* 5, no. 3 (2025): 26354–66. <https://doi.org/10.31004/joecy.v5i3.3999>.
- Ṭabāṭabā'ī, Muḥammad Ḥusayn. *Al-Mizān fī Tafsīr al-Qur'ān*. 1st ed. Vol. 19. Al-Mizān fī Tafsīr al-Qur'ān. Mu'assasah al-A'lamī li al-Maṭbū'āt, 1997.