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## THE CONSTRUCTION OF DIGITAL PIETY IN THE MEDIATIZATION OF RELIGIOUS IDENTITY IN ISLAMIC CONTENT ON TIKTOK

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### Abstrak

Penelitian ini mengkaji konstruksi kesalehan digital dalam proses mediatization identitas religius pada konten dakwah di TikTok. Latar belakang penelitian didasarkan pada meningkatnya penggunaan media sosial sebagai ruang ekspresi dan representasi nilai keagamaan di masyarakat digital. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan teknik pengumpulan data melalui observasi digital dan dokumentasi terhadap konten tokoh agama lintas kepercayaan. Analisis data dilakukan menggunakan analisis framing Robert N. Entman untuk melihat bagaimana pesan religius dikonstruksi dan dimaknai. Hasil penelitian menunjukkan bahwa kesalehan digital tidak hanya dipahami sebagai praktik spiritual, tetapi juga sebagai representasi identitas religius yang dipengaruhi oleh logika media seperti visualisasi, narasi, dan interaksi audiens. Selain itu, media sosial berperan sebagai ruang dialog lintas agama yang mendorong nilai toleransi, refleksi moral, dan penguatan iman. Kesimpulannya, kesalehan digital merupakan hasil konstruksi simbolik yang terbentuk melalui interaksi antara kreator, audiens, dan mekanisme platform digital.

Kata Kunci: Kesalehan Digital, Mediatisasi Agama, Identitas Religius, Media Sosial

### Abstract

This study examines the construction of digital piety within the mediatization process of religious identity in da'wah content on TikTok. The background of this research is based on the increasing use of social media as a space for expressing and representing religious values in digital society. This study employs a descriptive qualitative approach, with data collection techniques including digital observation and documentation of content from religious figures across different faiths. Data analysis is conducted using Robert N. Entman's framing analysis to explore how religious messages are constructed and interpreted. The results show that digital piety is not only understood as a spiritual practice but also as a representation of religious identity shaped by media logic such as visualization, narrative, and audience interaction. Furthermore, social media

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serves as a space for interfaith dialogue that promotes tolerance, moral reflection, and the strengthening of faith. In conclusion, digital piety is a symbolic construction formed through the interaction between creators, audiences, and digital platform mechanisms.

**Keywords:** Digital Piety, Mediatization of Religion, Religious Identity, Social Media

## INTRODUCTION

Digital piety refers to how religious values, symbols, and practices are expressed, constructed, and negotiated within digital spaces such as social media, video platforms, and online applications (Rohmah & Maksum, 2025). In this context, piety is no longer solely a personal and private spiritual experience, but also appears as an identity that is publicly produced through religious content, moral narratives, visual religious symbols, and even Islamic/Christian lifestyles that are visibly displayed in digital spaces. Digital piety operates within the logic of mediatization, where religious practices adapt to algorithms, visual aesthetics, and viral culture, causing faith to intersect with performativity, social legitimacy, and the attention economy (Faladhin et al., 2025b). As a result, piety in digital spaces becomes an arena of contested meanings between spiritual intentions, the need for existence, religious authority, and public recognition all of which collectively shape how society interprets what it means to be “pious” in the new media era.

Based on data released by Dataloka, referring to reports from We Are Social and Meltwater, Indonesia recorded the highest number of TikTok users in the world in 2025, with approximately 194.37 million active users as of July 2025, surpassing the United States and Brazil. This achievement indicates a high level of short-video platform penetration and highlights Indonesia’s strategic role in the global social media ecosystem (Nouvan, 2025). This dominance aligns with the increasing internet penetration and intensity of social media use in society. TikTok functions not only as a medium of entertainment but has also evolved into a primary space for social interaction, creative content production, and digital marketing activities by individuals and businesses. Globally, TikTok users were estimated to reach 1.94 billion by mid-2025, making Indonesia’s contribution significant to the total global users. This condition confirms TikTok’s central role in shaping communication patterns, digital culture, and the dynamics of the creative economy in Indonesia.



TikTok is often considered one of the most “engagement friendly” platforms due to its unique algorithm and low entry barriers for any content creator, including those producing religious content (Islam, 2025). The For You Page (FYP) algorithm recommends videos based on user interactions (likes, comments, watch time) without requiring a large follower base, allowing content with strong or relevant messages to reach wide audiences quickly. This creates greater opportunities for high engagement compared to other social media platforms that primarily show content to followers. Moreover, TikTok’s average engagement rate is relatively high (around 3–6% or even higher than platforms like Instagram and Facebook), indicating active audience interaction (Lestari et al., 2025).

Due to its visual, fast, and easily shareable nature, TikTok is also an effective medium for shaping and spreading digital piety religious practices and expressions visible in digital spaces (Achfandhy & Rohmatulloh, 2025). Religious content such as scripture quotes, short reflections, and value-based challenges can go viral and encourage audience interaction. These interactions foster discussion and reflection on religious values, helping such messages reach broader audiences beyond traditional religious media (Nurlaili et al., 2025).

The emergence of digital piety marks a shift in how individuals express religiosity from private and institutional spaces to the digital public sphere (Rizkiyah Hasanah & Zohaib Hassan Sain Baharun, 2025). Piety is no longer merely a personal spiritual practice but is also displayed and communicated through curated symbols, narratives, and visuals. Posts such as religious quotes, sermon clips, attire, and specific speech styles function as signs representing religious identity. Theoretically, this can be understood as a semiotic and symbolic communication process, where religious expression carries not only theological meaning but also social meaning shaped by digital audiences (Llorente-Barroso et al., 2021).

Furthermore, digital piety illustrates how religiosity operates within media logic, which emphasizes visibility, engagement, and shareability. Religious practices become part of visual and narrative communication flows influenced by algorithms, trends, and audience expectations (Saidah, 2024). From a communication and cultural perspective, piety becomes not only internal and transcendental but also performative and representational. Thus, digital piety is not just about “being religious,” but also about “displaying religiosity” as a social identity constructed through interaction, validation, and audience responses (Putri Zulaikha & Bashori, 2025).

Digital piety is often perceived as a direct reflection of moral integrity and spiritual depth, as if social media content fully represents personal religiosity (Limna, 2025).



However, conceptually, it operates within media logic that demands visibility, performativity, and social recognition through metrics like likes, comments, and shares. Religious expressions are curated to meet audience expectations and algorithmic mechanisms, turning digital piety into a negotiation between spiritual values and social legitimacy (Mualimin et al., 2023).

Previous studies show that digital piety is shaped through religious symbols, self-presentation, platform logic, and audience interaction. Religious attire, scripture quotations, worship gestures, and spiritual narratives function as visual signs that make piety recognizable in digital spaces (Adrian et al., 2026; Prasetyo et al., 2025). These symbols become performative when they are displayed, evaluated, and legitimized through social interaction (Sito Rohmawati et al., 2025). Platform algorithms, content formats, and engagement metrics also influence how religious messages are curated and circulated (Alli & Haan, 2025), while likes, comments, shares, remix, stitch, and duet shape collective interpretations of religious meaning (Asnawi & Sulaiman, 2021). This condition may create a gap between symbolic piety and everyday ethical practice, as digital visibility can turn religiosity into performative identity rather than internalized morality (Faladhin et al., 2025; Paskarina & Saifullizam, 2025). Digital piety also appears across religious traditions, as Islamic, Buddhist, Confucian, and Christian figures increasingly use social media to communicate spiritual messages (Zafar & Blackmer, 2025).

Existing studies have explained digital piety as symbolic expression, performative religiosity, algorithmic visibility, and audience-based meaning construction. The discussion remains limited in explaining how religious figures from different faith traditions frame piety through TikTok content. This study addresses that gap by examining the construction of digital piety in the content of Habib Jaafar, JS Kristan, Bhante Dhira, Pendeta Marsel, and Brian Siawarta.

The urgency of this study lies in the growing presence of religious communication on TikTok, where religiosity is produced, displayed, circulated, and evaluated in digital public spaces. Digital piety should not be read simply as a direct reflection of personal faith, but as a symbolic construction shaped by religious values, self-representation, audience responses, and platform logic. This study is therefore important to explain how TikTok mediates religious identity through the framing of digital piety.

## LITERATURE REVIEW

The development of social media has transformed how social reality is produced, represented, and interpreted in digital society. Interactions in digital spaces allow values, symbols, and social identities to be displayed and negotiated through content circulating



on social media platforms. In this context, religious expression has also undergone transformation, where religious practices are no longer limited to personal spiritual experiences but are publicly represented through visual symbols, narratives, and digital communication practices. This phenomenon shows that social media has become an important space for understanding how religious values, piety, and religious identity are constructed and interpreted within contemporary digital communication dynamics.

Previous studies indicate that digital media plays a significant role in shaping religious expression and identity in the digital public sphere. Asri and Ramadhani (2025) found that urban Sufism is represented in digital media as a form of adaptive, aesthetic, and symbolic Muslim piety, contributing to the construction of modern religious identity in urban communities. Meanwhile, Hayati, Ihsan, and Shaka (2022) showed that social media significantly influences the formation of religious identity politics among millennials in Indonesia. These findings confirm that social media interactions not only facilitate religious communication but also shape how individuals construct and assert their religious identity in digital public spaces. In addition, Leite, Nobre, and Dias (2023) revealed that religious practices, beliefs, and identities vary across regions, influenced by different social and cultural factors.

Other studies also highlight how social media mediates religious practices in digital society. Effendi et al. (2025) found that social media acts as a catalyst in forming hybrid religiosity among youth, combining traditional religious values with digital practices shaped by media culture. This finding shows that digital spaces enable the emergence of new forms of religiosity influenced by the interaction between religious values and digital culture. Furthermore, Mualimin et al. (2023) demonstrated that digital piety within the Muhammadiyah community is constructed through ideological narratives and organized digital da'wah practices on social media. These studies show that social media is not only a communication medium but also a space for constructing religious meaning, where religious identity is formed, represented, and negotiated in the digital public sphere.





main elements: define problems, diagnose causes, make moral judgment, and treatment recommendation (Entman, 1993). Through the integration of these two theories, this study is able to analyze how religious values and identities are represented and framed in social media content, so that digital piety is understood not only as a religious practice but also as a constructed meaning shaped by media logic and the framing process of religious messages in the digital public sphere.

The integration of mediatization of religion and framing theory allows this study to examine digital piety at both structural and textual levels. Hjarvard's perspective explains how TikTok functions not merely as a channel for religious messages, but as a media environment that shapes religious visibility through algorithmic circulation, visual formats, and audience engagement. Entman's framing theory then provides an analytical instrument to identify how religious identity is constructed in each content through problem definition, causal interpretation, moral evaluation, and treatment recommendation. Through this integration, digital piety is understood as a mediated construction of religious identity formed through the interaction between platform logic, religious symbols, narrative choices, and audience interpretation.

## RESEARCH METHODS

This study employs a descriptive qualitative approach to gain an in-depth understanding of the construction and representation of digital piety on social media (Sugiyono, 2023). The qualitative approach is chosen because the research object is symbolic, contextual, and rich in meaning, making it unsuitable for quantitative measurement. The study focuses on describing the phenomenon of digital piety as expressed through symbols, narratives, and religious performances in social media practices, without aiming to test hypotheses. The data sources consist of primary and secondary data. Primary data are obtained from TikTok account content managed by religious figures from different traditions, namely Habib Jaafar as an Islamic leader, Bhante Dhira as a Buddhist leader, JS Kristan as a Confucian leader, Pendeta Marsel as a Protestant Christian leader, and Brian Siawarta as a Christian leader. These accounts are selected because they consistently present religious messages that receive significant public engagement and illustrate how expressions of piety and religious identity are constructed and represented in digital spaces. The primary data include videos, captions, comments, and audience interactions, which are analyzed as social texts in the process of constructing religious meaning on social media. Meanwhile, secondary data are obtained from academic books, scholarly journals, and relevant media related to digital piety, the mediatization of religion, and symbolic communication.



The TikTok content analyzed in this study was selected purposively based on several criteria: it was uploaded during the 2025–2026 period, produced by interfaith religious figures relevant to the research focus, contained explicit religious messages, represented the construction of piety or religious identity, displayed visual, verbal, or symbolic elements of religiosity, and generated audience interaction through comments, likes, shares, or other forms of engagement. Based on these criteria, this study analyzed five TikTok content units from Habib Jaafar, JS Kristan, Bhante Dhira, Pendeta Marsel, and Brian Siawarta, with each unit examined through video narration, captions, visual symbols, and audience responses.

Data collection was carried out through digital observation and documentation. Digital observation focused on examining religious content, visual and audio symbols, and interaction patterns between creators and audiences on TikTok. Documentation was conducted by archiving selected materials, including screenshots, video transcripts, and records of audience interactions, to support systematic and in-depth analysis. Data analysis was guided by Klaus Krippendorff's content analysis approach, which enables contextual interpretation of communication meanings. The analytical process involved identifying units of analysis, categorizing content, and drawing interpretive inferences based on the theoretical framework of digital piety and the mediatization of religion (Krippendorff, 2013). Data validity was strengthened through method and source triangulation to ensure the credibility, consistency, and trustworthiness of the research findings.

## RESULTS AND DISCUSSION

### Results

The results of this study present an analysis of the construction of digital piety within the process of mediatization of religious identity as represented through religious content on the TikTok platform. The analysis focuses on five pieces of content produced by religious figures from different traditions, namely Habib Jaafar, JS Kristan, Bhante Dhira, Pendeta Marsel, and Brian Siawarta. Using Robert N. Entman's framing analysis approach, this study examines how religious messages are constructed, framed, and interpreted in social media through four main elements: problem definition, causal interpretation, moral evaluation, and treatment recommendation. This approach enables the researcher to reveal how values of piety are symbolically represented through narratives, visual symbols, and communication styles adapted to the logic of digital media. Therefore, the analysis aims to understand how religious identity is not only conveyed as a spiritual teaching but also constructed as a form of digital communication practice that shapes the meaning of piety in the social media public sphere, in line with



the study's focus on the construction of digital piety in the mediatization of religious identity on TikTok.

**Table 1. Framing Analysis of Habib Jaafar's Content**

Entman Framing Elements	Analysis
Content	Habib Jaafar discusses the controversy of saying "Merry Christmas" among Muslims and the differing scholarly opinions on the issue.
Define Problems	The issue raised is the debate over whether it is permissible for Muslims to say "Merry Christmas" to Christians.
Diagnose Causes	Differences in scholars' interpretations and public understanding of the limits of tolerance in interfaith relations.
Make Moral Judgment	Differences in religious views should not sever social relationships. Tolerance remains important despite differences in belief.
Treatment Recommendation	The audience is encouraged to respect differing opinions and maintain good relationships with people of other religions.

The content presented by Habib Jaafar discusses the controversy surrounding Christmas greetings among Muslims, which often becomes a topic of debate in the public sphere, especially on social media. In the video, he presents two different perspectives. Some consider saying "Merry Christmas" not permitted in religious teachings, while others allow it as a form of social tolerance. Through a relaxed and dialogic delivery, the content frames this issue as a recurring debate in digital religious practices. At the problem definition stage, the issue is framed as differing views among Muslims, showing that religious interpretation is dynamic and open to multiple perspectives.

the causal interpretation stage, these differences are attributed to variations in scholarly interpretations and public understanding of interfaith tolerance. Social media strengthens this dynamic by allowing various opinions to interact and circulate widely. In this space, religious practices and attitudes are debated and negotiated publicly. At the moral evaluation stage, the content emphasizes that differences in religious views should not lead to social conflict, and that social relationships between religious communities can still be maintained. Tolerance is presented as a key value in a diverse society.

At the treatment recommendation stage, the content encourages audiences to respect differing views and maintain good relationships with people of other religions. It promotes tolerance as a social practice that can coexist with individual beliefs. In the context of this study, the content shows how digital piety is constructed through social



media. Religious identity is shaped not only by doctrinal teachings, but also by message delivery, audience interaction, and the ongoing negotiation of meaning in the digital media ecosystem.

**Table 2. JS Kristan's Content Framing Analysis**

Entman Framing Elements	Analysis
Content	JS Kristan explains the concept of prophets in Islam and compares it with the concept of sacred figures in Confucianism.
Define Problems	The issue concerns differences in terminology and conceptualization of spiritual figures between Confucianism and Islam.
Diagnose Causes	Each religion possesses distinct theological traditions and terminologies in referring to figures who convey divine teachings.
Make Moral Judgment	Differences in religious terminology do not negate the existence of shared spiritual values across religions.
Treatment Recommendation	The audience is encouraged to understand other religions openly and to recognize shared humanistic values within them.

JS Kristan's content shows that digital piety on TikTok is constructed through comparative religious explanation rather than doctrinal assertion. The discussion of prophets in Islam and sacred moral figures in Confucianism reframes theological difference as an opportunity for interfaith understanding. Religious identity is therefore not presented as a closed boundary, but as a communicative space where different traditions can be explained through accessible language, conceptual comparison, and moral reflection. This form of delivery is closely connected to TikTok's platform logic, where complex religious concepts must be simplified, visualized, and narrated in a way that can be quickly understood by diverse audiences.

The construction of religiosity in this content is also shaped by digital performativity and audience interaction. By comparing Islamic and Confucian concepts in a calm and explanatory style, JS Kristan performs religious identity as dialogic, educative, and inclusive. TikTok's algorithmic circulation enables this type of interfaith content to reach audiences beyond one religious community, while comments, shares, and repeated exposure allow viewers to participate in negotiating the meaning of religious difference. This finding shows that digital piety is not only produced through



symbols of devotion, but also through the ability to frame religious difference as shared ethical understanding. Conceptually, the content contributes to digital communication and religious studies by showing that TikTok mediates religiosity as an interactive, comparative, and publicly negotiated construction of religious identity.

**Table 3. Content Framing Analysis of Bhante Dhira**

Entman Framing Elements	Analysis
Content	A conversation between Bhante Dhira and Habib Jaafar regarding religious practices such as fasting, pilgrimage (hajj), and the experience of declaring the shahada.
Define Problems	Differences in religious practices and spiritual experiences between Buddhist and Islamic religious figures.
Diagnose Causes	Differences in religious teachings and traditions adhered to by each religious figure.
Make Moral Judgment	Differences in religious practices are viewed as natural and can be discussed openly.
Treatment Recommendation	Interfaith dialogue and informal communication can foster understanding and mutual respect among religions.

The conversation between Bhante Dhira and Habib Jaafar demonstrates that digital piety on TikTok is constructed through interfaith encounter, humorous dialogue, and the public negotiation of religious difference. The discussion of fasting, pilgrimage, and the experience of declaring the shahada is not presented as a doctrinal comparison that separates one religion from another, but as a communicative moment where spiritual experiences are made accessible to wider audiences. Through a relaxed tone, reciprocal response, and light humour, the content adapts interfaith discussion to TikTok's platform logic, where religious messages need to be concise, emotionally engaging, and easily shareable. This shows that religious identity in digital space is shaped not only by theological substance, but also by the performative ability of religious figures to present difference as something familiar, dialogic, and socially acceptable.

The construction of religiosity in this content is also influenced by TikTok's algorithmic environment, which tends to amplify content that is conversational, humorous, and capable of generating audience reactions. Interfaith dialogue becomes more visible because it combines religious meaning with entertainment value, making spiritual discussion easier to circulate through comments, shares, and repeated exposure on the For You Page. Audience interaction then participates in shaping the meaning of the content, as viewers interpret religious difference through responses of curiosity,



approval, debate, or reflection. In this sense, Bhante Dhira and Habib Jaafar’s interaction shows that digital piety is not merely expressed through formal religious symbols, but also through communicative openness, mutual respect, and the ability to transform doctrinal difference into a shared digital experience. Conceptually, this finding contributes to digital communication and religious studies by showing that TikTok mediates religiosity as a performative, dialogic, and platform-shaped construction of interfaith identity.

**Table 4. Analysis of Pastor Marsel's Content Framing**

<b>Entman Framing Elements</b>	<b>Analysis</b>
Content	Pendeta Marsel delivers a message on facing life’s difficulties through faith in God.
Define Problems	Human life is often confronted with difficulties and challenges.
Diagnose Causes	Life’s difficulties are understood as part of the human journey of faith.
Make Moral Judgment	Faith in God serves as a moral source of strength to face life’s challenges.
Treatment Recommendation	The audience is encouraged to strengthen their faith in God in order to overcome life’s difficulties.

Pendeta Marsel’s content shows that digital piety on TikTok is constructed through motivational religiosity, where faith is framed as a source of psychological resilience in facing life’s difficulties. The message does not merely transmit Christian doctrine, but translates religious belief into an affective and relatable narrative that can be easily received by digital audiences. Through short-form delivery, emotional language, and direct encouragement, the content adapts spiritual teaching to TikTok’s platform logic, where messages must be concise, personal, and emotionally engaging to sustain audience attention. This indicates that religious identity in digital media is shaped not only through formal worship symbols, but also through the communicative performance of hope, strength, and dependence on God.

The construction of religiosity in this content is also influenced by TikTok’s algorithmic and interactive environment. Motivational religious messages have strong circulation potential because they address universal experiences such as hardship, uncertainty, anxiety, and the need for spiritual reassurance. Audience responses through likes, comments, and shares help validate the message as spiritually meaningful and



socially relevant. In this sense, Pendeta Marsel’s content represents digital piety as an affective and performative construction, where faith becomes visible through moral encouragement, emotional resonance, and platform-driven engagement. Conceptually, this finding contributes to digital communication and religious studies by showing that TikTok mediates religiosity not only as doctrinal instruction, but also as a public performance of spiritual resilience shaped by platform logic and audience participation.

**Table 5. Brian Siawarta's Content Framing Analysis**

Entman Framing Elements	Analysis
Content	Brian Siawarta explains three aspects that Christians can learn from Muslims.
Define Problems	The lack of reverence for God, commitment to worship, and the practice of social relations in religious life.
Diagnose Causes	A lack of spiritual discipline and religious awareness in daily life.
Make Moral Judgment	Religious adherents should cultivate reverence for God, commitment to worship, and a loving attitude toward others.
Treatment Recommendation	Christians are encouraged to learn from Muslim practices, such as disciplined worship and maintaining social bonds (silaturahmi).

Brian Siawarta’s content shows that digital piety on TikTok can be constructed through interfaith learning and reflective comparison between religious traditions. By discussing values that Christians can learn from Muslim practices, the content reframes religious difference not as a boundary of separation, but as a source of ethical reflection and spiritual discipline. Practices such as disciplined worship and silaturahmi are presented as visible forms of religiosity that can inspire commitment, reverence for God, and stronger social relations. This message adapts religious reflection to TikTok’s platform logic by using concise explanation, value-based narration, and accessible comparison, allowing interfaith discourse to appear less confrontational and more relatable to diverse digital audiences.

The construction of religiosity in this content is also shaped by digital performativity and audience participation. Brian Siawarta performs religious identity as open, reflective, and dialogic by acknowledging the spiritual strengths of another tradition while still speaking from within a Christian perspective. TikTok’s algorithmic circulation enables this kind of interfaith content to reach audiences beyond a single



religious community, while comments, likes, and shares help validate the message as morally relevant and socially meaningful. This finding shows that digital piety is not only constructed through internal religious instruction, but also through cross-religious recognition, public reflection, and platform-mediated interaction. Conceptually, the content contributes to digital communication and religious studies by showing that TikTok mediates religiosity as an interactive space where religious identity is negotiated through learning, comparison, and symbolic recognition across faith traditions.

### Discussion

The analysis indicates that TikTok has become an important arena for the circulation and construction of religious meaning in digital society. Religious messages produced by Habib Jaafar, JS Kristan, Bhante Dhira, Pendeta Marsel, and Brian Siawarta are not presented merely as doctrinal instruction, but are transformed into short, accessible, dialogic, and visually mediated forms of communication. Narratives of tolerance, faith strengthening, moral reflection, spiritual discipline, and interfaith understanding are adapted to the characteristics of TikTok, where messages must be concise, emotionally resonant, and open to audience participation. This condition shows that religious communication has shifted from formal institutional spaces to interactive digital environments, where religious figures and audiences participate in shaping the public meaning of piety.

TikTok's platform logic plays a central role in shaping how religiosity becomes visible and meaningful. Short-video formats, algorithmic circulation, comments, shares, likes, and audience responses influence the way religious messages are packaged, distributed, and interpreted. Religious identity is therefore not constructed only through theological content, but also through communicative performance, visual symbols, narrative simplicity, and engagement mechanisms. The interaction between creator and audience turns digital piety into a negotiated process, because users do not merely consume religious content, but also validate, question, reinterpret, and extend its meaning through digital participation.

The interfaith character of the analyzed content expands the understanding of digital piety beyond individual devotion or single-religion expression. Dialogues between Islamic, Christian, Buddhist, and Confucian perspectives show that social media can become a space for value exchange, mutual recognition, and inclusive religious communication. Religious difference is not always framed as conflict, but can be narrated as a source of ethical reflection, shared learning, and social tolerance. This finding confirms that digital piety in TikTok is not limited to the performance of personal



spirituality, but also involves the construction of relational identity through encounters with other faith traditions.

These results are in line with Asri and Ramadhani (2025), who argue that digital media represents religious piety as symbolic identity that adapts to media culture. Similar patterns appear in this study through the use of simple language, visual presentation, storytelling, and audience-oriented communication by religious figures. The difference lies in the object of analysis, since Asri and Ramadhani focus on urban Sufism, while this study examines digital piety across interfaith religious figures. This comparison shows that media culture does not merely transmit religious values, but reshapes the style, visibility, and symbolic form of religious identity according to platform characteristics.

The findings also correspond with Hayati, Ihsan, and Shaka (2022), who show that social media influences the formation of religious identity among millennials. This study strengthens that argument by showing that religious identity is constructed through message framing, platform visibility, and audience interaction. The connection can also be seen in the studies of Leite, Nobre, and Dias (2023) and Effendi et al. (2025), which emphasize that religious identity and practice vary across social contexts and increasingly combine traditional values with digital forms. In this study, such variation appears in the different ways religious figures frame faith, tolerance, worship discipline, and interfaith understanding. Mualimin et al. (2023) also explain that digital piety is constructed through religious narratives in media, while the present study extends that discussion by showing that such construction can also occur across multiple religious traditions within the same platform.

Theoretically, the findings can be read through Hjarvard's mediatization of religion and Entman's framing theory. Hjarvard's perspective explains that TikTok does not function as a neutral channel, but as a media environment that shapes how religion is represented through visibility, algorithmic circulation, short-video formats, and audience engagement (Hjarvard, 2008). Entman's framing theory explains how each content constructs religious meaning by defining problems, diagnosing causes, making moral evaluations, and offering treatment recommendations (Entman, 1993). The integration of these two perspectives shows that digital piety is formed through the interaction between media logic and framing practice. Religious figures select particular issues, emphasize certain moral values, simplify religious explanations, and present recommended attitudes in ways that are compatible with TikTok's communicative structure.



The novelty of this study lies in its conceptualization of digital piety as an interfaith, platform-mediated, and framing-based construction of religious identity. Previous studies have largely examined digital piety within specific religious communities, symbolic representation, or identity formation in social media. This study offers a broader perspective by showing that digital piety on TikTok emerges through the convergence of religious narratives, performative communication, audience participation, algorithmic visibility, and interfaith encounter. The contribution to digital communication studies lies in demonstrating how platform logic shapes religious visibility and meaning-making. The contribution to religious studies lies in showing that contemporary piety is no longer formed only through doctrine, ritual, or institutional authority, but also through symbolic negotiation, public interaction, and communicative performance in digital spaces

## CONCLUSION

This study concludes that TikTok has become a significant digital arena for the dissemination, negotiation, and construction of religious meaning in contemporary society. Through the framing analysis of content produced by Habib Jaafar, JS Kristan, Bhante Dhira, Pendeta Marsel, and Brian Siawarta, the findings show that religious messages are not merely transmitted as doctrinal teachings, but are framed through communicative strategies that adapt to the visual, interactive, and algorithmic characteristics of social media. Values such as tolerance, interfaith dialogue, spiritual resilience, moral reflection, and religious discipline are constructed through accessible narratives, symbolic representation, and audience-oriented communication. This indicates that digital piety is not a fixed expression of personal religiosity, but a symbolic and communicative construction formed through the interaction between religious figures, audiences, and platform mechanisms.

Theoretically, this study contributes to digital communication studies by demonstrating that TikTok does not function only as a neutral medium for religious dissemination, but as a platform environment that shapes the visibility, circulation, and reception of religious identity. The findings extend the discussion on the mediatization of religion by showing that religious identity is reconstructed through short-video formats, algorithmic circulation, performative delivery, audience engagement, and framing practices that define problems, interpret causes, evaluate moral meanings, and recommend religious or social responses. In the context of religious studies, this research shows that piety in digital spaces is no longer limited to private devotion or institutional religious authority, but is increasingly produced through narrative choices, visual



symbols, interfaith comparison, public validation, and participatory meaning-making in social media environments.

Practically, this study highlights the need for religious figures, digital da'wah actors, educators, and content creators to be more reflective in producing religious content on TikTok. Religious messages circulated in digital spaces do not only communicate spiritual advice, but also shape public perceptions of faith, tolerance, interfaith relations, and religious identity. Ethical responsibility, symbolic sensitivity, narrative clarity, and openness to dialogue are therefore essential in digital religious communication. Future studies may expand this research by examining broader religious communities, comparing multiple social media platforms, and exploring audience reception to understand how users interpret, negotiate, and respond to digital piety in more diverse digital contexts.

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