

The Mediatization of Interpretations of Family-Related Verses on Instagram: An Analysis of Authority, Reduction of Meaning, and Media Logic on the @keluargahamzi Account

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Abstrak

Artikel ini mengkaji mediatisasi tafsir ayat-ayat keluarga pada akun Instagram @keluargahamzi dalam konteks transformasi otoritas tafsir di media sosial. Studi-studi sebelumnya mengenai tafsir digital umumnya berfokus pada dakwah media sosial, living Qur'an, dan popularisasi agama, namun belum banyak menyoroti bagaimana logika media membentuk reduksi, simplifikasi, dan reframing makna ayat keluarga dalam ruang digital. Penelitian ini menggunakan pendekatan qualitative content analysis dengan kerangka teori mediatisasi agama Stig Hjarvard yang diintegrasikan dengan perspektif epistemologi tafsir. Data penelitian berupa unggahan akun @keluargahamzi periode 2019–2023 yang memuat ayat-ayat keluarga dalam bentuk gambar, caption, dan video reels. Data dianalisis melalui proses kategorisasi tema, identifikasi pola simplifikasi tafsir, serta analisis relasi antara fitur media Instagram dan konstruksi makna ayat. Temuan penelitian menunjukkan bahwa mediatisasi tafsir pada akun @keluargahamzi berlangsung melalui tiga pola utama: visualisasi simbolik ayat, simplifikasi konteks tafsir, dan framing normatif keluarga Islami. Pertama, ayat-ayat keluarga direpresentasikan secara visual melalui simbol-simbol domestik yang menyesuaikan logika estetika Instagram. Kedua, penafsiran cenderung mengedepankan makna literal dan moral praktis dengan mengurangi dimensi historis, asbāb al-nuzūl, dan kompleksitas tafsir klasik. Ketiga, fitur-fitur Instagram seperti reels, caption, dan hashtag berfungsi sebagai perangkat produksi makna sekaligus otoritas tafsir digital baru. Penelitian ini menunjukkan bahwa media sosial tidak hanya menjadi saluran penyebaran tafsir, tetapi juga membentuk cara ayat dipahami, dinegosiasikan, dan dipopulerkan dalam ruang publik digital.

Kata Kunci: *Mediatisasi, Tafsir Digital, Otoritas Tafsir, Ayat Keluarga, @keluargahamzi.*

Abstract

This article examines the mediatization of interpretations of family-related verses on the Instagram account @keluargahamzi in the context of the transformation of interpretive authority on social media. Previous studies on digital interpretation have generally focused on social media da'wah, the "living Qur'an," and the popularization of religion; however, few have highlighted how media logic shapes the reduction, simplification, and reframing of the meanings of family-related verses in the digital space. This research employs a qualitative content analysis approach using Stig Hjarvard's framework of religious mediatization, integrated with an epistemological perspective on interpretation. The research data consists of posts from the @keluargahamzi account from 2019 to 2023 that feature family-related verses in the form of images, captions, and video reels. The data were analyzed through a process of thematic categorization, identification of patterns of interpretive simplification, and analysis of the relationship between Instagram's media features and the construction of verse meanings. The findings reveal that the mediatization of interpretation on the @keluargahamzi account occurs through three primary patterns: the symbolic visualization of verses, the simplification of interpretive contexts, and the normative framing of the Islamic family. First, family-related verses are visually represented through domestic symbols that align with Instagram's aesthetic logic. Second, interpretations tend to emphasize literal meanings and practical moral lessons while downplaying historical dimensions, asbāb al-nuzūl, and the complexity of classical exegesis. Third, Instagram features such as Reels, captions, and hashtags function as tools for meaning production as well as new digital interpretive authorities. This study demonstrates that social media not only serves as a channel for disseminating interpretations but also shapes how verses are understood, negotiated, and popularized within the digital public sphere.

Keywords: *Mediatization, Digital Exegesis, Exegetical Authority, Family Verses, @keluargahamzi.*

INTRODUCTION

The rise of social media has transformed the way people access, understand, and produce religious knowledge. Instagram, TikTok, YouTube, and other digital platforms (Lukman, 2016) are no longer merely communication tools but have also become new spaces for the production of religious interpretations and authority. In this context, verses from the Qur'an undergo transformations in form, language, and delivery to align with the nature of digital media, which demands visual appeal, brevity, speed, and ease of consumption (Fajariyah & Halim, 2023). This phenomenon is evident in the Instagram account @keluargahamzi, which consistently shares Islamic family education content based on Qur'anic verses and hadiths. This account utilizes cartoon illustrations, brief captions, Reels videos, and hashtags to convey religious messages regarding marital relationships, child-rearing, male leadership, and the morality of Muslim families. However, the transformation of verses into social media formats raises new epistemological issues. In many cases, these verses are presented in a concise, symbolic, and normative manner, potentially reducing the complexity of interpretation, the historical context of the verses, and the diversity of classical and contemporary interpretive perspectives. It is at this point that media no longer functions merely as a channel for conveying religious messages but also helps shape the construction of religious meaning itself.

Studies on digital exegesis indicate that social media has driven the democratization of religious authority (Hepp et al., 2015). Interpretive authority, which was previously concentrated among religious scholars and formal institutions, has now shifted to the digital sphere, enabling anyone to produce and disseminate religious interpretations. From the perspective of the "living Qur'an," this phenomenon demonstrates how the Qur'an is alive and practiced within contemporary digital culture. Nevertheless, some scholars argue that the logic of digital media also carries consequences such as the simplification of meaning, the commodification of religion, and the dominance of visual representation over the depth of interpretation. Social media operates through the logic of algorithms, engagement, and visual aesthetics, so that Qur'anic verses are often reduced to motivational quotes, moral slogans, or symbols of religious identity (Hjarvard, 2011, pp. 122–124). This debate highlights a tension between the popularization of interpretation and the epistemological authority of Qur'anic exegesis. On the one hand, social media expands public access to religious discourse; on the other, it risks producing fragmented interpretations that are contextually rooted in the media but methodologically weak (Arifah, 2018; Elly Nuraeni, 2019; Fadilah, 2019; Izzati, 2019; Melia, 2017; Oktavia et al., 2020; Srifariyati, 2016).

Studies on interpretation in social media (digital interpretation or cyber-interpretation) have actually been examined by several scholars. Fadhli Lukman (2016), for example, mapped out how social media in Indonesia has become a space for the contestation of new, often pragmatic interpretations (Lukman, 2016). Meanwhile, in the context of hadith, several studies have examined the mediatization of hadith as an instrument of political propaganda and popular da'wah on TikTok and Instagram, which often present superficial religious understandings (A'yuni, 2022; Ahmad Murtaza MZ, 2022b; Fikri Haekal Amdar, 2023; Isbaria, 2022; Muhammad Arman Al Jufri, 2023). However, the majority of previous literature remains confined to descriptive-conceptual approaches or focuses on macro-theological-political themes. The academic space discussing how verses on domestic themes—such as family law (family verses)—undergo epistemological compression and simplification of meaning at the hands of content creators not affiliated with Islamic boarding schools or academic Qur'anic institutions remains very limited (Qudsy et al., 2021).

Based on this issue, this article seeks to analyze the mediatization of interpretations of family-related verses on the Instagram account @keluargahamzi, focusing on three main aspects: patterns of interpretive construction, simplification of the verses' meanings, and the establishment of digital interpretive authority through the logic of Instagram media (Nurmadiansyah, 2023). This study employs

Stig Hjarvard's theory of religious mediatization, integrated with an epistemological perspective on interpretation, to examine how media not only disseminate interpretations but also produce new forms of Qur'anic meaning in the digital sphere (Abdullah, 2017).

METHODS

This study employs a qualitative approach using digital qualitative content analysis applied to cyberspace, a method selected because the core analysis focuses on meaning construction, the visualization of sacred texts, and the direct relationship between technical media features (affordances) and the transformation of Qur'anic interpretation in the digital realm. The material object of this investigation is the Instagram account @keluargahamzi, which consistently produces content centered around family verses. The selection of this specific account as the research subject is determined through purposive sampling based on three distinct methodological justifications. First, the account holds a highly significant position within the landscape of Quranic verse digitization in Indonesia due to its massive digital impact, evidenced by a following of 588,400 users as of October 2023. Second, it exhibits strong reductionist tendencies, characterized by the recurring phenomenon of simplifying complex theological and interpretive verse debates into limited, bite-sized media formats such as static images (feeds) and short-form videos (reels). Third, there is a clear disparity in religious authority; academic secondary data verification reveals that the account administrator formally lacks any higher education background or specialized training in Qur'an and Tafsir studies, yet continuously generates and distributes authoritative narratives of Qur'anic interpretation for mass public consumption online. The data in this study is classified into two categories: primary data and secondary data. Primary data was obtained from the corpus of posts on the @keluargahamzi account within a strictly defined timeframe (chronological corridor) from April 19, 2019, to October 4, 2023, to capture the consistency of formatting since the account consolidated its visual identity. The post selection criteria (inclusion criteria) were critically determined based on four aspects: (1) the post contains a quotation of Arabic text, transliteration, or a translation of a Quranic verse; (2) the content is directly related to domestic or family law themes; (3) it receives high engagement (such as the number of likes and comments); and (4) it represents variations in Instagram's media format architecture. Meanwhile, secondary data was collected from journal articles, relevant prior research findings, and literature in the field of digital exegesis (cyber-tafsir).

The units of analysis in this investigation are designed around a multimodal framework that integrates textual elements, such as captions and verse texts, with visual components, including cartoon characters, infographics, colors, video reels, and hashtags. To process these diverse elements, an interactive approach consisting of three simultaneous streams proposed by Matthew B. Miles and A. Michael Huberman is deployed. The process begins with data condensation, which involves selecting, focusing, simplifying, and abstracting the narratives and visuals of posts that feature Quranic verses while systematically removing purely commercial material devoid of sacred text, alongside performing thematic coding to classify family-related verses into explicit domestic clusters. This is followed by data visualization, or data display, where the condensed information is systematically organized, sorted, and structured into thematic matrix tables and mediatization flowcharts to illustrate precisely how specific media features reformat and alter the meaning of the verses. Finally, the analysis culminates in conclusion drawing and verification, which aims to formulate robust theoretical insights regarding the mediatization process by directly referencing and evaluating the data against Stig Hjarvard's conceptual framework of media logic and banal religion.

To specifically examine how this process of mediatization intervenes in the epistemology of interpretation, this study identifies five Indicators of Meaning Reduction. The first indicator is the loss of the *asbāb al-nuzūl* context, which is characterized by the disregard of the historical background or chronology surrounding a verse's revelation. Second, there is an absence of dialogue with interpretive authorities, marked by a distinct lack of methodological references or debates from classical exegetical

works (turats) as well as contemporary approaches. Third, the dominance of literal and practical moral meanings becomes apparent through the presentation of black-and-white, pragmatic interpretations designed to meet the digital audience's demand for instant consumption. Fourth, meaning is altered through substitution with symbolic visuals, where the use of images or cartoon animations directly replaces the inherent complexity of the actual exegetical text. Finally, the process involves the sloganization of verses, which manifests as the systematic simplification of complex Qur'anic legal dictates into clichéd, normative-doctrinal slogans. Finally, to ensure data validity and avoid subjective interpretive bias, this study employs source and theoretical triangulation. The researcher constantly cross-referenced the data by comparing the digital content of @keluargahamzi with authoritative texts in classical, well-established exegetical works, contemporary exegetical works (such as gender-based and socio-cultural academic approaches), as well as the latest literature in the field of digital exegesis (cybertafsir). Through this approach, the validity of the research findings regarding the shift in authority and the epistemology of exegesis in the digital space can be academically justified.

RESULT AND DISCUSSION

Mediatization of Religion

To examine the dynamics of shifting meanings and contestations over interpretive authority on Instagram, this study applies the theory of the mediatization of religion developed by Stig Hjarvard. Hjarvard asserts that mediatization is not merely a technical process of digitizing or computerizing religious institutions, but rather a long-term sociological transformation in which media institutions take over the cultural and social functions previously held firmly by traditional religious authorities. In contemporary information society, media has evolved into an independent institution that imposes its "media logic"—rooted in visual aesthetics, commercialization, consumer convenience, and entertainment—onto religious doctrines and daily practices (Mazzoleni & Schulz, 1999, p. 49). To avoid abstract descriptive narratives, this study translates three media metaphors formulated by Hjarvard into concrete analytical indicators to measure the transformation of sacred texts in cyberspace. First, media as a conduit, which determines the reach, speed, and volume of religious message transmission, thereby forcing the Qur'an to be constantly present to win over platform algorithms. Second, media as language, which establishes the format and codes for message delivery, where Instagram's visual architecture (affordance) forces complex interpretive texts to be condensed into infographics, cartoon animations, or short video clips (reels). Third, media as environment creates new social spaces and sparks the emergence of "banal religion," a condition in which symbols and fragments of Quranic verses are stripped of their original theological context (decontextualized) to be presented as light, daily practical moral consumption (Hjarvard, 2013, p. 3).

The process of the mediatization of religion in cyberspace cannot be understood in isolation; rather, it must be critically engaged with the epistemology of interpretation and the principles of exegesis. When the logic of social media operates, a tangible epistemological clash occurs between the methodological rigidity of traditional exegesis (critical-historical exegesis)—which is text-based—and the logic of digital communication, which is performance- and visual-based. In the Islamic scholarly tradition, the validity of an interpretation strictly depends on the fulfillment of methodological principles, such as semantic analysis of the Arabic language (*lughawiyah*), tracing historical context (*asbāb al-nuzūl*), inter-verse correlation (*munāsabah*), and mastery of the scholarly tradition of earlier scholars (*turats*) to maintain the scholarly chain of transmission (*isnad*). Conversely, the logic of social media shifts these validity parameters from being based on methodological expertise (scholastic authority) to being based on popularity, visual aesthetics, the number of followers, and digital engagement rates. This convergence gives rise to the phenomenon of symbolic visualization and the simplification of interpretation, where the complexity of exegetical differences is condensed into instant points and normative-doctrinal slogans to align with media formats. At the same time, a media environment demanding the fulfillment of the

preferences of the Muslim middle class and the commodification of the halal lifestyle triggers both normative framing and decontextualization, which inherently eliminate the space for historical discussion of the verses and nullify intertextual dialogue with the classical and contemporary exegetical tradition (Hjarvard, 2008, p. 9).

Although Hjarvard's framework is highly effective in dissecting the sociological aspects of religious change resulting from media dominance, this theory should not be adopted uncritically due to its Eurocentric nature. Hjarvard's theory emerged from a secular Western society, where mediatization often proceeds in tandem with secularization and the complete weakening of religious institutions in the public sphere. To avoid over-reliance on this perspective, this study juxtaposes the mediatization framework with Oliver Krüger's critical perspective on the limits of mediatization. Krüger reminds us that religion is not always a passive, powerless object under the control of media logic; rather, religious actors often engage in subversion or co-optation of media technology for their own agency-driven purposes. In the context of contemporary Muslim society, this phenomenon of digitalization must also be interpreted through the lens of the functionalization and "Islamization" of media (Hjarvard, 2021, pp. 28–31), where mediatization frequently triggers the "sacralization of cyberspace." Through this integrative approach, the analysis of family-related content on the @keluargahamzi account is situated in a dialectical position: viewing it as a product whose meaning undergoes reduction, simplification, and sloganization due to the visual aesthetic demands of the platform (the Hjarvardian effect), while simultaneously serving as a form of active agency by non-elite actors in democratizing, functionalizing, and establishing new religious authority (charismatic-digital authority) in the digital public sphere.

Positioning the @keluargahamzi Account as a Non-Authoritative Interpreter

The Instagram account @keluargahamzi is a popular digital entity that positions itself as a visual educational space centered on the theme of a harmonious family. In the social media landscape, this account has a massive following, with 588,400 followers. From a sociological and academic perspective, the account's administrator does not formally possess a background in Islamic higher education, specialization in Qur'anic studies, or affiliation with traditional religious institutions such as Islamic boarding schools or non-elite Islamic universities. This sociological profile, which is not grounded in formal Islamic scholarly traditions, positions @keluargahamzi as a non-authoritative interpreter in the digital public sphere (*Keluarga Hamzi [Official] (@keluargahamzi) • Instagram Photos and Videos*, n.d.).

Although operating outside the conventional hierarchy of religious authority, @keluargahamzi consistently produces religious discourse through the digitization and interpretation of Quranic verses with domestic themes (family verses) (*CF Aziz | Abinya Hamzah (@cf.Aziz) • Instagram Photos and Videos*, n.d.). This phenomenon marks the occurrence of both a de-monopolization and a decentralization of interpretive authority, where scholarly qualifications (scholastic authority) are replaced by technical proficiency in packaging digital content. Sacred texts are no longer examined through rigorous methodological reasoning but are instead subjected to the market mechanisms of children's Muslim clothing (@little.zizu) (*Little Zizu [OFFICIAL] (@little.Zizu) • Instagram Photos and Videos*, n.d.), managed by the account owner. Thus, the production of religious meaning by @keluargahamzi serves a dual function: as popular da'wah material and as a persuasive content marketing instrument to build the image of an urban middle-class Muslim family lifestyle.

Content Characteristics and Dynamics of the Relationship with the Online Audience

The strength of @keluargahamzi in influencing the religious perceptions of its followers rests on strategies of visualization and digital interactivity. Content interpreting Quranic verses is not presented in the form of rigid, lengthy text, but rather mediated through fictional family cartoon characters (Abi Hamzi, Ummu Hamzi, Hamzi, and Hanifah) packaged in carousel feed and short Reels video formats. This visual approach serves as an effective communication bridge to build a close emotional connection with the online audience. Through neat visual aesthetics, a friendly color palette, and practical daily tips,

this account successfully creates a space for personal identification where the audience feels represented by the ideal family figures depicted.

The dynamics of this relationship have given rise to a model of charismatic-digital authority. The validity and legitimacy of interpretations of Qur'anic verses are no longer measured by the audience based on the rigor of isnad analysis or classical exegetical principles, but rather on the basis of a high digital engagement rate. The number of likes, active comment sections, and the massive volume of content reposts have become new indicators legitimizing that such interpretive content is "correct" and worthy of following. Under the logic of Instagram, the relationship between @keluargahamzi and its followers has transformed from a traditional teacher-student relationship into a producer-consumer relationship within the banal industry of religious commodification, where sacred texts are consumed as instant, aesthetic, and practical moral guides.

Discourse Deconstruction: Thematic Mapping, Ideologization, and Normative Simplification of Family-Related Posts on the @keluargahamzi Account

An analysis of the corpus of posts by @keluargahamzi from 2019 to 2023 reveals that the citation of Qur'anic verses regarding the family does not occur in a neutral or random manner. Using a thematic (mawdhū'i) exegetical approach integrated with critical discourse analysis, this article finds that the account administrator employs a highly selective mechanism of "text archiving politics." Quranic texts are filtered in such a way as to serve specific normative framing. Through this deconstruction of the discourse, the verses are classified into three theoretical typologies that inherently articulate patterns of middle-class ideology, gender bias, and massive methodological reduction.

1. Typology I: The Construction of Paternalistic Authority and the Domestication of Gender Roles

The first thematic cluster centers on the affirmation of a power hierarchy within the family institution, positioning men (husbands and fathers) as the sole locus of moral accountability. The two main theological anchors heavily exploited by @Keluargahamzi in this cluster are Quranic Surah An-Nisa' [4]: 34 ("Men are the protectors of women...") and Surah At-Tahrim [66]: 6 ("Guard yourselves and your families against the Fire").

Through the lens of critical discourse analysis, @Keluargahamzi constructs the meanings of qiwāmah (leadership) and wiqāyah (protection) through the prism of patriarchal-paternalistic ideology. The content is presented in a visual depiction of Abi Hamzi holding the reins of domestic decision-making, while Ummu Hamzi is portrayed in a subordinate, submissive role.

Epistemologically, there is an extreme normative simplification; the sacred text is removed from progressive contemporary hermeneutical debates—such as interpretations of gender justice (as-Sa'dawiyah or Amina Wadud) that view qiwāmah as a functional, equal, and reciprocal management role. @Keluargahamzi ignores the sociological-historical dimensions of the verse and reduces it to a rigid doctrine: that the family's salvation in the afterlife lies in the wife's absolute obedience to her husband's authority. Gender bias is subtly produced through the choice of pastel colors and cute cartoon narratives, so that patriarchal domination no longer appears as oppression, but rather as a form of affection and a natural religious duty.

2. Typology II: Techno-Religious Pedagogy and the Infantilization of Child-Rearing

The second cluster brings together verses used to legitimize the concept of Islamic parenting, which are derived exclusively from a selective reading of Surah Luqman [31]: 13–19 (Luqman the Wise's advice to his son) as well as a visual representation of the daily prayer obligation in Surah Al-Baqarah [2]: 4. Luqman [31]: 13–19 (Luqman the Wise's advice to his son) as well as the depiction of the command to perform daily prayers in QS. Al-Baqarah [2]: 43 and QS. Hud [11]: 114.

In the tradition of mawdhū'i exegesis, the dialogue between Luqman and his son represents a model of educational hermeneutics that is profound, dialectical, and rich in theological and philosophical depth. However, in the hands of the digital communication logic of @Keluargahamzi, this sacred text has

undergone a trivialization of discourse. A macro-level dialogue on monotheism and a critique of social arrogance is forcibly condensed into instant points in the form of popular psychological tips, such as “3 Steps for Dads to Teach Their Children to Pray Without Getting Angry” or “The Speaking Etiquette of a Righteous Child.”

The ideological pattern at play here is the commodification of middle-class parenting psychology. The text of the Qur'an no longer functions as a transformative guide for fostering critical awareness in children, but is instead reduced to a stamp of sacredness to legitimize practical tips that align with search algorithms. The complexity of religious rituals is reduced to mere visual performativity: a smiling cartoon child wearing a skullcap, obscuring the complexity of raising children within a sociological reality fraught with structural challenges.

3. Typology III: Bourgeois Prosperity Theology and Religious Capitalism (Sakinah-Centric)

The third cluster includes verses that focus on the affective dimension and the attainment of domestic peace, drawing on Surah Ar-Rum [30]:21 (“So that you may be drawn to her and find peace with her...”) and the prayer for “qurrata a'yun” in Surah Al-Furqan [25]:74.

Critical discourse analysis reveals a very strong framing of religious capitalism within this cluster. Spiritual-hermeneutic concepts such as sakīnah, mawaddah, and rahmah have undergone a shift in meaning from existential-transcendental tranquility to materialistic emotional well-being. @Keluargahamzi consistently links the achievement of a “sakinah family” to the possession of certain material symbols: a clean, aesthetically pleasing home; children wearing branded Muslim clothing (affiliated with the account manager’s business line, @little.zizu); and an intimate life free from the ripples of economic conflict.

There has been a massive decontextualization of meaning; verses from the Qur'an are being used as tools for covert content marketing that promotes a bourgeois Muslim lifestyle (halal lifestyle). As a result, the thematic interpretation of these verses has narrowed: a family’s piety is measured by its ability to consume cyber visual aesthetics. This discourse inherently excludes lower-class Muslims facing structural poverty, as if the inability to present a neat, aesthetically pleasing family image on Instagram is directly proportional to a failure to attain the blessings of the Qur'an.

NO	DISCOURSE CLUSTER (MAWDHŪ'Ī)	SURAH AND VERSE	IDEOLOGICAL PATTERNS & BIAS	INDICATORS OF NORMATIVE SIMPLIFICATION & REDUCTION
1.	The Construction of Paternalistic Authority and the Domestication of Gender-Based Roles	QS. Al-Ahzab: 59 QS. At-Tahrim: 6 QS. Al-Baqarah: 187 QS. An-Nahl: 114 QS. Al-Baqarah: 233 QS. Al-Nisā': 34 QS. Al-An'am: 165	Patriarchal-paternalistic ideology ; gender bias that confines women to a subordinate role in the domestic sphere.	Eliminating the debate over gender-contextual hermeneutics; Qiwāmah is reduced to an absolute right to obedience without reciprocity.

2.	Techno-Religious Pedagogy and the Infantilization of Child-Rearing	QS. Luqman: 12 dan 13-19	Popular Middle-Class Parenting Ideologies; Subordinating religious teachings to the demands of the online marketplace.	The profound depth of monotheism in the story of Luqman is lost; worship is reduced to the visual performance of a cute cartoon.
		QS. Al-Baqarah: 168		
		QS. Al-A'raf: 56		
		QS. Ibrahim: 7		
		QS. Ali Imran: 134		
		QS. Al-Nisa: 148		
		QS. Al-Ankabut: 45		
3.	Bourgeois Prosperity Theology and Religious Capitalism	QS. Al-Furqan: 74	Religious Capitalism / Halal Lifestyle; A bourgeois bias that links family piety to market commodities.	A radical decontextualization of the verse's social function; the sacred text is reduced to a marketing tool for children's Muslim clothing.
		QS. Al-Kahfi: 39		
		QS. Ar-Rum: 21		
		QS. An-Nahl: 53		
		QS. Ali Imran: 8-9		
		QS. Al-Ankabut: 64		
		QS. Al-Insyirah: 5-6		
		QS. Ali Imran: 38		
		QS. As-Saffat: 100		

Table 1 Critical Analysis Matrix of the Discourse Framing of Family-Related Posts on the @Keluargahamzi Account

Through the above reconstruction based on critical discourse analysis, it is clear that @Keluargahamzi acts as a hegemonic agent that domesticates the text of the Qur'an. This account deliberately excludes family law verses that address conflictual realities (such as divorce or the division of inheritance) because they are deemed incompatible with the platform's visual aesthetics. The sacred text is ultimately co-opted to validate the instant, fluid, and commercial piety of the urban middle class.

Mediatization and the Cyber Truth Regime: A Critical Hermeneutic Analysis of Media Logic and Power Relations in @Keluargahamzi Content

An analysis of the process of mediatization of family-related verses on the @Keluargahamzi account must not get caught up in contradictory normative-epistemological judgments—where, on the one hand, the literal meaning is validated as truth, yet on the other hand, the disregard for historical context is criticized as an error. Critical hermeneutics views the interpretation of the Qur'an—whether produced on the pages of classical texts or within the pixels of social media—as a “social practice” that is never value-free (Thiselton, 1992). The validity of an interpretation is not singular, static, or valid only if it

replicates the *asbāb al-nuzūl* and the dictum of past exegetes. Interpretation is dynamic and contextual. Therefore, rather than judging @Keluargahamzi's interpretive output by rigid orthodox standards, this section examines how the account constructs a new "regime of truth" in cyberspace through the convergence of Instagram's media logic and cyber power dynamics.

The process of mediatization carried out by @Keluargahamzi operates through what Michel Foucault refers to as discursive tactics to produce compliance (Foucault, 1995). When @Keluargahamzi quotes QS. An-Nisa' [4]: 34 or QS. At-Tahrim [66]: 6 in a literal-textual manner, the disregard for *asbāb al-nuzūl* or contemporary interpretations grounded in gender justice is not a "technical oversight," but rather a deliberate discursive choice to serve the logic of the media platform. Instagram's architecture prioritizes conciseness (format logic), speed of consumption, and visual satisfaction (aesthetic affordance).

In this digital space characterized by the compression of time, the complexity of traditional exegetical methodologies has been forced aside because it is viewed as an "obstacle to communication" that is not algorithm-friendly. Consequently, @Keluargahamzi produces an "epistemological compression" in which the meaning of a verse—originally polysemic (possessing multiple possible meanings)—is forced into a monosemic (single, definitive meaning) form through the aid of cute and neat cartoon illustrations. This visualization acts as a subtle instrument of power; it conceals the tensions of real-world family law debates and replaces them with a tranquil, middle-class domestic utopia—sterile of conflict and appearing sacred under the stamp of the Qur'anic verse.

Furthermore, a critical hermeneutic analysis reveals that the power dynamics between @Keluargahamzi as a content producer and its hundreds of thousands of followers as consumers have shifted the locus of traditional religious authority (scholastic authority). In the real world, interpretive authority stems from mastery of Arabic linguistic tools, a valid scholarly chain of transmission, and recognition by official religious institutions. However, on Instagram, @Keluargahamzi builds a charismatic-digital authority whose legitimacy is produced in a circular manner through the platform's interactive circuits (Campbell, 2013).

When content simplifying family-related verses is posted, tens of thousands of likes, hundreds of affirmative comments, and thousands of reposts act as a new truth-verification mechanism. High digital engagement replaces the position of scholarly authenticity. The online audience consumes these interpretive products not because the account administrators are experts on the works of Thabari or Ibn Kathir, but because the narratives of practical morality presented feel relatable, aesthetically pleasing, and capable of validating their middle-class moral identity. This is where what is known as the decentralization and democratization of religious authority occurs, in which non-elite actors are able to seize the space for the production of meaning from the hands of traditional scholars (Turner, 2007).

This situation ultimately leads the analysis to a compelling theoretical conclusion regarding the phenomena of "banal religion" and cyber-religious capitalism (Hjarvard, 2013). The Qur'anic texts on the family, as presented by @Keluargahamzi, have undergone extreme media functionalization. These verses have been severed from their theological-historical context, simplified into pragmatic, clichéd normative slogans, and then commodified to consolidate the market for the children's Muslim clothing industry (@little.zizu) affiliated with that account.

Capital and digital power exist in a symbiotic relationship here: aesthetic domestic piety is marketed as a lifestyle, while verses from the Qur'an are used to validate its spirituality. This interpretive transformation clearly demonstrates that, under the control of mediatization, the Qur'an no longer functions as a transformative text of social-religious critique, but has been tamed by the logic of media platforms to become part of a fluid, instant, and bourgeois digital consumer culture.

Instagram's Technical Architecture and the Shifting Meanings of Posts: An Analysis of Visualization and Algorithmic Hegemony

An analysis of Instagram's technical features on the @Keluargahamzi account should not be limited to a mechanical description of button functions, video durations, or graphic aesthetics. From a media sociology perspective, platform features (affordances) are not passive containers, but rather non-human actors that dictate how religious messages are produced, distributed, and have their meanings distorted (Cherkaoui, 2017). This phenomenon is clearly evident in how @Keluargahamzi utilizes Instagram's two main formats—the carousel feed (sliding images) and short-form Reels videos—which radically reshape the epistemological landscape of Qur'anic interpretation.

When @Keluargahamzi visualizes family-related verses through aesthetically pleasing illustrations of fictional cartoon characters, a process of “visual framing” takes place that influences the religious cognition of the online audience. In the tradition of scriptural texts, the interpretation of the Qur'an demands a critical and analytical textual imagination, where readers are confronted with the dynamic diversity of opinions (ikhtilaf) among exegetes. However, @Keluargahamzi's visual representations replace the complexity of the text with the certainty of images that are definitive and monosemic (having a single meaning) (Campbell, 2013).

For example, interpretations of a wife's domestic duties or a husband's responsibilities leave no room for scholarly dialectic; these meanings are immediately “settled” and locked into the gestures, facial expressions, and pastel color choices of the cartoons depicted. This aesthetic visualization degrades the sacred dimension and legal complexity of the Qur'an into mere instant visual commodities. The sacred text, which originally held transformative-social value, has mutated into a “tame,” entertaining, and ready-to-consume digital text in a matter of seconds.

Beyond the aspect of visualization, the pervasive influence of Instagram's algorithm acts as an invisible instrument of hegemony that disciplines producers of digital interpretations. The platform's algorithm is designed not to disseminate methodological truth, but to retain users' attention for as long as possible for commercial gain (the attention economy). To win the visibility competition on the timeline, @Keluargahamzi is forced to subject the text of the Qur'an to the “laws of the algorithm,” which demand consistent posting, concise captions, and the use of popular hashtags (Gillespie, 2018).

This situation explains why this account consistently presents family-related verses in a fragmented (decontextualized) manner, stripping them of their historical context (asbāb al-nuzūl), and repackaging them into clichéd normative slogans. Legal verses that involve structural conflicts or require complex reasoning—such as those on inheritance, divorce, or nusyūz—are entirely excluded by the account administrators because they are not algorithm-friendly and have the potential to lower the engagement rate. Thus, media algorithms have inherently sorted, filtered, and dictated the character of contemporary Islamic interpretation; the valid interpretation in cyberspace is no longer the one most methodologically sound, but rather the one most adaptable to the platform's mathematical calculations.

The Crisis of Traditional Clerical Authority and the Democratization of Interpretation as a Social Practice

The transformation of interpretation carried out by @Keluargahamzi ultimately leads this study to a crucial discourse regarding the crisis of religious authority in the digital age. The presence of non-elite actors such as the administrators of @Keluargahamzi, who are capable of influencing the religious perspectives of hundreds of thousands of people, serves as empirical evidence of the decentralization of religious authority. The architecture of social media has brought down the hierarchical walls of traditional religious institutions (such as Islamic boarding schools, ulama, and exegesis scholars) that for centuries held an absolute monopoly on the right to interpret sacred texts (Turner, 2007). In cyberspace, any individual with digital literacy skills and mastery of visual aesthetics can position themselves as a “new exegete” for the online community.

This phenomenon of decentralization confirms that the interpretation of the Qur'an in the digital age must be viewed as a fluid social practice rather than a purely scholastic theological activity (Asad, 1993). As a social practice, exegesis is no longer produced in a vacuum devoid of market interests. The new religious authority held by @Keluargahamzi does not stem from a valid scholarly lineage (scholastic authority), but rather from a model of charismatic-digital authority. This authority is produced and legitimized in a circular manner through the circuit of cyber audience interactivity: a massive number of followers, thousands of likes, a collage of affirmative comments, and reposting.

This situation has given rise to a paradoxical democratization of interpretation. On the one hand, the digital public sphere provides inclusive access to sacred texts for anyone. On the other hand, this democratization—lacking a methodological foundation—has led to a superficiality in religious thought, where the validity of an interpretation is measured quantitatively based on popularity and trends in the digital marketplace. Traditional religious institutions now face a serious existential challenge; while their fatwas and thick books of interpretation remain silent on library shelves, banal interpretive narratives produced by non-authoritative content creators have instead become the primary moral guide shaping the daily lives of urban Muslims.

CONCLUSION

Research on the Instagram account @Keluargahamzi yields a strong theoretical conclusion that mediatization has shifted the orientation of Qur'anic interpretation from its original textual-methodological character to a visual-pragmatic one. @Keluargahamzi successfully leveraged Instagram's technical architecture to democratize interpretation in cyberspace through three main discourse clusters: the domestication of parental roles based on paternalistic accountability, the infantilization of child-rearing, and the commodification of emotional well-being (sakinah-centric). However, the subjugation of the sacred text to the demands of the platform's visual aesthetics (format logic) and the tyranny of market algorithms has inevitably triggered a massive reduction in meaning. The complexity of Islamic interpretation has been condensed into clichéd normative-doctrinal slogans, while eliminating the historical discussion space of *asbāb al-nuzūl* and disregarding intertextual dialogue with the body of authoritative exegetes.

Academically, this article makes a significant scholarly contribution to the study of digital exegesis (cyber-tafsir) by offering an integrative analytical framework that engages Stig Hjarvard's theory of mediatization with epistemological critiques of Islamic scholarship. This study reveals that cyberspace has shifted the parameters of exegetical validity from a model of orthodoxy based on scholastic authority toward a model of charismatic-digital authority whose legitimacy is produced by the quantitative engagement of the audience.

The scientific implications for traditional Islamic scholarly authorities are urgent. The findings of this research serve as a wake-up call for scholars and formal exegetes to immediately reorient their *da'wah* strategies. If traditional religious authorities persist in rigid, conventional methods and remain reluctant to adopt the logic of digital media, the religious cognitive space of future generations of Muslims will be entirely dominated by the production of superficial, bourgeois "banal religion." The democratization of exegesis in the digital space must be immediately balanced by the digitization of critical methodologies, so that the Qur'an in cyberspace does not merely end up as an aesthetic stamp for the commodification of middle-class lifestyles.

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