

Figuring and Disfiguring: Audience Participation in Qur'anic Exegesis on Instagram

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ABSTRACT

This study examines how audience participation on Instagram shapes the dynamics of digital interpretation, particularly through the processes of figuring (affirming meaning) and disfiguring (reinterpretation or critique) in comments on Quranic verse posts. The research is motivated by the shifting paradigm of religious authority in the social media era, where interpretation is no longer monopolized by authoritative figures but openly negotiated and contested by users. The study focuses on two public accounts: @ismaelalkholilie, representing a sufistic-affective style, and @nadirsyahosen, reflecting a contextual-critical approach. Using a descriptive qualitative method and digital hermeneutics, data were collected through online observation, caption documentation, and analysis of comments on two posts (January–May 2025). Findings show that audiences are active co-interpreters rather than passive recipients. Comments on Ismael's account are mainly affective and affirm spiritual narratives, while those on Nadirsyah's account are more reflective, intellectual, and critical. Digital interpretation thus emerges as dialogical, decentralized, and shaped by audience participation.

Keywords: *Partisipation, Exegesis, Authority, Media Social*

Introduction

In the 21st century, advances in digital technology have revolutionized the way humans interact with their environment. The internet not only serves as a means of disseminating information, but also plays a role in shaping organizational structures and practices. (Petersen, 2019). The mediatization of religion, in which platforms such as Instagram and Facebook have become new arenas for religious communication, has shifted traditional rituals to a more participatory space.

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(Aydin & Hammer, 2010). In this context, the practice of interpreting the Qur'an has evolved significantly from institutional exclusivity to public availability.

Digital interpretation refers to the process of interpreting the Qur'an using digital media and devices such as social media, applications, and online interpretation sites. (Lukman, 2016; Nirwana, 2024). This study focuses not only on new methods of acquiring meaning, but also on how interpretation is socially constructed using networks and algorithms. Several studies have shown that platforms such as YouTube and Facebook can facilitate the teaching and learning process. However, Instagram, with its emphasis on visuals and interactivity, shows greater potential for promoting participatory spaces. (Izzuthoriqulhaq & Syauqi, 2021; Purnama, 2020).

However, most funding focuses on the production of religious content featuring religious teachers, preachers, and academics. The process of meaning formation is carried out not only from top to bottom, but also from bottom to top by the audience. Comments, questions, objectives, and critiques from readers are important aspects of digital text construction that have not been thoroughly researched. Social media users now occupy an epistemic position as active interpreters, rather than passive consumers. (Shan-a-alahi & Huda, 2017).

Mark C. Taylor's work on figuring and disfiguring is highly relevant to understanding these dynamics. "Figuring" refers to the process of creating meaning through structure or authority, while "disfiguring" refers to the creation, modification, or recognition of meaning by others. In the digital realm, both processes occur simultaneously: priests produce interpretations, and audiences consume them through digital participation. (Richard M. Carpe, 1994).

With the widespread use of Instagram as a space for learning and discussing religion, questions about how the Qur'an is translated into this unique digital space have become urgent. When religious leaders share their interpretations of verses through posts, the audience does not merely respond passively with "likes" or "shares," but also actively participates in discussions by asking questions, offering alternative interpretations, or rejecting the meanings presented. This phenomenon raises questions about how audiences participate in disseminating interpretations of the Qur'an on social media, particularly Instagram. More specifically, how do processes of figuration and disfiguration occur in digital interactions?

This study investigates how Instagram users' participation influences the dynamics of digital interpretation and how processes of figuration and disfiguration occur in the comment sections of Qur'anic posts. By analyzing two public Instagram accounts, @ismaelalkholilie and @nadirsyahhosen, this study reveals that interpretations are no longer monopolized by authorities but are actively debated in the digital public sphere.

This study aims to contribute to contemporary interpretation studies and digital religion, both theoretically and practically. Theoretically, this study focuses on digital hermeneutics, involving the audience as active participants in the design process rather than merely as research subjects. Practically, this research can provide new insights to administrators, educators, and content creators about the interactive dynamics occurring on social media and the importance of public responsibility in religious interpretation.

Methods

This study uses descriptive qualitative research that focuses on digital hermeneutics, a method for examining texts in the context of interactive and participatory digital communication. Rather than seeking the meaning of a text, the aim is to understand how values are created, disseminated, and interacted with in the digital public sphere. Mark C. Taylor's theories of figuring and disfiguring are used as the primary analytical tools in this case.

This study focuses on the Instagram accounts of two public figures, @ismaelalkholilie and @nadirsyahhosen, who are known for actively sharing content and reflecting on life. The researcher

chose these two figures because they have different interpretive approaches: one is mystical and narrative, while the other is academic and contextual. The selected posts contain quotations or interpretations of verses from the Qur'an, accompanied by active interaction from readers (comments and discussions).

Data collection techniques included remote observation, event documentation, and intensive monitoring of various types of audience interactions. The researchers identified key elements in the posts, including narrative structure, quoted verses, explanations provided by the figures, and the form of comments and responses from the audience. The data was analyzed by categorizing audience participation into two main categories. Figuring refers to positive responses that affirm, reinforce, or support the interpretation presented by the speaker. Disfiguring, meanwhile, refers to comments that challenge, reject, offer alternative interpretations, or criticize the narrative.

Thematic analysis was conducted by grouping comments based on linguistic, symbolic, and interpretive criteria. Additionally, the researcher investigated how the audience used personal experiences, self-awareness, and social criticism to form their opinions. It is hoped that by using this method, this study will reveal the dynamic interpretation of the Qur'an on social media and demonstrate that the audience is an active and reflective knowledge agent in the digital age, not merely a passive recipient of information.

Literature Review

In terms of the area of interpretation studies, various studies have been carried out related to social media. Broadly speaking, research that discusses the interpretation of the Quran and the internet is carried out by Gade (Gade, 2004), Rasmussen (Rasmussen, 2010), Graham (Graham, 2001), Rafiq (Ahmad Rafiq, 2014), and Campbell (H. A. Campbell, 2012). Specifically, a study that discusses interpretation on social media such as Facebook was conducted by Lukman that Many experts have done research on the Qur'an and social media. Fadhli Lukman offers a straightforward digital hermeneutic term for interpreting the Qur'an on Facebook. According to Lukman, people's interest in 3 interpreting the Qur'an is increasing, which also has an impact on religious authorities (Lukman, 2018).

While the study of media such as Youtube (Muttaqin, 2021; Nafiza & Muttaqin, 2022) and Website (Rifai, 2020) more focused on forms of communication, or da'wah, as well as mapping and producing interpretations on the website page. Meanwhile, the discussion in the context of interpretation on Instagram is like digital native (Izzuthoriqulhaq & Syauqi, 2021). that the interpretation of social media adheres to the basic concepts of the Qur'an. These concepts have evolved to accommodate the unique qualities of virtual technology. Social media interpretations are usually classified as visual or audio-visual interpretations. Social media interpretations focus on visual elements such as memes, images, and graphics/writing. At the same time a visualization reception (Purnama, 2020).

The roots of previous research show that the area of social media and interpretation of the Quran is still in the process of adaptation. In the sense that the combination of Digital exegesis is starting to appear on the surface, but it is still a must to be further improved. On Instagram, audience interaction doesn't only happen through visualization and aesthetic reception. However, it is a form of open participation that triggers discussion, negotiation and argument between producers or consumers (prosumers) (Henrik Ahman and Claes Thoren, 2021). So that the affirmation in this study discusses that audiences who consume content on social media have an awareness action to actively participate.

The interpretation of the Quran carried out through Instagram media has different characters. This characteristic should be able to be a real part of the interpretation, as conveyed by Lukman that anyone can produce the interpretation of the Quran, regardless of his intellectual capacity (Lukman, 2016). It is very apparent that the shift in the writing is a convergence that wants to

be displayed in this study. This gap provides an opportunity for the author to research more deeply about how the Quran can live in the context of society through digital media. Then it was followed how the audience actively participated in content with the topic of studying the interpretation of the Quran on Instagram.

This research provides an opportunity to update how the interaction carried out by the audience leads to negotiations. As explained earlier, the audience's argument or comment in this context is part of interpretation. Similar to Lukman's opinion, digital hermeneutics revolves around the context of the preacher, what is written on social media pages is in the form of arguments, explanations of a verse, and self-reflection (Lukman, 2018).

Result and Discussion

Overview Instagram Account @Ismaelalkholilie @nadirsyahhosein

This study focuses on two active Instagram users: Ismael al-Kholilie and Nadirsyah Hosen. They have created a unique and interactive interpretation of the Qur'an for the digital age. They not only produce religious content, but also facilitate public interaction to build new religious norms. Ismael al-Kholilie is a prominent figure who often presents interpretations with Sufi and personal interpretations. According to Tiara Adriyana and Rizky, his Instagram stories cover three main topics: Islamic quotes, social responsibility, and question-and-answer sessions that encourage open dialogue with viewers. (Adriyana, 2023). Meanwhile, Nadirsyah Hosen is another prominent figure who specializes in contextual and historical analysis. Rofiqoh Nurul Ashfiya's research shows that Hosen utilizes social media to promote an inclusive, critical, and contextual interpretation of the Qur'an, resulting in a more modern and reflective interpretation. (Ashfiya', 2024).

Syaikhana Muhammad Khalil Bangkalan was born in 1225 AH/1835 AD. His father was a scholar and preacher in the region. His lineage is still connected to the Sunan. His father, Kiai Abdul Latif bin Asrar, was an itinerant preacher who devoted his life to Allah. As a child, Syaikhana was entrusted to his sister-in-law, Nyai Maryam. Ismael was renowned for his authenticity of knowledge and intelligence among the pesantren community.

In Bangkalan, Syaikhana began studying the fundamentals of Islamic knowledge. He studied with scholars in his hometown. Syaikhana began learning the Quran with his sister-in-law, Kiai Qaffal, as requested by his father. Kiai Qaffal was not only a religious figure but also his father's cousin. Kiai Qaffal married his cousin's daughter. For example, Ali bin Abu Talib, the Prophet's cousin, married Fatimah, his daughter. Kiai Qaffal recognized Syaikhana Khalil's intelligence and encouraged his education. (Cholil, 2017).

In educating his students, Syaikhana Khalil did not treat them uniformly. Each student was treated according to their talents and spiritual readiness. Through his sharp kasyf (inner eye), Syaikhana identified the character and readiness of his students. Take, for example, the well-known story of Kiai Wahab Hasbullah when he came to study under Syaikhana: three weeks before his arrival, Syaikhana had instructed all his students in Demangan Bangkalan to tighten security at the boarding school because a "tiger" was expected to arrive soon.

Three weeks passed, but the tiger never came. Instead, a young man arrived and greeted him with "Assalamualaikum," to which Syaikhana replied, "There's a tiger. "Let's catch it!" All the students who had been on alert for three weeks rushed out, but they did not see a single tiger. Only the young Wahab was standing there. Later, the title "tiger" truly stuck to Kiai Wahab Hasbullah. He truly became a tiger in various national and international forums. Kiai Wahab represented the Hijaz committee of scholars protesting the plan to move the Prophet's tomb from the Prophet's Mosque. Kiai Wahab studied for three years under Syaikhana, before being sent to study under Kiai Hasyim Asy'ari. (Cholil, 2017).

This issue requires the participation and contribution of religious leaders and scholars to engage in social media, providing a counter-narrative to existing propaganda of intolerance. Essentially, social media can be used to spread Islamic teachings. In today's world, social media is the most objective method for communicating views, ideas, and influence to the public, making it an important component of da'wah. According to Islamic teachings, it is very important to continue the legacy of da'wah. Islamic law strongly encourages da'wah, which is considered a *fardhu kifayah* (communal obligation) for those who are competent to carry it out. However, this does not apply universally, but is adapted to the strength and capacity of the individual. Every Muslim has the same opportunity to spread constructive da'wah (Fathoni, 2024).

H. Nadirsyah Hosen, L.L.M., M.A. (Hons), Ph.D., born on December 8, 1973, also known as Gus Nadir, is a Nahdlatul Ulama scholar and contemporary Islamic intellectual who actively monitors the development and dynamics of Islam on social media. He is a prominent academic with published works both domestically and internationally. Regarding the book *Tafsir Al-Qur'an di Media Sosial (Interpretation of the Qur'an on Social Media)*, I can divide its various explanations into two parts: (1) a theoretical explanation of the interpretation of the Qur'an, and (2) the application of the interpretation of the Qur'an based on issues that are currently hot and sensitive among religious communities in Indonesia. The first chapter of this book is "The Secrets of Understanding the Qur'an," with sub-chapters on (1) how to understand the Qur'an; (2) methods of interpretation in Islam; (3) logic, diplomacy, and debate in the Qur'an; and (4) can everyone understand the Qur'an and Hadith? (5) Interpretations from various perspectives; and so on.

Professor Hosen has made significant contributions to understanding issues and prospects for legal reform in Indonesia in four different areas: constitution, politics, human rights, and anti-corruption. As a strong advocate of the rule of law and good governance, his research offers new perspectives beyond legal studies, encompassing historical, social, and political aspects. Professor Hosen holds two PhD degrees: the first (Law) from the University of Wollongong and the second (Sharia) from the National University of Singapore (GNH, 2021).

At the same time, the issue of 'openness and diversity of understanding' in Nadirsyah Hosen's interpretation will be evaluated when the comment feature is used to close (read: resolve) and reach an agreement between the interpreter and the reader. This is one example of the originality of Qur'anic interpretation on social media that was not found in previous Qur'anic interpretation books on social media. In some ways, interpretation on social media encourages interpretive discussions, interaction between interpreters and readers, and the social media platform itself. Furthermore, interaction between interpreters and readers becomes even more engaging when one recognizes the importance of the context and discourse that precedes and follows the interpreter's presentation of their interpretation. Context and discourse (HS, 2021).

Gus Nadir investigates how interpretations of the Quran appear on social media, which quietly lead Muslims to radical-extremist thinking. Gus Nadir, as a representative of young NU preachers, is an excellent role model. His knowledge is vast and diverse, and he is very familiar with the digital world. It is very important to have expertise in fiqh, hadith, tafsir, and history. However, inappropriate and non-contextual da'wah media can be problematic, leading to the neglect of audiences who are no longer "traditional." That is, millennial Muslims who are now referred to as the "Android generation," "smartphone society," "digital society," or similar terms (KH. Imam Jazuli, Lc., n.d.).

These two figures offer different but equally relevant theoretical perspectives on the digital phenomenon. Ismael al-Kholilie promotes spirituality through emotional experiences and reflection. His lengthy narrative explanations often evoke emotional responses from his followers in the form of testimonials, such as spiritual statements or expressions of gratitude inspired by the meaning of the verse. This Sufi approach makes it easier for readers to connect the interpretation with their own lives and personal experiences.

Nadirsyah Hosen, on the other hand, uses thematic and analytical techniques. For example, when discussing QS. 2:30-35, he uses legal terminology, classical interpretations, and sociological contexts to broaden his interpretive perspective. This technique creates a more critical or analytical audience through constructive questions and dialogue.

Both accounts are very active, with user interactions on both accounts going beyond likes, comments, questions, story posts, and content criticism. Lukman's study of digital interpretation on Facebook reveals that digital hermeneutics encourages participatory democracy, involving users in the decision-making process. Digital hermeneutics also promotes equality and democratic engagement (Lukman, 2018).

In the context of Instagram, social media interpretation has become more visual and textual, reflecting the characteristics of the digital age. This has led to a shift in topics and aesthetics that align with modern trends. Content such as Quran memes, verse infographics, and thematic slide interpretations has become popular because it is easily accepted by audiences and encourages more intensive interaction, both through comments and sharing.

These two figures serve as both conveyors of meaning and catalysts, enabling viewers to participate actively. Ismael's descriptive narration and Hosen's critical comments encourage viewer participation on different scales, referred to as affective versus intellectual. Ridwanulloh studies the phenomenon of "digital da'wah" on platforms like Instagram. These platforms enable single, visual, and interactive interpretations while addressing issues of accuracy and interpretability (Armita, 2025).

According to Afidah, religious micro-celebrities such as Ismael use self-image strategies to build a digital presence among urban millennials. They conclude that the relationship between figures and actors is determined by personal image and emotional appeal, rather than academic credibility alone. Influencers build credibility by sharing personal stories and showing their humanity (Afidah et al., 2024).

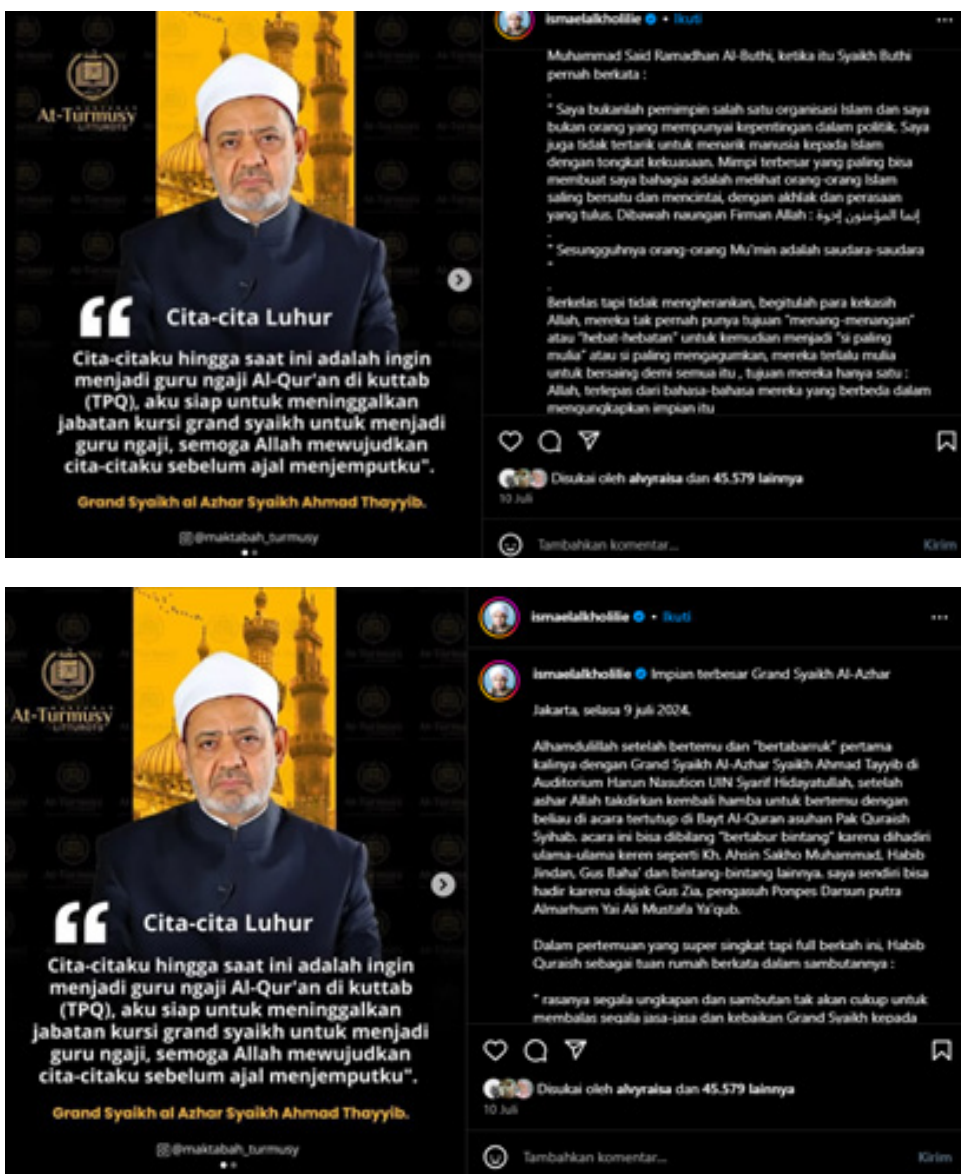
The historical and stylistic contexts of these two figures enhance the relevance of this study because they represent two different digital models, while reducing authority and participation in the phenomenon of digital hermeneutics. The selection of these two figures as case studies provides a strong empirical basis for further analysis of theoretical figuration and disfiguration, revealing how audience participation has a figurative or disfiguring interpretation.

Figuring and Disfiguring: Audience Participation in Digital Interpretation

This study views audience participation as an active component in the reading of the Qur'an in the digital realm. Based on the concepts of "figuring" and "disfiguring" proposed by Mark C. Taylor, this activity can be classified into two categories: 'declarative' and "deconstructive." Figuring is the process by which the audience refines or disfigures the meaning conveyed by the speaker, while disfiguring is a form of negotiation, deconstruction, or even resistance to that meaning (Taylor, 1992). This study examines the dynamics of Qur'anic interpretation on social media using two public Instagram accounts, Ismael al-Kholilie and Nadirsyah Hosen, as case studies.

During his visit to the Grand Sheikh of al-Azhar, Ismael al-Kholilie was interviewed. His remarks and comments contributed to a strong spiritual atmosphere during the interview. Al-Kholilie not only reflected on the event but also on verses from the Qur'an (49:10) and the teachings of Habib Abdullah bin Alawi al-Haddad, al-Buthi, and other scholars. Without elaborating on the meaning of these verses, he offered reflective experiences and interpretations that enriched the scholars' understanding of sincerity, love, and divinity.

In the caption written by Ismael, he outlined the theological discussion that took place between the scholars, namely Habib Quraish and the Grand Sheikh.



The theological discussion presented by Ismael in his caption becomes a third perspective, where he only recounts the religious experiences that were taking place at that time. Then, he presents his own perspective in the comments section of his post. This information at least shows how Ismael attempts to open up a new theological discussion space for his audience in response to the awe-inspiring story of Grand Sheik Al-Azhar. The text he posted in the comment section is divided into two parts: first, the words of the Grand Sheik within the forum; second, Ismael's response to the experience the Grand Sheik shared. In the second part of his comment, he quotes the words of another scholar, Sheikh Muhammad Said Ramadhan al-Buthi. After that, Ismael quotes a verse from the Quran, specifically Q.S [49:10].

إِنَّمَا الْمُؤْمِنُونَ إِخْوَةٌ فَأَصْلِحُوا بَيْنَ أَخَوَيْكُمْ وَاتَّقُوا اللَّهَ لَعَلَّكُمْ تُرْحَمُونَ

Indeed, the believers are brothers, so reconcile between your two brothers (who are quarreling) and fear Allah so that you may be shown mercy.

However, in his commentary, Ismael did not explain the information regarding the verse and surah in the passage he quoted. The passage he quoted was limited to the phrase

إِنَّمَا الْمُؤْمِنُونَ إِخْوَةٌ. For those familiar with the text, this verse is undoubtedly recognizable. However, for those unfamiliar with the Quran and lacking in Quranic literacy, they may wonder which verse and surah it belongs to. Nevertheless, Ismael provides the information that this phrase is a direct revelation from Allah, indirectly part of the Quran, not a hadith or poetry. After writing the phrase, he explains the meaning of the verse fragment, "Indeed, the believers are brothers," and then Ismael offers an interpretation of this verse,

"Classy but not surprising, that's how God's beloved ones are. They never have the goal of 'winning' or 'being great' in order to become 'the most noble' or 'the most admirable.' They are too noble to compete for all that. Their goal is only one: God, regardless of the different languages they use to express that dream."

After the above statement, Ismael quoted a poem and its meaning from Habib Abdullah Bin Alawi al-Haddad. The author will explain how many writings about poetry and qaul Ismael included in this post and also in other posts.

Tabel 1.

Figure, Poem, and Translation/Argument

Figure	Poem	Translation / Argument
Habib Quraish		<p><i>"It seems that no words or greetings can adequately repay Grand Sheikh for all his services and kindness to us. I am able to become a doctor thanks to Al-Azhar. Since the age of 14, I have been supported by Al-Azhar.</i></p> <p>– <i>This morning, I said to Grand Sheikh: 'Perhaps many of those present cannot understand everything you have said, but their purpose is one: to see your noble face.'</i></p>
Grand Syaikh membalas sambutan Habib Quraish	تسمع بالمعيدي خير من أن تراه	<p><i>about a man named "Mu'aidi" who had a very beautiful voice, but his face was not as beautiful as his voice, so it was said: "It is better to hear about Mu'aidi than to see him in person."</i></p> <p><i>"Perhaps I," said the Grand Sheikh, "am the 'Muaidi' of our meeting today."</i></p>
Grand Syaikh Al-Azhar	<p>أقصى أماني حتى اليوم أن أترك مكاني و الأزهر لأفتح كتاب و أحفظ التلاميذ القرآن و أتمنى أن يحقق الله هذا الأمل قبل أن أموت و انا على استعداد لأن أترك كرسي المشيخة إلى حصير أجلس عليه أعلم التلاميذ أحفظهم القرآن الكريم</p>	<p><i>"My biggest dream to this day is to retire from my position at Al-Azhar to open a 'Kuttab' (madrasah/tpq) and teach children to recite and memorize the Quran. I hope Allah will fulfill my dream before I die. I am ready to leave the Grand Sheikh's seat to sit on a mat and teach children to recite and memorize the Quran."</i></p>

Figure	Poem	Translation / Argument
Ismael alKholilie		<i>It may be because he believed that teaching the Quran and staying away from the hustle and bustle of office and honor was an act of charity closest to sincerity, even though his level of sincerity during his tenure as Grand Sheikh was recognized by all circles, not only because he never accepted a single penny in salary from Al-Azhar, but also because his contributions to Al-Azhar have been enormous. He once received an award and a gift of 1 million Emirati dirhams (at the time, approximately 2.5 billion rupiah) from the United Arab Emirates as recognition for his contributions to the Islamic world, particularly during his leadership of Al-Azhar. However, that amount of money did not enter his account, as it was immediately donated to the treasury of Al-Azhar and directly deposited into Al-Azhar's funds.</i>
Muhammad Said Ramadhan Al- Buthi		<i>“I am not the leader of any Islamic organization, nor do I have any political interests. I am also not interested in converting people to Islam through the use of power. My greatest dream, which would make me truly happy, is to see Muslims united and loving one another, with sincere morals and feelings.</i>
Habib Abdullah Bin Alawi Al- Haddad	<p>قوم همومهمُ بالله قد علقت * فما لهم هممٌ تسمو الى أحد</p> <p>فمطلب القوم مولاهم وسيدهم * يا حسن مطلبهم للواحد الصمد</p>	<i>“They are the beloved of Allah, whose aspirations and desires depend solely on Him. They have no worldly desires for anyone * because what they seek is only the pleasure of Allah, their Lord. Oh, how noble and beautiful are their requests and expectations!”</i>

The audience responds to Ismail’s content with their own experiences, producing an emotional and spiritual harmony that reinforces the main narrative. Conceptually, this creates a “collective interpretation.” Although he does not elaborate on the substance of the verse, the narrator shifts to the realm of daily practice and interpretation of the verses of the Qur’an.

If figuration affects the stability of meaning, then damage is the cause. Responding to Nadirsyah Hosen’s question about QS 2:30-35, Nadirsyah presents a lengthy narrative that questions traditional interpretations, particularly Tafsir al-Mawardi, which states that Allah taught Adam “the names of things.” Nadirsyah offers a different interpretation and presents the Sufi teachings of Imam al-Qusyairi, who asserts that the “names” taught are the names of Allah (the names of God) in the context of ma’rifatullah.

Audience Comment on Instagram Media

Let us examine further how theological discussions arise in the digital space. In the tables below, the author presents several comments that represent how an interpretation evolves based on audience interaction.

Tabel 2.

Audience, Response, and Shape

Audience	Response	Shape
Mecca_ medina93	<i>"I have been at TPQ for about 10 years. I don't know if I can be considered sincere in teaching children yet, but what I do know is that I always try to be in class before the children arrive and I am always enthusiastic in front of them."</i>	Experience as a witness
Errny_	<i>Similarly, Sheikh Yasin al-Fadani was once asked by a scholar why he wanted to teach young children. Wasn't it enough to teach scholars? With great books, Sheikh Yasin replied, "I want to be among those mentioned by the Prophet Muhammad, 'The best among you are those who learn the Qur'an and teach it.'"</i>	Theological discussion
vidhalifiana	<i>"Masha Allah, it was a real slap in the face for me, who had just been thinking about quitting teaching at the TPA to look for a teaching job at a school."</i>	Religious ritual
Arwani_ dgabriel	<i>"Praise be to Allah. I am grateful to be able to teach together with my colleagues."</i>	Religious ritual
	<i>Masya Allah, it's like a flashback to studying nahwu bab muftada. His aspirations are exactly like those of KH. Hasyim Asy'ari, Prof. Dr. KH. Ali Mustafa Yaqub, or as Ustadz Alvian Iqbal said.</i>	Theological discussion

The table in the first column explains how the audience responded to the similarities between their experiences and Ismael's account. These comments affirm Ismael's opinion. The second column responds by quoting Sheikh Yasin al-Fadani, who was not mentioned by Ismael al-Kholilie. Thus, the author states that the audience's opinions fall into the category of theological discussion, where they contribute to creating and building discussion on Instagram.

The third and fourth columns are categorized by the author as religious rituals because Ismael's caption successfully instills religious awareness in the form of teaching and learning the Qur'an, which in this case is a positive impact that makes the audience aware of their mistakes. The fifth column represents comments that suggest Ismael alKholilie's statements encourage continued study of Arabic grammar, emphasizing that even though the poems quoted by Kholilie have translations, the audience must still study them. In addition to the above comments, out of the 277 comments in the post, the majority are religious rituals in the form of prayers, hopes, and expressions of gratitude.

Some of the above comments lean toward figuring, where the audience accepts and supports Ismael Kholilie's opinions based on their own religious experiences. There is no intense discussion among the audience with the figure, Ismael alKholilie. However, the comments above sufficiently represent the audience's response. Unlike Ismael's other posts, where the audience engages in disfiguring behavior, the pattern of the feed in this post differs from the one described above. The feed consists of 10 slides and addresses issues related to women's boundaries regarding modesty in social media, which has sparked controversy.

The post selected for analysis of the forms of figuring and disfiguring is the one uploaded on October 12, 2024. Nadirsyah's post features a video clip of a Qari from Bima reciting sacred verses at an international competition. The post's feed consists of only one slide, which is the video itself. Meanwhile, he introduces a new perspective in digital hermeneutics through the caption,

What name was taught to Prophet Adam? When Allah was about to create Adam, the angels protested because of humanity's tendency to cause destruction and shed blood. But Allah proved that He taught Adam the "asma" or names of all things. Then the angels were asked to name those things. They failed. Based on Adam's superior knowledge over the angels, they were commanded

to prostrate before Adam. All obeyed except Iblis (QS 2:30-35). The question is: what name did Allah teach Prophet Adam? Most exegetes say Adam was taught the names of everything (objects, creatures, others). Some say he was taught the names of the angels. Others say he was taught the names of Adam's descendants. This is the opinion summarized by Tafsir al-Mawardi.

We find difficulty with the above interpretation: how could Adam know the names of objects and creatures that had not yet been created? Moreover, the names, characteristics, and functions of everything can change and evolve until the Day of Judgment. And why would knowing only the names make Adam more special than the angels?

I am more inclined toward the Sufi interpretation offered by Imam al-Qusyairi in his commentary: what was taught was the essence of Allah's names. This is something the angels did not know, as their duty was merely to glorify and praise Allah. In other words, this knowledge of Allah's essence was taught directly by Allah to Adam. Within it are both the revealed and the hidden names of Allah. That is why the angels were commanded to prostrate before Adam, who knew the secret of the essence of Allah's names, and that is also why Allah was angry when Iblis refused to prostrate before Adam.

Iblis thought this was merely about Adam being created from clay. No, it was about the names of Allah that Adam already knew. Thus, the descendants of Adam who also know and preserve the essence of Allah's names are honored.

Let us listen to Qari Syamsuri Firdaus reciting the Beautiful Names of Allah in Surah al-Hasyr:24 so beautifully. It is truly captivating.

There is a name that has already entered and taken root in the heart. That is my prostration of love, my dear.

Regards,

Nadirsyah Hosen

The caption in this post begins with a question related to the creation of Adam. He then presents his own response to the question. Nadirsyah uses a concise interpretation of QS. al-Baqarah [2]: 30-35. This emphasizes that Nadirsyah is trying to come up with a new way to get both active and passive participation. The second question is answered again from his perspective, expressing disagreement with a particular interpretation, namely the interpretation of al-Mawardi. Al-Mawardi's interpretation explains what Allah taught Prophet Adam, namely everything related to objects, creatures, and the names of Adam's descendants. Nadirsyah disagrees with this interpretation but agrees more with the Sufi interpretation by Imam al-Qusyairi. Al-Qusyairi's interpretation states that what Allah taught Prophet Adam was related to the essence of Allah's names, and this was unknown to the angels who were constantly engaged in remembrance. Nadirsyah then connects this to the reason why Iblis did not worship Adam, as he was also unaware of this reason.

In the final sentence, Nadirsyah then refocuses the audience's attention on the video he posted. The video features the recitation of Syamsuri Firdaus reciting another verse, namely Q.S. al-Hasyr [59]: 24, not Q.S. al-Baqarah: 30-35, which Nadirsyah explained in the caption at the beginning. Indirectly, Nadirsyah aims to highlight the correlation between a verse or its interpretation and another verse. Previously, he discussed tasbeih and tahmid, which are also present in the video. The terms of the Asmaul Husna are clearly emphasized in this post. The correlation Nadirsyah seeks to convey to the audience is a concrete example of the caption in the video. This video post, in the author's opinion, sufficiently represents how the uniqueness of Adam's descendants is formed, namely by using the heart, mind, and soul to understand the existence and greatness of their Lord.

Tabel 3.

Audience Name, Comment, and Classification

Audience Name	Comment	Classification
grizya	<i>Hey, professor, is the devil's refusal just God's will or is it a failed product?</i>	Theological discussion
asysyattar	<i>I agree with you, Gus; the interpretation by Imam al-Qusyairi is correct.</i>	
afifalfajry	<i>Excuse me, sir, with all due respect, I would like to ask a question. How did the angels know that humans are prone to destruction and bloodshed? Does this mean that a previous type of human was created before Adam, which God then destroyed and replaced with a new type of human?</i>	
Ghaniy_ulum	<i>Gus, how should we respond to LGbetong? As a mother of two boys, I am always cautious and feel saddened. Recently in Tangerang, dozens of orphaned and underprivileged children in an orphanage became victims. The orphanage staff hid behind a religious facade, dressed in robes but waving... and spreading their influence to all the children under their care, who had already been brainwashed and led astray. It's heartbreaking to see the younger generation deteriorating further, especially if the LGBTQ+ community feels they are demanding recognition for their freedom.</i>	
fulsail	<i>mashaa Allah tabarakAllah. Truly heartwarming.</i>	Ritual
fihril	<i>Thank you very much for your knowledge, Gus @nadirsyahhosen_ official.</i>	
Wahyu_arrofi63	<i>When I was in 4th or 5th grade, I participated in a district-wide sports and arts competition. We practiced for three months beforehand. Back then, my voice was still high-pitched and pleasant, and I often won the adhan competition. Now that I'm older, my neck hurts when I sing high notes.</i>	
Susi.ivvaty	<i>Her voice. I once tried to learn qiroah, starting with bayati, shoba, hijaz... After attending several classes, I realized it was really difficult. The intonation had to be perfect. It would take a long time to learn if the intonation was off. I gave up. Turn right, go.</i>	Experience as a witness

Afifalfajry's commentary has been added to the disfiguring category because it alters basic assumptions about interpretation and national structure. He presents a counter-narrative theory that angels may have "prior data." He brings the discourse of interpretation into historical speculation about the creation of beings before Adam. This encourages listeners to engage actively with interpretation and extend it into the broader realm of metaphysical inquiry.

Surprisingly, disfiguring remains within the realm of theoretical discussion, resulting in the development of digital literacy. According to Campbell and Evolvi, digital religion has broken down the barriers between leaders and followers, making both active participants in the production of goods (Helland, 2016). Analysis of the two posts shows significant differences in the patterns and intensity of participation. Figures such as Ismael al-Kholilie have ±277 comments with High (Affective, Minimal Affection, and audience characteristics such as Personal Narrative, Ritual. Meanwhile, Nadirsyah Hosen has approximately 112 comments and a dominance of moderate figuring (Affirmative, High Intelligence, Theology, and Debate), with a fairly high disfiguring and audience characteristics of intellectual, theological, and discursive. These differences indicate that digital interpretation is not static but multifaceted and influenced by the way it is written and the layout of the images. As content becomes more "open" and "problematic," the likelihood of distortion also increases.

Conclusion

This study found that Instagram user participation significantly increases the dynamics of digital interpretation. Analysis of two public accounts, @ismaelalkholilie and @nadirsyahhosen, revealed that interpretation of the Qur'an is no longer the exclusive domain of historical research. Instead, interpretation of the Qur'an has transformed into a dynamic and participatory public space. Audiences are no longer passive consumers; they also act as co-interpreters, helping to shape, refine, or even alter the meaning of what is communicated.

In the context of figuring, comments on Ismael al-Kholilie reveal spiritual suffering that weakens Sufism and newly established religions. Personal experiences, emotional testimonies, and statements about Qur'anic teachings reveal how a community can become a repository of horizontal knowledge. Conversely, in the context of disfiguring on Nadirsyah Hosen's account, most of the audience not only accepts but actively seeks alternative perspectives, theological questions, and epistemic critiques of the views presented. This process slows down the negotiation and authority of interpretation from a top-down structure to a currently active discursive structure.

As a result, digital interpretation on social media is more than just simple text; digital interpretation also includes mass production and competition. Social media, especially Instagram, has evolved into an arena of interpretation that showcases the interaction between text and opinion. This study finds that audience feedback is an important indicator of the development of a more democratic, reflective, and responsive digital hermeneutics in this context.

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