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## DIGITAL NATIVE CHARACTER IN SOCIAL MEDIA INTERPRETATION: A STUDY ON INSTAGRAM ACCOUNTS, @QURANREVIEW

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### *Abstrak*

#### **Kata Kunci:**

Tafsir, Digital native, and Social media.

*Studi ini bertujuan untuk mengkaji metode, proses interpretasi dan wacana keagamaan yang berkembang di media sosial, serta implikasi dan efektivitas penafsiran bagi pembacanya. Dengan studi kasus akun instagram @qur'anreview. Di tengah maraknya tren penafsiran Al-Qur'an di media sosial, akun @qur'anreview ini berhasil menarik perhatian para netizen melalui penyajian konten keagamaan dalam bentuk tafsir dengan gaya bahasa, diksi dan nuansa khas generasi milenial. Dengan pendekatan teori hermeneutika, analisis wacana kritis dan teori efek komunikasi massa, hasil studi menunjukkan bahwa penyajian konten keagamaan pada akun @quranreview ini fokus pada pendekatan bahasa yang tersaji dalam bentuk tafsir tematik. Penafsirannya mengikuti karakteristik digital native yang opportunistic dan omnivorous. Model penafsirannya cukup efektif dan berimplikasi pada aspek kognitif, afektif dan behavioral para pembacanya. Sementara ruang sosial penafsirannya berangkat dari kultur media sosial dan digital native, yang mengarah pada wacana Islam populer.*

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**Abstract**
**Keywords:**

Tafsir, Digital native, and Social media

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This study aims to examine the methods, processes of interpretation (tafsir), and religious discourses that develop on social media, as well as the implications and effectiveness of its interpretation for the readers. It is a case study of the Instagram account @qur'anreview. Amid the trend of Qur'an interpretation on social media, this @qur'anreview account has attracted the attention of netizens through its religious content presentation in the form of interpretation as its language style, diction, and nuances meet the millennial generation. Based on the hermeneutic, critical discourse analysis, and mass communication effect theoretical approach, the results of the study show that the religious content presented by the @quranreview account focuses on the language approach presented in the form of thematic interpretation. The interpretation follows the opportunistic and omnivorous characteristics of the digital native. The interpretation model is quite effective and has implications for the cognitive, affective, and behavioral aspects of the readers. While the social space of its interpretation is based on the culture of social media and digital native, which leads to popular Islamic discourse.

## Introduction

The flow of digital media globalization affects the increase of Indonesian Muslims in accessing religious information through social media. Based on the 2019 BNPT social media index, almost half of the Indonesian population uses social media to browse and voice religious content.<sup>1</sup> The majority of the largest social media accessors are millennials through Facebook, Instagram, WhatsApp, YouTube, and other social media platforms. In this case, Instagram is one of the most favorite platforms. Its users reach 80% of the total population of Indonesia.<sup>2</sup> Instagram is used as a medium for self-existence and used to find and disseminate religious information.<sup>3</sup> In this regard, many Instagram accounts have helped to spread the teachings of the Qur'an and its

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<sup>1</sup> Merdeka.Com, "Kutip Data BNPT, Menag Sebut Banyak Orang Indonesia Belajar Agama di Internet," Merdeka.Com, last modified 2021, accessed March 1, 2021, <https://www.merdeka.com/peristiwa/kutip-data-bnpt-menag-sebut-banyak-orang-indonesia-belajar-agama-di-internet.html>.

<sup>2</sup> /. Andi Dwi Riyanto, "Hootsuite (We Are Social): Indonesian Digital Report 2019," Andi.Link, last modified 2019, accessed May 26, 2021, <https://andi.link/hootsuite-we-are-social-indonesian-digital-report-2019>

<sup>3</sup> Ellyda Retpitasaki dan Nila Audini Oktavia, "Preference of Social Media Usage in Teenagers Religion," Tribakti: Jurnal Pemikiran Keislaman 31, no. 1 (2020): 32.

interpretation (*tafsir*).

One of the Instagram accounts that display religious content in the form of the interpretation of Al-Qur'an is @quranreview. In contrast to social media accounts in general, @quranreview presents the interpretation of Quranic verses with contemporary language, diction, nuances, and concepts. @quranreview also publishes it in a book form with the same concept. The @quranreview account received considerable public attention, with 222 thousand followers as of March 1, 2021. It is interesting to study, especially to find out how the character, needs, and interactions of the millennial generation with the Qur'an as the majority of social media users.

So far, studies on the Qur'an and social media have been carried out by many previous researchers. In the study of the interpretation of the Qur'an on Facebook, Fadhli Lukman proposed a *digital hermeneutic* term with simple characteristics. Fadhli also points out that there is an increase in public participation in aspects of the interpretation of the Qur'an and also influences religious authorities in the public sphere.<sup>4</sup> In another article, Fadhli sees that the cause of the rise of interpretations of the Qur'an on social media, especially Facebook, was guided by features that made it easier for someone to accelerate the production and distribution of *tafsir*. In addition, the availability of translations of the Qur'an in sufficient quantities and readily available, as well as the enthusiasm of some Muslims in Indonesia who voiced *ruju' ila qur'an wa sunnah*, have given significant contribution.<sup>5</sup> In line with Fadhli, Wildan Imaduddin examines Salman Harun's interpretation of the Qur'an on Facebook, showing that anyone can distribute his ideas on Facebook, even though he is old. In this case, the actualization of discourse at the same time also forms the primary character of the media sosial.<sup>6</sup> Mutmaynaturihza

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<sup>4</sup> Fadhli Lukman, "Digital Hermeneutics and A New Face of The Qur'an Commentary: The Qur'an in Indonesian's Facebook," *Al-Jami'ah* 56, no. 1 (2018): 95–120.

<sup>5</sup> Fadhli Lukman, "Tafsir Sosial Media di Indonesia," *Nun: Jurnal Studi Alquran dan Tafsir di Nusantara* 2, no. 1 (2016): 117–139.

<sup>6</sup> Wildan Imaduddin Muhammad, "Facebook sebagai Media Baru Tafsir Al-Qur'an di

analyzed the thoughts of Nadirsyah Hosen's interpretation in his Facebook account by describing the background of the comments. According to Mutmaynaturihza, interpretations on social media also open up space for discussion, which often leads to judgment for opposing groups.<sup>7</sup>

Apart from Facebook, Youtube is also an alternative media to convey an interpretation of the Qur'an. Moh. Azwar Hairul sees Nouman Ali Khan's method of interpretation and the Youtube effect as a means of interpretation. He saw that Nouman Ali's interpretation gave cognitive, affective (audience's emotional), and behavioral effects (paradigm change).<sup>8</sup> Meanwhile, a study on interpretation on Instagram was conducted by Wiwi Fauziah<sup>9</sup> who analyzes Alila's Hijab Instagram account posts about the interpretation of QS. Al-Kafirun. Wiwi argues that Alila's interpretation of Hijab tends to ignore the context of the *asbab nuzul* (reason of revelation) of a verse. However, such an interpretation is actually in great demand by his followers and has also shifted the authoritative interpretation model. While Roudlotul Jannah<sup>10</sup> also studied Instagram @quranrview. Although the object is the same as this study, Roudlotul only discusses the interpretation model in general. While, social space, episteme, and the direction of discourse movement in the @quranreview account have not been studied yet.

Based on some previous studies above, no single study deals with the audience's characteristics on social media culture itself. Historically, the audience as the subject of interpretation has an important and influential portion in the writing of works of *tafsir*.<sup>11</sup> According to Islah, at

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Indonesia,” *Maghza: Jurnal Ilmu Al-Qur’an dan Tafsir* 2, no. 2 (2017): 69–80.

<sup>7</sup> Mutmaynaturihza, “Dialektika Tafsir Media Sosial di Indonesia: Studi Penafsiran Nadirsyah Hosen di Media Sosial,” *Hermeneutik* 12, no. 1 (2019): 189–206.

<sup>8</sup> Moh Azwar Hairul, “Tafsir Al-Qur’an di YouTube,” *Al-Fanar: Jurnal Ilmu Al-Qur’an dan Tafsir* 2, no. 1 (2020): 89–106.

<sup>9</sup> Wiwi Fauziah and Miski, “Al-Quran dalam Diskursus Toleransi Beragama di Indonesia,” *Tajdid: Jurnal Ilmu Ushuluddin* 18, no. 2 (2019): 125–152.

<sup>10</sup> Roudlotul Jannah, “Tafsir Al-Quran Media Sosial: Studi Model Tafsir pada Akun Instagram @Quranrview” (Universitas Islam Negeri Maulana Malik Ibrahim, 2021).

<sup>11</sup> Islah Gusmian, “Bahasa dan Aksara dalam Penulisan Tafsir Al-Qur’an di Indonesia

least at the beginning of the 20th century, there were four audience contexts and the social setting of *tafsir* writing: the background of the pesantren community, the palace, the madrasa, and the general public. The adjustment and selection of language and characters in each of these audiences is not only a pragmatic and technical problem but also a means of transmitting ideas and thoughts in the interpretation of the Qur'an. Therefore, studies that focus on audiences with a millennial generation background are necessary.

This article aims to discover why the @quranreview account is one of the millennial generation's favorite channels and how the relationship between the @quranreview account, audience, social media interpretation, and social media culture develops. In addition, this article also looks at the effectiveness of @quranreview's interpretation and the needs of readers of interpretation on social media. This study uses a descriptive method of analysis and content analysis. The interpretation of @quranreview was analyzed using the hermeneutic methodology and critical discourse analysis of the Islah Gusmian model. The methodology covers two domains, namely internal and external.<sup>12</sup> Both domains enable to know the model of interpretation and episteme to the mapping of text and context proportionally. Meanwhile, to find out the implications of the interpretation of @quranreview, the author uses the theory of communication effects by Uchjana Effendi. This theory aims to determine the extent of effectiveness in communication. This theory consists of three dimensions, namely cognitive in the form of informative knowledge, affective in the form of emotional, and behavioral in the form of attitude change.<sup>13</sup>

### **Social Media Interpretation and Digital Native Characters**

Digital developments affect human ways of life in general. The era

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Era Awal Abad 20 M,” Mutawatir: Jurnal Keilmuan Tafsir Hadith 5, no. 2 (2015): 235.

<sup>12</sup> Islah Gusmian, “Paradigma Penelitian Tafsir Al-Qur’an di Indonesia,” Empirisma: Jurnal Pemikiran dan Kebudayaan Islam 24, no. 1 (2015): 4.

<sup>13</sup> Suryanto, Pengantar Ilmu Komunikasi (Bandung: Pustaka Setia, 2015).

of disruption demands changes and innovation, not least in religion, tafsir, and the way it is presented. In this case, the term "social media interpretation (*tafsir*)" appears. Social media itself is virtual media where a person can represent himself, interact, collaborate, and form social relationships.<sup>14</sup> The social media interpretation contains an explanation of the Qur'an in the form of expressions of meaning, comments, and *tafsir* that are easily digested and delivered virtually. The social media interpretation is still based on the foundational concepts of the *ulum al-Qur'an*. Still, these concepts have gone through transmission and transformation so that they adapt to various features of virtual technology. In general, the social media interpretation is divided into two, namely visual and audio-visual. The visual form of social media interpretation relies on visual devices, such as images in the form of memes, illustrations, and text in graphics or captions. While audio-visual interpretation is an attempt to explain the content of the Qur'an through audio-visual media.<sup>15</sup>

One medium of social media interpretation is the Instagram platform. Instagram officially operated on September 20, 2010, and in the following second year, its management under Facebook. Some of the main features offered by Instagram are *Home, Profile News Feed, Explore, and Notifications*. In addition, other featured menus are *Sharing, Hashtag, Location, Highlight, Information, Ads, Private Account, Business Account*, and others.<sup>16</sup> With these various features, the interpretation of the Qur'an on Instagram triggers the emergence of *context collapse*, where everyone has the right to participate in expressing his opinion regarding the meaning of a verse and its interpretation.<sup>17</sup>

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<sup>14</sup> Rulli Nasrullah, *Media Sosial: Perspektif Komunikasi, Budaya, dan Sosioteknologi* (Bandung: Simbiosis Rekatama Media, 2016).

<sup>15</sup> Ali Hamdan and Miski, "Dimensi Sosial dalam Wacana Tafsir Audiovisual: Studi atas Tafsir Ilmi, Lebah Menurut Al-Qur'an dan Sains," *Lajnah Pentashihan Mushaf Al-Qur'an Kemenag RI di Youtube*, "Religia: Jurnal Ilmu-Ilmu Keislaman 22, no. 2 (2019): 249.

<sup>16</sup> Subbarao Kambhampati Yuheng Hu, Lydia Manikonda, "What We Instagram: A First Analysis of Instagram Photo Content and User Types," in *The International AAAI Conference on Web and Social Media, 2014*, 595–598.

<sup>17</sup> Waffada Arief Najjyya, "Hermeneutika Offline dan Online Dinamika Watak Tekstualitas dan Kontekstualitas Tafsir" (UIN Sunan Kalijaga Yogyakarta, 2019).

The social media interpretation also has an audience that is different from conventional interpretations in general. Millennials or *digital natives* dominate the audience for the social media interpretation. Jim Marteney introduced the term millennial generation (Gen-Y), born between the years (1982-2002). This generation uses information technology as a *lifestyle* and is triggered by advances in information technology. In comparison, Gen-Z is the generation born in January 1998 to the present. Millennials and Generation Z are typical *digital natives* who spend almost all of their time on social media. Therefore, the author uses the term *digital native* so that the coverage is wider.<sup>18</sup>

Among the characteristics of digital natives are equipped with *multitasking*, working by networking, liking something interactive, random access, wanting instant information, and accessing information through online media is greater than library-based information sources. The *digital native* generation prefers words or wise quotes that motivate rather than complicated and complex thoughts so that these *digital native* characteristics are also known as *opportunistic* and *omnivorous*.<sup>19</sup> In terms of influence, *digital natives* have a significant role. Demographic experts calculate that from 2020 to 2030, Indonesia is faced with a demographic bonus. Demographic bonus is when a country has a large number of young or productive age population, about two-thirds of the total population.<sup>20</sup> This demographic bonus has implications for various sectors of life; the negative impact is in the form of social pathologies such as poverty, unemployment, crime, and

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<sup>18</sup> Riana Mardina, "Potensi Digital Natives dalam Representasi Literasi Informasi Multimedia Berbasis Web di Perguruan Tinggi," *Jurnal Pustakawan Indonesia* 11, no. 1 (2011): 7.

<sup>19</sup> David Tawei Ku and J. Steve Soulier, "The Effects of Learning Goals on Learning Performance of Field-Dependent and Field-Independent Late Adolescents in a Hypertext Environment," *Adolescence* 44, no. 175 (2009): 651.

<sup>20</sup> Muhammad Agus Umar, "Bonus Demografi Sebagai Peluang dan Tantangan Pengelolaan Sumber Daya Alam di Era Otonomi Daerah," *Genta Mulia: Jurnal Ilmiah Pendidikan* 8, no. 2 (2018): 91.

social inequality.<sup>21</sup> Prasasti and Prakoso<sup>22</sup> found if the distinctive characteristics of *digital natives* are understood and developed optimally, it will be an opportunity for the formation of productive human resources in nation-building. On the other hand, it will become a threat if these characteristics are not understood and facilitated correctly. In the Islamic context, digital natives can also be agents of change in representing the *wasathiyah* Islamic model if the teaching and mentoring model can be carried out optimally.<sup>23</sup>

The product of the interpretation of the Qur'an in the segmentation of certain circles is not something new. According to Mohsen Qaraati, to understand the interpretation for all circles of society, it is necessary to present an interpretation for the younger generation. Not only serving adults with a formal style of language, as well as rigid and complicated discussions.<sup>24</sup> The segmentation of social media interpretation among *digital natives* needs attention to effectively touch the millennial generation.

### Overview of Instagram Account @quranreview

Quranreview is an account that presents studies about the Qur'an and its interpretations via Instagram. The way of delivery is with illustrations, language style, and contemporary diction. Quranreview also provides Arabic language learning services, which in its application use the verses of the Qur'an as a learning practice. This account often uses the word review in every post to discuss a verse. It is said that review means knowing the meaning, the flow of the verse, and exploring the

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<sup>21</sup> Syaifullah Mukhlis Isyana Kurniasari Konoras, Tria Anggraini Wagiran, "Problematisasi Pemerintah dalam Menyongsong Bonus Demografi di Indonesia," *Potret Pemikiran* 22, no. 2 (2018): 50.

<sup>22</sup> Erik Teguh Prakoso, Suci Prasarti, "Karakter dan Perilaku Milenial: Peluang atau Ancaman Bonus Demografi," *Consilia: Jurnal Ilmiah Bimbingan dan Konseling* 3, no. 1 (2020): 10.

<sup>23</sup> and Wildan Nur Hidayat Musyafahah, Bakti Taufiq Ari Nugroho, "Generasi Muslim Milenial sebagai Model Islam Wasathiyah Zaman Now," *At-Tahdzib: Jurnal Studi Islam dan Muamalah* 7, no. 1 (2019): 49.

<sup>24</sup> Mohsen Qaraati, *Tafsir Untuk Anak Muda Surah Luqman*, ed. M. Ilyas (Jakarta: Al-Huda, 2005).

atmosphere. Figures 1.0 and 1.1 show the @quranreview account profile and some of the programs offered.



Figure 1.0. Profile @quranreview



Figure 1.1. Programs offered

Apart from the Instagram account, @quranreview also has a podcast and Youtube channel with 12.1 thousand subscribers as of March 1, 2021. However, the main content about the interpretation of the Qur'an is mainly found on Instagram. The @quranreview account also has a community at Gajdah Mada University (UGM) Yogyakarta, which has participated in several seminars and discussions.

The works of @quranreview are published through social media platforms and published in the form of a book, such as “30 Days Make it Better”. The book contains 30 verse reviews, each of which is taken from each Juz in the Qur'an. The language style of the book is the same as in the post on Instagram, with a contemporary writing style. Uniquely, in the book, there are blank pages where readers can write insights of a verse and will later be uploaded on their social media accounts. These activities can bring up the dialectic of interpretation of the Qur'an through various understandings and points of view. Figure 1.2. and 1.3 shows some examples that the author took from the highlight story feature of the Instagram account @quranreview. In addition, public attention to the @quranreview account is not only seen from the enthusiasm of the number of followers, but @quranreview is often also asked to be a mediator to interpret a verse (figures 1.4 and 1.5).

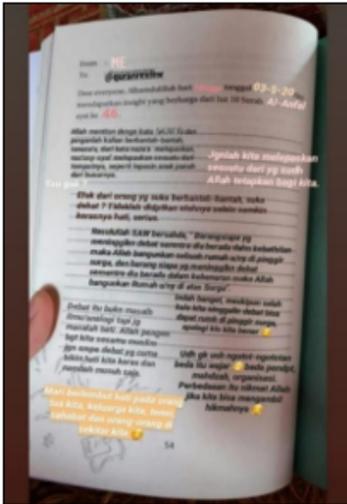


Figure 2.2. Notes from Netizens

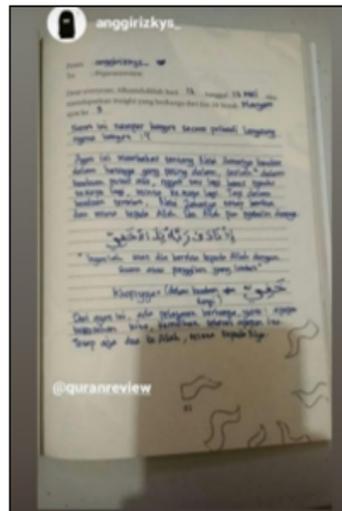


Figure 1.3. Notes from Netizens

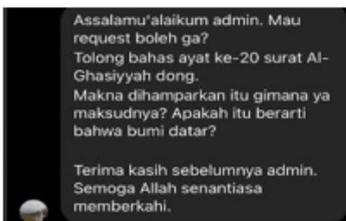


Figure 3.4. Netizens request QS Al-Ghasiyah [88]: 20

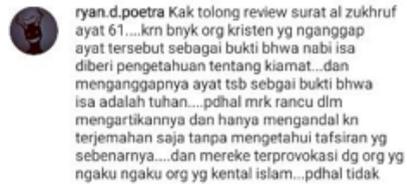


Figure 1.5. Netizens request QS Az-Zukhruf [43]: 61

### The Process of Quranic Exegesis at @quranreview

The @quranreview account in each of its posts does not always clearly interpret the Qur'an with various tools of *ulum Al-Qur'an* or other comprehensive analytical knives. Al-Qur'an material and interpretations on the @quranreview account may be directed to become a trade mark. Its posts are dominant with the content of religious advice, appeals, contemplations, or reflections that include verses from the Qur'an. The involvement of lay people or social media audiences in their interpretive activities, according to Fadli Lukman, not only shows democratization in interpretation, but also breaks down the prerequisites for *mufasir* because

everyone can be an interpreter.<sup>25</sup>

Overall, the interpretation done by @quranreview is presented in a global form, with a focus on the language approach. The systematics of presentation carried out by @quranreview can be categorized in the form of thematic interpretation, because it interprets the Qur'an according to themes that come from reality and returns to the Qur'an (*min al-waqi' ila an-nash*). Often the chosen topic departs from a phenomenon that is currently viral among netizens. As for the discussion, it is arranged on the basis of *surah* and topic themes. However, the *surah* theme is not discussed through the Instagram platform. The post with the title “the Quranic verse on Flat Earth?,”<sup>26</sup> starts with the question whether the earth is flat or round. In its post, @quranreview presents QS. Al-Ghasiyah [88]: 17-20 and QS. Ar-Rahman verse 33. @quranreview interprets al-Ghasiyah verse 20 using verse 17. They mention that there is a word *nadẓar* in verse 17 which means seeing in general terms, not in details. Meanwhile, *suthihat* which is often interpreted as an overlay according to @quranreview is not an overlay, but the roof of the house (ceiling). On QS. Ar-Rahman verse 33, there is the word *aqthor* which means diameter, which means round. @quranreview concludes that QS. Al-Ghasiyah [88]: 20 is not talking about the earth being round or flat, but the earth will be the roof of humans when they die.

Yapp wailal ardhi kaifa suthihat, the earth will one day be the roof of our house. When? While in the grave. There will come a time when we will live, without the roof of the sky, but with the roof of the earth.

Procedurally, @quranreview does not engage in interpreting verses as the interpretation in general. Their discussions were concise and straight to the heart of the issues raised. This seems to be done by adjusting the readership characteristics and limitations of the Instagram application which is visually designed for sharing photos. However, the interpretation

<sup>25</sup> Fadhli Lukman, “Tafsir Sosial Media Di Indonesia,” 130.

<sup>26</sup> “Instagram @quranreview,” <https://www.instagram.com/quranreview/>

of the @quranreview account adheres to thematic principles by trying to provide Qur'anic solutions as practical guidelines for various contemporary humanitarian problems, especially faced by digital natives.

The @quranreview account displays the themes to be discussed in the form of graphic text titles, and illustration images in the form of vectors, anime, photos, animations and others (Figure 1.6). In the illustration image, pieces of the translation of the Qur'anic verses related to the theme of the discussion are inserted. They also present analogies in the form of video clips or film scenes and describe preliminary reflections, introductions, by bridging the topic of discussion with the verse (Figure 1.7). Every now and then they display the verses of the Qur'an and their translations, then underline the words that are considered important as clues to support the discussion (Figure 1.8).



Image 1.6 First Slide



Image 1.7 An Excerpt of Translation



Image 1.8 Display of a verse and its translation

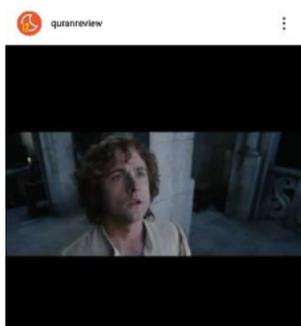


Image 1.9 Display of a film scene



Image 2.0 Explaining the context of a verse

In some posts, they explain the meaning of a verse with a linguistic approach, explain the revelation of the verse or *surah* and explain the relationship between one verse and another or one *surah* to another according to the thematic topics discussed. Like a post with the title "Allah's Fast Response" linking QS. Al-Baqarah [2]: 49 with QS. Ibrahim [14]: 6 concerning the coming of Allah's help to the Israelites. The choice of topics based on a viral phenomenon on social media is an effective step to attract the attention of readers, especially *digital natives*. Because for them, social media has become an integral part of their lives, a media to learn, play, and socialize naturally.<sup>27</sup>

In terms of language style, @quranreview uses popular language style or millennial language. They often mix Indonesian with foreign languages or jargons, for example; mention, verses review, behind the scenes of verses, insight of verses, stories, and so on. The choice of language style seems to be the attraction and enthusiasm of netizens, especially the *digital native* community. The existence of illustrations that are displayed either in the form of pictures or film footage as a reception of a verse, is very influential to invite more readers. Quoting Albert Bandura's social cognitive theory, learning is the absorption of symbolic representations in the form of visual or verbal codes that are used as

<sup>27</sup> Linda W. Braun and Pam Berger, *Teens, Technology, and Literacy: Or, Why Bad Grammar Isn't Always Bad* (Libraries Unlimited, 2007).

behavioral guidelines in the future.<sup>28</sup> The *digital natives* who live in an era of such visual code are swallowed up massively.

### **@quranreview and Popular Islamic Discourse**

Millennials or digital natives, as previously mentioned, have an important role for the nation's future. This segmentation becomes sitting ducks or easy targets for various kinds of discourses and ideologies. The social media climate with its various features and freedoms offered further supports the contestation. Quoting the Islamic Literature of the Millennial Generation, that in the midst of various modernity problems faced by the millennial generation, Islamist ideology is getting more attention. Islamist ideology by millennials is considered to have the ability to provide coherent reading and solution on various current problems, as well as voice a sense of injustice and ignite the passion of resistance to the establishment.<sup>29</sup>

Based on the reading on the Islamic literature of the millennial generation, there are at least four types of literature that have developed, namely; Jihadi, Tahriri, Salafi, and Tarbawi. The Jihadi, Tahriri (Hizb ut-Tahrir) and Tarbawi literatures are ideological in nature, while Salafi literature is puritanical in nature. In its development, the ideological messages of Tahriri, Tarbawi, and Salafi can be packaged according to the context and aspirations of young Indonesian Muslims. This amalgamation of Islamist ideas is juxtaposed with youth pop culture through novels, comics, and motivations. Dominik Müller termed the fusion of these ideologies as Pop-Islamism (popular Islamism). Popular Islamism does not always have a negative connotation, because it can turn into popular Islam that is tolerant, moderate, and progressive. According to Moh

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<sup>28</sup> Herly Jeanette Lesilolo, "Penerapan Teori Belajar Sosial Albert Bandura dalam Proses Belajar Mengajar di Sekolah," *Kenosis: Jurnal Kajian Teologi* 4, no. 2 (2018): 200.

<sup>29</sup> Noorhaidi Hasan, "Menuju Islamisme Populer," in *Literatur Keislaman Generasi Milenial: Transmisi, Apropriasi, dan Kontestasi* (Yogyakarta: Pascasarjana UIN Sunan Kalijaga Press, 2018), 11.

Dahlan's study,<sup>30</sup> Popular Islamism can be a medium to spread tolerant and moderate understanding.

In connection with the above, in order to examine the episteme and interests behind the narrative of @quranreview's interpretation in the context of Islamic literature among digital natives, posts with socio-political nuances need to be presented as the material for analysis. However, as of March 1, 2021, there was only one post on an Islamist ideology.<sup>31</sup> The post appeared in the midst of a lively discussion about Omnibuslaw: the Job Creation Act and in some cases there were riots and repressive actions by the authorities. The post is entitled "The Reign of Pharaoh",<sup>32</sup> citing Q.S. Ash-Syu'ara' [26] verses 26-29. It is explained in verses 26 to 28 that there was a debate between the prophet Moses and Pharaoh until the prophet Moses won it. In verse 29, it is explained that because he could not provide a logical argument, Pharaoh lost the debate. Pharaoh then used his power by threatening to put Moses in prison. @quranreview alludes to the actual condition of the nation at that time, citing Q.S. Al-Baqarah [2]: 126 in the context of praying for the country.

And for this country, let's pray with the prayer used by Prophet Ibrahim to pray for Mecca. O Lord, make this country a safe, peaceful, serene land and provide sustenance in the form of fruits, prosperity and welfare for its people.

Then closed by quoting a rule (*qoidah*) of Sheikh Mutawali Al-Sya'rawi about stories in the Qur'an, if a story does not include the original name of the character in the verse, then the story will repeat itself whenever and wherever.<sup>33</sup>

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<sup>30</sup> Moh Dahlan, "Geneologi Islamisme di Kalangan Muslim Millenial Indonesia," *El-Afkar: Jurnal Pemikiran Keislaman dan Tafsir Hadis* 9, no. 1 (2020): 22.

<sup>31</sup> A post on October 8, 2020.

<sup>32</sup> "Instagram @quranreview," <https://www.Instagram.com/p/CGEqQVGMVO8>.

<sup>33</sup> Ahmad Musyafiq Nafisatun Nuri, Fakhrijal Ali Azhar, "Kaidah Memahami Kisah dalam Al-Quran Perspektif Mutawali Al-Sya'rawi," *Maghza: Jurnal Ilmu Al-Qur'an dan Tafsir* 5, no. 2 (2020): 285–299.

Anyway “Pharaoh” is not a name, but it's the title of a king, a leader. And the formula is, when there is an event in the Qur'an, which Allah does not mention the name of the perpetrator directly, then the event can occur in the future. The events, circumstances, atmosphere are the same, only the actors are different. And this story has been told by the Messenger of Allah since 14 centuries ago to his companions, when he shalallahu'alaihi wassalam taught the Quran.

With such an epistemological basis, @quranreview concludes, when the ruler cannot reason logically when faced with a debate, the last step is to use his power. In the context of the rejection of Omnibuslaw in Indonesia, @quranreview alludes to the sentence at the beginning of the post, "if there are similarities in conditions, atmosphere, circumstances then it may be "a mere coincidence", "wait. Doesn't it ring the bell? Do they label us mad again?". The satire-euphemistic expression implicitly talks about the Indonesian context at that time. In the post, it can be seen that @quranreview directs the story of Pharaoh and Prophet Musa on Ash-Syu'ara '[26] verses 26-29 with the events of the repressive actions of the authorities on demonstrators regarding the Job Creation Act.

And this story has been told by the Messenger of Allah since 14 centuries ago to his companions, when he was teaching the Qur'an. Well, if we've studied the Koran and then come across something like this, "how come this event is like what's happening in the middle of nowhere land, huh", so, don't be too surprised, okay?

The choice of language style and terms used, directs its interpretation to the digital native segmentation. The use of popular words such as; anyway, checkmate, double kill mobile legend tone is a hallmark of Popular Islam. Meanwhile, from the narrative that is built, there are no Islamic ideas or narratives with an emphasis on returning to fundamentalist ideas, or trying to create a distance between Islam and open society, which is described as full of sins of heresy, shirk and disbelief.<sup>34</sup> As for the narrative in responding to the condition of the Indonesian

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<sup>34</sup> Noorhaidi Hasan, “Menuju Islamisme Populer.”

people, they present Q.S Al-Baqarah [2]: 126 in the form of prayer. Culturally, the rite serves as a remedy for social wounds and an effort to oppose repressive forces. Its interpretation seeks to give a critical spirit and strengthen the sense of nationality with an Islamic spirit. Departing from the epistemological basis of the Qur'an and the basis of digital natives culture, @quranrivew moves towards the praxis of criticizing the prevailing social reality. From this it can be seen how social cognition and audience interpretation are very influential.

### **The Effectiveness and Implications of @quranreview's Interpretation**

To find out more comprehensively the implications and effectiveness of the interpretation of the Qur'an on social media in the digital native segmentation, the author analyzes it with the theory of mass communication effects. Because basically the study of interpretation on Instagram manifests as a communication pattern consisting of several instruments, namely between the interpreter as a communicator, in this case @quranreview, the medium in the form of Instagram, netizens as audience, and the implications as a representation of the effectiveness of interpretation.

There are at least three effects of @quranreview's posts; cognitive effects, affective effects, and behavioral effects. In term of cognitive dimension, the interpreter as a communicator in conveying his messages gives the audience new insights according to their needs. This effect in the interpretation of @quranreview can provide religious knowledge including the explanation of the Qur'an. Not a few audiences are satisfied with @quranreview's explanation of the understanding of a verse. For example when explaining QS. Al-An'am [6]: 44<sup>35</sup> @quranreview gives analogy from Lord of the Ring film, where there is a scene that tells of a calm and quiet situation, then a war ensues. @quranreview explains that the verse tells about someone who had been warned to repent and

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<sup>35</sup> "Instagram @quranreview," [https://www.Instagram.com/p/B\\_if2AAneZc](https://www.Instagram.com/p/B_if2AAneZc)

remember Allah, but instead ignored it. Then Allah opened all the doors of worldly pleasures for him. Until one day, Allah gave sudden torments and calamities until the person became desperate from Allah's mercy. As Gandalf, the fictional character in the film, said "Just a fool's hope".

The explanation received a response from the audience who felt that the problem was answered thanks to new insights (figure 2.1).



**grinsomnia** Ya Allah ini kayak jawaban dr pertanyaan selama ini. Sempet mikir kok kalo lagi taat sama Allah kayak ada aja godaan, tp pernah pas jauh mikir kok idup malah enteng amat. Sampe istighfar tiap muncul pertanyaan itu. Ternyata ini ✨ alhamdulillah nemu jawabannya di al-quran yg selama ini kurang ditadabburi :( makasih banyak min!

Image 2.1 A comment from @grinsomnia

In another case, @husnulispedia claimed to be interested and inspired to study more in Surah Al-Jinn, after @quranreview explained QS. Al-Jinn [72]: 10 and QS. Al-Kahf [18]: 11. Likewise in the post QS. Al-Kahf [18]: 11, @pineappleern said that the interpretation of @quranreview succeeded in opening new insights about the meaning of the Koran (figures 2.2 and 2.3).



**husnulispedia** Sejak aw quranreview mention surah Al-Jin, alhasil jadi salah satu surah favorit ❤️❤️❤️. Dan kyknya favorit Mimin juga nih karena masih sering dibahas. Emang sekeren itu kisah Jin dalam surah ini sampai aku coba baca tafsirnya biar lebih lengkap sekaligus riset buat bahan tulisanku. Alhasil surah Al-Jin menjadi salah satu tema tulisan di buku yg alhamdulillah udah terbit.

Image 2.2 A comment from @husnulispedia



**pineappleern** Entah knp tiap baca postingan @quranreview ... makin berasa bgt miskin ilmunya aq tuuuuhhhh... 🤔🤔🤔 selama ini baca AL-QUR'AN & terjemahannya tp MASYA ALLOH min ini ampe detail bgt bedah makna ayat per ayat nya... 🙌🙌🙌 takjub ternyata bnyk bgt pesan ALLOH yg tersirat dim AL-QUR'AN tp kebanyakan gk paham krn msh miskin ilmuuuuu... termasuk akuuuuu 🤔🤔🤔

Image 2.3 A comment from @pineappleern

The affective effect has aesthetic and emotional dimensions after the audience pays attention to the explanation of the meaning of the Qur'an by the interpreter. When interpreting QS. Al-Ankabut [29]: 1 *alif lam mim* with the topic "why did this happen to me". @quranreview

explains that humans do not know for sure what it means, but always read with obedience. "Then why do humans find it hard to accept problems and trials by complaining and asking reasons, why this happened to me". Then QS. Yusuf [12]: 86, with the topic of *confiding* or consulting only to Allah (figure 2.4).



Figure 2.4 Netizen comments

On the behavioral effect, the interpretation of @qur'anreview can influence and change the attitude of the audience. The audience reported that there was a change in views and behavior for the better, based on an understanding of the information obtained from the interpreter's explanation. This is as stated by @trianaleni93 after reading @quranreview's explanation of Q.S. Muhammad [47]: 38. The post was motivated by the news on a celebgram who decided to take off her hijab and was trending on various social media. "If there is someone who turns away (once obeyed and then not *istiqomah* or disobeyed) Allah will replace it with another people." @quranreview explains that hijab is not a fashion but a commitment, which is analogous to not a book cover but the book itself. Removing the hijab means tearing the book, not removing the cover (Figure 2.5).

Another example is the post with the topic title "for those who are insecure" that discusses QS. [17]: 84

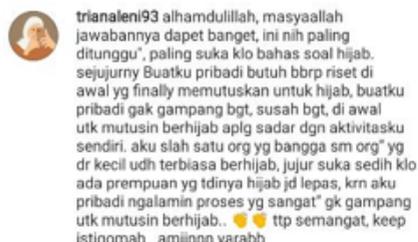


Image 2.5 A comment from  
@trianaleni93

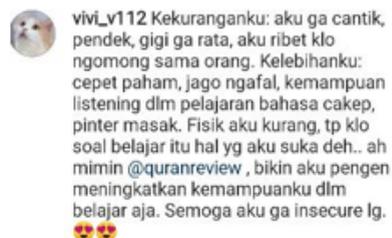


Image 2.6 A comment from  
@vivi\_v112

Through the explanation above, it can be seen that the interpretation of the Qur'an in the @quranreview account tailored to digital native has proven to be effective. Its interpretation provides a three-dimensional effect for the audience. Another thing that was found was that there was a significant difference between the audience of today's *tafsir* and the audience of *tafsir* before the era of social media. Using the local and standard Indonesian languages, digital natives like the interpretation packaging with the typical language of social media in the form of jargon, a mixture of Indonesian and English, various illustrations, and various variations of modernity. This shows that the choice of language, content, and packaging is not only a technical issue, but is related to the elements of culture, lifestyle, and social interests that exist in the midst of the audience of *tafsir*.

## Conclusion

Apart from the problem of the authority to interpret the Qur'an, the @quranreview account has succeeded in giving a new color in the field of interpretation of the Qur'an. By considering the potential of the digital natives as the audience of *tafsir*, the characteristics of the interpretive text is shaped according to the opportunistic and omnivorous digital natives' social space. A concise and solid thematic presentation system is also an added value, considering that Instagram is designed as a medium for sharing photos and videos. The application of the Islah Gusmian's methodology in this article also reveals that the interpretation by

@quranreview account tends to lead to popular (moderate) Islamic literature, with the efforts to package and present Qur'anic solutions in the form of pop culture, without involving Islamist narratives such as popular Islamism. Meanwhile, the characteristics of the interpretive text that is formed according to the culture of social media proved to be effective with implications in the form of cognitive, affective, and behavioral effects. This implication also shows the need for new readers in social media culture, which allows the presentation of more varied interpretations.

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