From Miracle to Market: Commodifying Iʿjāz al-Qurʾān on Indonesian TikTok

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Abstract: This study examines TikTok content in Indonesia featuring the "Keajaiban Al-Quran (Miracles of the Qur'an)," focusing on its intersection with product promotion and audience engagement, which reflects practices of religious commodification. It investigates the relationship between posts highlighting Qur'anic miracles and broader Qur'anic scholarship, identifying strategies of commodification and their impact on audience perceptions of the Qur'anic concepts presented. Using Miles and Huberman's content analysis framework—data reduction, display, and conclusion drawing—the study finds three key points. First, TikTok posts contribute to the popularization and construction of the concept of iʿjāz al-Qurʾān. Second, the presentation of this concept is closely tied to commodification through product promotion, engagement prompts (likes, shares, comments, follows), and hashtags. Third, audiences generally accept and actively disseminate these commodified posts. TikTok features, including the "yellow basket" and audiovisual framing, enhance engagement and perceived credibility. However, these posts risk misrepresenting iʿjāz al-Qurʾān and weakening viewers' critical reasoning. The study highlights how social media dissemination of Qur'anic knowledge is increasingly susceptible to distortion, shaped by competing personal and group interests.
Keywords: Desacralization; Ulūm al–Qurʾān (Sciences of the Qur'an); TikTok Social Media; Religious Commodification; The Miracles of the Qur'an.

Abstrak: Penelitian ini bertujuan untuk menganalisis postingan "Keajaiban al-Qur'an" di media sosial TikTok Indonesia yang berkelindan dengan promosi produk dan engagement. Hal tersebut diduga termasuk dalam praktik komodifikasi agama. Maka, pada mulanya, dalam penelitian ini dipaparkan korelasi postingan keajaiaban al-Qur'an dengan diskursus keilmuan al-Qur'an. Kemudian dari data yang terkumpul akan dipahami strategi komodifikasi agama yang digunakan serta implikasinya terhadap presepsi audiens terkait konsepsi keilmuan al-Qur'an yang disajikan. Untuk itu, data diolah dengan menggunakan analisis isi Miles dan Hubarman, meliputi data reduction, data display dan conclusion drawing. Setelah hasil analisis data ditemukan dan dikomunikasikan dengan berbagai teori pendukung lainnya, setidaknya ditemukan tiga hal. Pertama, postingan keajaiban al-Qur'an di media sosial TikTok telah mengkontruksi konsep i'jaz al-Qur'an melalui proses popularisasi. Kedua, dalam penyajiannya konsepsi tersebut selalu inheren dengan praktik komodifikasi yang ditonjolkan melalui strategi promosi produk, ajakan like, share, save, comment, dan follow serta penggunaan tagar. Ketiga, audiens cenderung menerima postingan yang terkomodifikasi dan bahkan turut terlibat dalam penyebarannya. Dari temuan itu disimpulkan bahwa berbagai fitur dalam TikTok turut memediasi komodifikasi tersebut, khususnya adanya keranjang kuning serta ikon like, share, save, dan tagar. Selanjutnya bingkai audiovisual yang melekat dalam setiap postingan juga turut memainkan emosi para audiensnya sehingga terkesan lebih meyakinkan. Maka temuan penting dalam konteks ini adalah, postingan keajaiban al-Qur'an di TikTok tidak hanya mendistorsi konsepsi i'jaz al-Qur'an, namun juga mampu menumpulkan nalar kritis para penikmatnya. Dengan demikian, penelitian ini menjadi bukti

perkembangan persebaran keilmuan al-Qur'an khususnya di media sosial yang mengalami deorientasi disebabkan benturan dengan berbagai kepentingan, baik pribadi maupun kelompok.
Kata Kunci: *Desakralisasi; Ulum al-Qur'an; Media Sosial TikTok; Komodifikasi Agama; Keajaiban al-Qur'an.*

INTRODUCTION

TikTok has developed as a platform with substantial influence in shaping the dissemination of information and the formation of public opinion. Dianze Li reports that 62.5% of young women who actively used TikTok in China and participated in her study said that they experienced physical anxiety and mental health issues. These concerns were primarily driven by the prevalence of idealised body images and aesthetic standards promoted on TikTok, which encouraged them to continuously pursue the so-called ideal appearance through self-care practices, intense exercise, and even cosmetic surgery (Li, 2024). This finding shows TikTok's significant capacity to influence and suggestively mould user behaviour. It is therefore unsurprising that in Indonesia—particularly within Muslim communities—TikTok has emerged as the most popular platform, amassing 194.37 million users (Meltwater, 2025). The platform has progressively been used as a medium of da'wah, serving as a vehicle for the dissemination of religious messages (Febriana, 2021; Hikmawati & Farida, 2021; Maulana, 2024; Sinta Pratiwi, 2022; Ulfa & Rachman, 2022). Mohamed et al. further underscore that TikTok's contribution to the transmission of Islamic teachings, especially the Qur'an and hadith, has become increasingly pervasive and carries significant impact, particularly among younger generations (Mohamed et al., 2025). Nevertheless, its influence is not exclusively positive. Fikrianoor and Ishaac claim that TikTok also poses detrimental effects on the religiosity of young people, manifesting in antisocial behaviour, time neglect, and a decline in Islamic values that stand in contradiction to the teachings of the Qur'an (Fikrianoor & Ishaac, 2024). Consequently, the presence of religious content on TikTok requires more comprehensive attention.

The TikTok posts on the "Keajaiban Al-Quran (Miracles of the Qur'an)" represent a form of transmitting religious discourse that integrates with contemporary developments (Putra et al., 2023, p. 66). In this context, the "Keajaiban Al-Quran" are displayed through audiovisual content, either in the form of recorded videos by the uploader or animated images accompanied by voiceovers. The content is typically brief—lasting around 15 to 60 seconds—narrated in a concise and compact style, and enriched with various visual components, background music, and sound effects. Normally, such posts feature the recitation of a Qur'anic verse along with an explanation of the miracle purportedly embedded within it, examined from linguistic, mathematical, or scientific perspectives (Andreayudias, 2024; Azzahrahmustafafi, 2022; Muzammilhasballah, 2023; Tilawah99, 2023). For instance, Azzahrahmustafafi correlates QS. al-Ṭāriq verses 1–3 with the scientific discovery of pulsars. In her post, the verses are displayed in a video of a person reciting the Qur'an, supplemented by subtitles of the translation. She then elaborates on the Qur'an's miraculous nature through a scientific lens, augmented with data visualisations, background music, and sound effects that enrich the content. Such examples illustrate how "Miracles of the Qur'an" content on TikTok represents the convergence of religious themes with the creativity of social media content creators.

In the digital age, religion seems to transcend the spiritual domain and permeate the landscape of the digital economy through platforms such as TikTok. As Miski argues, media has had a significant role in shaping a new pattern of religious life (Mudin, 2023, p. 5). Similarly, Fakhruroji states that globalisation has resulted in the privatisation of religion,

encouraging capitalists to use religion as an object of their commercial purposes (Fakhruroji, 2010, p. 3). These dynamic fosters what Vincent Mosco defines as the commodification of religion, specifically the conversion of use value into exchange value (Mosco, 1996, Chapter 7). Religion and its associated symbols are thereby converted into commodities that can be monetised for profit (Zailani & Ulinnuha, 2023, p. 251). In line with this, the study conducted by Elina Sarah Conny Nangoy and colleagues concludes that TikTok has transformed from a simple entertainment platform into a tool increasingly used for business purposes (Nangoy et al., 2024). In this sense, the presence of religion on social media, particularly on TikTok, is intricately linked to processes of commercialisation.

However, the phenomenon of religious commodification on social media platforms like TikTok especially in posts regarding the "Miracles of the Qur'an (Keajaiban Al-Quran)", seems to have garnered no significant attention in academic discourse. To date, research on the religious commodification in social media has mostly concentrated on two main areas. The initial issue pertains to the commodification of religion on Instagram, wherein the Qur'an, hadith, as well as religious symbols and messages are commonly utilised for the promotion of products or services on personal accounts (Annafis et al., 2022; Asri & Soehadha, 2022; Batu, 2024; Darojatun et al., 2022; Fahrunisa & Frajriati, 2024). The second area examines the commodification of religion on YouTube, where religious texts, symbols, and materials are frequently linked to product advertising, audience engagement, and even political campaigns (Fiorentina, 2022; Hasanah, 2020; Mahardika, 2024; Nafiza & Muttaqin, 2022). Although Rakhman and colleagues had explored the commodification of religion on TikTok, but their analysis was limited to the accounts @sahabatquranofficial and @quran_id, which employ Qur'anic recitations and Islamic motivational content—drawn from Qur'anic verses, hadith, and scholarly interpretations—to endorse religious-themed products (Rakhman et al., 2025).

In light of the foregoing discussion, it becomes clear that the commodification of religion on TikTok—especially within "Miracles of the Qur'an" content—remains understudied in academic scholarship. While previous research has primarily examined commodification practices on platforms such as Instagram and YouTube, the specific dynamics of how Qur'anic discourse is appropriated, packaged, and circulated on TikTok have yet to be systematically analyzed. This absence is particularly significant given that TikTok has become one of the most influential platforms in shaping religious expression, audience engagement, and the circulation of Qur'anic narratives in digital culture. Against this backdrop, the present study seeks to fill the gap by addressing three guiding questions: (1) How do TikTok posts on the "Miracles of the Qur'an" represent particular conceptions within Qur'anic studies discourse? (2) What strategies of religious commodification are employed through such posts? and (3) What are the implications of these posts for audience perceptions of Qur'anic scholarship on TikTok? By engaging with these questions, this article aims to provide a critical and deconstructive analysis of how religious texts are mediated in digital spaces, demonstrating how elements of Qur'anic scholarship are reframed as commodified content. In doing so, the study contributes not only to debates on religion and digital media but also to broader discussions on the shifting nature of religious authority, value, and representation in the age of social media.

METHOD

This study adopts a qualitative research design with content analysis as formulated by Miles and Huberman (Miles & Huberman, 1994). This approach was selected because it

corresponds closely with the research objective, which is to uncover meanings and interpretations within texts, while also allowing flexibility in its application across different forms of data such as written texts, images, videos, and social media content. In this case, the primary data for this research consist of TikTok posts on the "Miracles of the Qur'an." These were collected through documentation by employing the platform's "discover & search (temukan & cari)" feature with the keywords "keajaiban al-Qur'an"(miracles of the Qur'an), "al-Qur'an ajaib" (the miraculous Qur'an), and "mukjizat al-Qur'an" (the Qur'an's miracles). To ensure the relevance of the material, the researcher limited the dataset to posts uploaded within the last three years, between 2022 and 2024, that explicitly used one or more Qur'anic verses as the central narrative of the miracle being presented. In addition to these primary sources, various secondary materials—such as books on media studies, academic articles, and other scholarly references—were consulted to strengthen the interpretation of the findings. The data were then presented in tabular form, categorized according to the specific aspects of the Qur'anic miracles they highlight. Following this stage, conclusions were drawn based on the established findings and subsequently verified by revisiting the existing records and comparing them with insights derived from other supporting data. This process ensured that the results were both relevant and comprehensive.

The analysis process followed the three interconnected stages outlined by Miles and Huberman. The first stage, data reduction, involved refining, selecting, focusing, discarding, and organizing the collected material so that patterns could emerge and final conclusions could be drawn (Miles & Huberman, 1994, p. 10). The second stage, data display, involves designing the organization of information into concise and easily accessible forms, which may take the shape of matrices, graphs, charts, networks, or other visual formats.(Miles & Huberman, 1994, p. 11). The final stage, conclusion drawing and verification, entailed interpreting the meaning of the reduced and displayed data, cross-checking these interpretations against earlier research notes, and comparing them with supporting secondary sources to ensure findings that were both comprehensive and reliable (Miles & Huberman, 1994, p. 11).

RESULTS AND DISCUSSION
TikTok and the Mediatization of Religious Texts

TikTok is a social networking application that allows users to create, edit, upload, and share videos augmented with music and a variety of filters (Bautista et al., 2023; Hikmawati & Farida, 2021, p. 4; Putra et al., 2023, p. 65; Shari, 2021, p. 74). The platform was initially launched in September 2016 as Douyin in China by entrepreneur Zhang Yiming (Bautista et al., 2023, p. 738; Sinta Pratiwi, 2022, p. 54). As of early 2024, "We Are Social and Meltwater" announced that TikTok had attained 1.56 billion users worldwide, with Indonesia identified as the second-largest user base (Meltwater, 2024). Its rapid increase in popularity can be ascribed to several factors: the short and concise format of the content, limited advertising interruptions, interactive features such as likes, shares, saves, and comments, along with an extensive range of creative tools available (Carter et al., 2021; Muzakky et al., 2022, p. 5; Putra et al., 2023, p. 65). Yulia Nafa Fitri Randani and colleagues note that TikTok serves not only as a platform for disseminating diverse types of information globally but also as a venue for the exchange of views on trending topics (Randani et al., 2021, p. 595). Another distinctive feature of TikTok is the concept of FYP (For Your Page), which refers to the platform's highly adaptive algorithm that rapidly

disseminates content by analyzing users' activity patterns. Unlike many other platforms, this process does not require direct links with friends or followers (Dai et al., 2025; Novita et al., 2022, p. 1037). This unique characteristic has made TikTok particularly attractive to a wide audience, ranging from teenagers, young adults, and children.

TikTok has strengthened its dominance with the introduction of TikTok Shop, an integrated feature that provides e-commerce services (Pham et al., 2025; Wulandari & Alifah, 2025, p. 122). In addition to boosting its market edge, TikTok has been recognized as the leading social commerce platform, surpassing Instagram and Facebook, due to its ability to facilitate both social interaction and commercial transactions within a single application (Nurhidayah & Anom, 2025, p. 198). The expansion of TikTok Shop also has led to the emergence of an affiliate program that witnessed rapid growth in Indonesia by 2024 (Ramadhanti et al., 2025). This program allows content creators to share product reviews or promotional posts, embedding a product link visible through the "Yellow Cart" icon. When viewers purchase items via this feature, creators earn a commission on each sale (Kwan, 2023; Lavina et al., 2024, p. 31; Ramadhanti et al., 2025, p. 308). Complementing this, TikTok's live-streaming function enables both sellers and affiliates to showcase products while engaging directly with consumers (Jiang et al., 2024). Collectively, these innovations have transformed TikTok from a platform focused solely on entertainment into
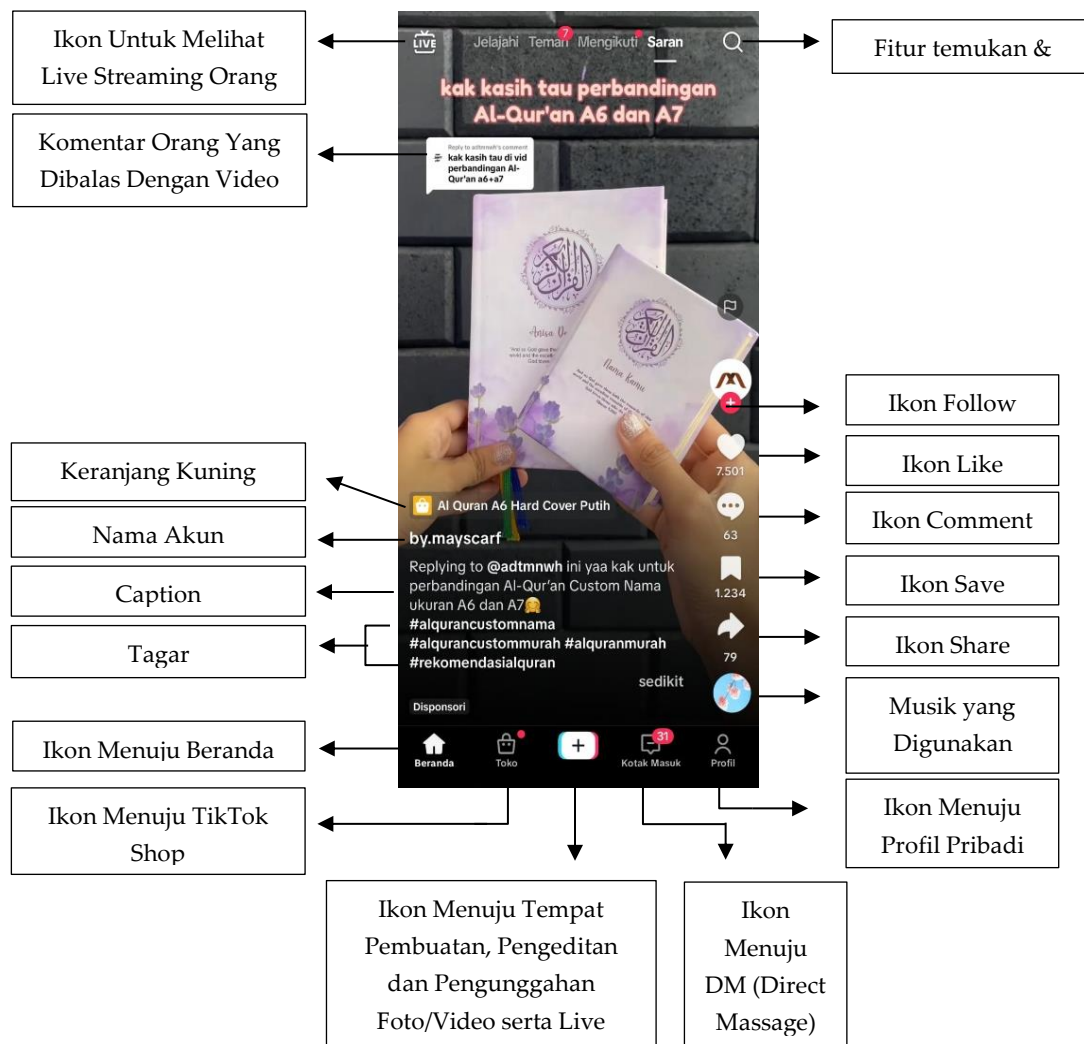
Gambar 1. Tampilan beranda TikTok pada postingan akun

a powerful tool for business (Arkansyah et al., 2025; Hikmawati & Farida, 2021; Mardiyah & Saputra, 2025; Nangoy et al., 2024; Nurhidayah & Anom, 2025; Ramadhan, 2025; Wirandamukti et al., 2025; Wulandari & Alifah, 2025).

Beyond its commercial features, TikTok also functions as a medium for the circulation of religious content. Like other social media platforms, it has proven to be an effective and efficient channel for communication and message dissemination. Consequently, TikTok has increasingly been employed as a new arena for da'wah and the transmission of religious teachings (Amiruddin, 2023; Fransiska et al., 2024; Hikmawati & Farida, 2021; Maulana, 2024; Putra et al., 2023; Randani et al., 2021; Sundari, 2024). This trend is reflected in a range of studies examining Qur'anic texts, exegetical interpretations, and hadith traditions shared on the platform. With respect to the Qur'an and tafsīr, for example, research has explored the reception of QS. Yūsuf [12]: 4 (Silviani & Akbar, 2023), QS. al-Anbiyā' [21]: 87 (Aprilianto et al., 2025), as well as circulating interpretations of QS. al-Mujādilah (Muzakky et al., 2022). Scholarship on hadith-related content is even more varied, addressing issues such as debates on the hadith regarding nail-cutting (Rukmana et al., 2024), public reactions to the online distribution of hadith (Shari, 2021),), the spread of ḥadīth qudsī (Norroe et al., 2023), and discussions on hadith authority (Jasinal, 2022). The diversity of objects and methodological approaches in these studies underscores TikTok's pivotal role in shaping how Islamic texts are circulated and received in the digital sphere.

"The Miracles of the Qur'an" as a Popular Conception of I'jāz al-Qur'an

In general, there are three categories of Qur'anic miracles that circulate on TikTok. The first concerns the linguistic dimension. Within this category, three passages of the Qur'an are frequently highlighted: QS. al-Baqarah [2]: 255 and 143; QS. al-Ṣāffāt [37]: 5–6; and QS. Yūnus [10]: 38, all of which are regarded as inseparable from this linguistic aspect. The second category highlights scientific aspects, where the Qur'an is interpreted as containing references to modern scientific knowledge, such as the theory of relativity. Verses often cited in this regard include QS. al-Ma'ārij [70]: 4, QS. al-Sajdah [32]: 5, QS. Yūnus [10]: 45, QS. al-Ḥadīd [57]: 25; QS. al-Ḥijr [15]: 19, QS. Fāṭir [35]: 27, QS. al-Furqān [25]: 53, QS. al-Ṭūr [52]: 6, QS. al-A'lā [87]: 1–3, QS. al-Furqān [25]: 2, QS. al-Qamar [54]: 49, QS. al-Dukhān [44]: 29, QS. al-Kahf [18]: 18, and QS. al-Ṭāriq [86]: 1–3. The third relates to numerical or mathematical aspects. In this regard, the following passages are often associated with numerical miracles: QS. al-Muddaththir [74]: 30–31, QS. al-'Alaq [96]: 1–5, QS. Āl 'Imrān [3]: 59, QS. al-Ikhlāṣ [112]: 3, QS. al-Kahf [18]: 25, QS. al-Ḥāqqah [69]: 32, QS. al-Ḥadīd [57]: 25, QS. al-Fātiḥah [1]: 1–7, QS. al-Sajdah [32]: 15, QS. al-Naml [27], QS. al-Naḥl [16]: 68–69, QS. Āl 'Imrān [3]: 96, and QS. al-Qiyāmah [75]: 4. Overall, these discussions delineate 24 sūrahs purported to embody aspects of the Qur'an's miraculous nature, even though a single sūrah or verse may simultaneously be classified under more than one category of miracle.

Miraculous Dimensions	Verse Object	Title	Link
Linguistic Dimensions	QS. [2]: 255	*Keajaiban Penyusunan Kalimat Ayat Kursi* (The Miracle of the Sentence Structure of *Ayat al-Kursi*)	@taufikrasyida
		Mu'jizat Al-Qur'an Struktur Penyusunan Ayat Kursi (The Miracle of the Qur'an in	@taufikrasyida

		the Structural Composition of *Ayat al-Kursi*)	
	QS. [61]:5-6	*Keajaiban Al-Qur'an Menceritakan kisah Nabi Musa dan Isa, Pilihan kata sangat Teliti* (The Qur'an's Miracle in Narrating the Stories of Prophets Musa and Isa: A Meticulous Choice of Words)	@taufikrasyida
	QS. [10]:38	*Al-Qur'an: Mukjizat Abadi untuk Semua Generasi* (The Qur'an: An Eternal Miracle for All Generations)	@abuassudany4
	QS. [2]: 143	*Keajaiban Pertengahan surah Al-Baqarah* (The Miracle of the Middle of Surah Al-Baqarah)	@taufikrasyida
Scientific Dimensions	QS. [70]:4, QS. [32]: 5, QS. [10]: 45	*Teori relativitas di dalam al-Qur'an* (The Theory of Relativity in the Qur'an)	@taufikrasyida
	QS. [57]: 25	*Keajaiban Sains dalam Al-Qur'an: Mengungkap Rahasia Kehidupan dan Alam Semesta yang Menakjubkan* (The Scientific Miracles in the Qur'an: Unveiling the Astonishing Secrets of Life and the Universe)	@Taman Tilawah99
	QS. [44]: 29		
	QS. [18]: 18	*Logikanya: Manusia Tertidur dalam Jangka Waktu Lama Bisa Terkena "Ulkus Dekubitus"* (Logically: Humans Sleeping for a Long Period Can Develop "Decubitus Ulcers")	@azzahrahmustafafi
	QS. [86]: 1-3	Qur'an Miracle QS. At Thariq 1-3 "Pulsar"	@azzahrahmustafafi
	QS. [15]: 19	*Keajaiban Al-Qur'an tentang Bumi* (he Qur'an's Miracle about the Earth)	@trianton.ubh
	QS. [35]: 27		
	QS. [25]: 53		
	QS. [52]: 6		
	QS. [87]: 1-3, QS. [25]: 2, QS. [54]: 49	*Qur'an Miracle: Ciptaan Allah yang sangat Detil* (Qur'an Miracle: Allah's Creation in Extraordinary Detail)	@azzahrahmustafafi
Numerical/Mathematical Dimensions	QS. [74]: 30-31	*Keajaiban angka 19 Bukti Al-Qur'an Bukan Karangan Manusia* ((The Miracle of the Number 19 as Evidence that the Qur'an is Not Man-Made)	@taufikrasyida
	QS. [96]: 1-5	*Keajaiban angka 19 pada surat al-Alaq, mukjizat yang terpampang nyata* (The Miracle of the Number 19 in Surah Al-'Alaq: A Visible Wonder)	@taufikrasyida
		Keajaiban angka 19 pada surat al-Alaq "Mind Blowing Miracle" (The Miracle of Number 19 in Surah Al-'Alaq: A Mind-Blowing Miracle)	@taufikrasyida
	QS. [3]: 59	*Keajaiban Al-Qu'ran Part 6 Persamaan Nabi Adam dan Nabi Isa dalam Al-Qur'an* (The Miracles of the Qur'an Part 6: The	@taufikrasyida

	Similarities between Prophet Adam and Prophet Isa in the Qur'an)	
QS. [112]: 3	*Keajaiban Al-Qur'an Part 7 Rahasia Surat Al-Ikhlas* (The Miracles of the Qur'an Part 7: The Secrets of Surah Al-Ikhlās)	@taufikrasyida
QS. [18]: 25	*Keajaiban Al-Qur'an Perhitungan Tahun Berdasarkan Matahari Dan Bulan* (The Miracles of the Qur'an: Calculating Years Based on the Sun and the Moon)	@taufikrasyida
QS. [69]: 32	*Keajaiban Al-Qur'an dalam Menghitung Jarak Hasta ----------- Meter (*The Miracles of the Qur'an in Measuring Distance: Cubit ------------ Meters)	@taufikrasyida
QS. [57]:25	*Keajaiban Al-Qur'an Matematika, Geologi, Kimia Mind Blowing* (The Miracles of the Qur'an: Mathematics, Geology, and Chemistry – Mind-Blowing)	@taufikrasyida
	Keajaiban Matematika Yang Menakjubkan Yang Tercatat Dalam Al-Qur'an (The Amazing Mathematical Miracles Documented in the Qur'an)	@Taman Tilawah99
QS. [1]: 1-7	*Al-Fatiha dan Bilangan Prima* (Al-Fatiha and Prime Numbers)	@taufikrasyida
QS. [32]: 15	*Keajaiban Matematika Pada Surah As-Sajdah* (Mathematical Miracles in Surah As-Sajdah)	@taufikrasyida
QS. [27]	*Keajaiban Surat An-Naml* (The Miracles of Surah An-Naml)	@taufikrasyida
QS. [16]: 68-69	*Keajaiban Al-Qur'an tentang Lebah* (The Miracles of the Quran about Bees)	@taufikrasyida
	Keajaiban Surat An-Nahl Part 2 (The Miracle of Surah An-Nahl Part 2)	@taufikrasyida
QS. [3]: 96	*Keajaiban Ka'bah* (The Miracle of the Ka'bah)	@muzammilhasballah
QS. [75]: 4	*Kode Rahasia Di Al-Qur'an* (The Secret Code in the Qur'an)	@andreayudias

Table 1. Miraculous Dimensions, Verse Object, Title, and Link

A defining characteristic of TikTok content on the miracles of the Qur'an lies in its audiovisual form. For example, in a post by Tri Anton U (trianton.ubh), QS. al-Ḥijr [15]: 19 is presented in relation to the "flat earth" debate; QS. Fāṭir [35]: 27 is tied to the striking "colorful Zhangye Danxia mountains; QS. al-Furqān [25]: 53 is linked to the phenomenon of "seas of different colors; and QS. al-Ṭūr [52]: 6 is connected with the idea of "fire beneath the sea" (Trianton.ubh, 2024). These verses are displayed alongside their translations, enhanced by dramatic background music—including the sound of the creator typing on a keyboard—and accompanied by visuals that illustrate each phenomenon. All these elements are woven together cinematically under the emphatic title, *"The Majesty of the Qur'an Never Ceases to Astonish Us."* This narrative pattern can also be found in other posts, though some add spoken narration or the creator's direct recitation of Qur'anic verses. Yet,

across all such representations of Qur'anic miracles, one feature remains constant: the Qur'an itself serves as the central axis of the entire narrative.
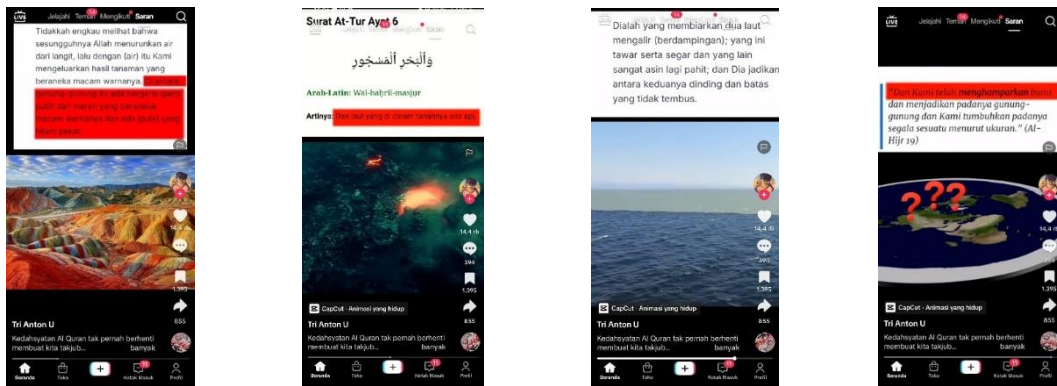

Figure 2. Screenshot of a Post on Qur'anic Miracles by Tri Anton U (trianton.ubh) Related to Natural Phenomena in the Qur'an

It is important to note, however, that TikTok content on the Qur'an's miracles does not always employ the explicit label of *"miracle"*. For instance, the account *taufikrasyida* titles one of its posts *"Al-Fātiḥa and Prime Numbers (Al-Fatihah dan Bilangan Prima)."* In this post, the audiovisual presentation begins with bold yellow text declaring, *"After watching this video, you will be even more amazed by Sūrat al-Fātiḥa."* The explanation then asserts that the arrangement of prime numbers in Sūrat al-Fātiḥa could not possibly occur by chance, but rather reflects the miracle of the Qur'an created by an All-Knowing and All-Wise Being (Taufikrasyida, 2023a). Similarly, the account Andrea Yudias (*andreayudias*) discusses the so-called *"Secret Code of the Qur'an"*—specifically the number 19. According to him, this number *"proves that the Qur'an could never have been the product of human thought"* (Andreayudias, 2024). In such cases, even though the posts may not always employ the keyword "miracle," they consistently employ persuasive language such as *"Do you still doubt the Qur'an?"* and similar expressions.

This phenomenon connects closely with the classical concept of *iʿjāz al-Qur'ān*, a major branch of *ʿulūm al-Qur'ān*. Idris Siregar and colleagues identify three principal dimensions of *iʿjāz*: the linguistic aspect, which refers to the Qur'an's unparalleled harmony of structure and rhetoric that cannot be imitated; the scientific aspect, which points to the consonance between Qur'anic verses and modern scientific discoveries; and the historical aspect, which relates to the Qur'an's accounts that align with archaeological evidence and historical records (Siregar et al., 2024). Extending this framework, M. Wiyono proposes a numerical dimension, emphasizing the presence of numbers in the Qur'an that correspond to specific phenomena or convey symbolic meaning (Wiyono, 2021). Syahrul Rahman terms this *iʿjāz ʿadadī*. His research notes that *iʿjāz ʿadadī* still lacks a robust conceptual foundation, leading some Qur'anic scholars to dismiss it as a contrived effort to link verses with certain events. On the other hand, proponents argue that *iʿjāz ʿadadī* functions as a gateway to uncovering new scientific insights within the Qur'an (Rahman, 2017).

Thematically, these findings reflect the concept of *iʿjāz al-Qur'ān*, particularly in its miraculous dimension. As noted earlier, Qur'anic miracles on TikTok are generally grouped into three main categories: linguistic features, scientific references, and mathematical patterns. The linguistic element is exemplified, for instance, in QS. al-Ṣaff [61]:

5–6, which highlights the precision of word choice in recounting the stories of Prophet Musa and Prophet Isa. Yet, this aspect appears less prominently than the scientific and mathematical dimensions. Posts emphasizing scientific discoveries or numerical proofs of the Qur'an's authenticity receive greater visibility, often reinforced through visual depictions of observable phenomena. Such representations underscore a perceived correspondence between scientific theories or calculations and the Qur'anic text. In this way, the portrayal of *iʿjāz al-Qur'ān* on TikTok resonates with interpretive traditions long established in Qur'anic scholarship.

On these platforms, the expression *"Qur'anic Miracles" (Keajaiban al-Qur'an)* frequently serves as a substitute for *iʿjāz al-Qur'ān*. This terminological shift is not considered problematic, since the intended message remains the same: to affirm the Qur'an's divine originality and to reinforce faith (Asrar, 2019, p. 68; Mahrani, 2021, p. 131). Broadly speaking, as findings demonstrate, every post embeds this miraculous dimension, while more specifically, it can also be discerned in the intentions of content creators, often made explicit in their captions. Although many videos employ the word *"miracle"* in their titles, others explicitly identify the content as *iʿjāz al-Qur'ān*. Moreover, the existence of reposted videos bearing different labels, one titled "miracle" and another "*iʿjāz*', illustrates a semantic transition from the specialized academic term of *iʿjāz* to its more popular counterpart, *miracle.*

Religious Commodification Strategies through "Miracles of the Qur'an" Content

Product promotion is a recurring feature in TikTok posts themed around the "Miracles of the Qur'an." For instance, in a post focusing on the linguistic dimension with QS. al-Baqarah [2]: 255 as its subject, the so-called *Keranjang Kuning* (Yellow Basket) displayed Ayat al-Kursi calligraphy. Similarly, in posts highlighting the scientific dimension—such as QS. al-Maʿārij [70]: 4, QS. al-Sajdah [32]: 5, and QS. Yūnus [10]: 45— the Yellow Basket promoted prayer devices. In another instance, posts referencing QS. al-ʿAlaq [96]: 1–5 and QS. al-Kahf [18]: 25, displayed the Yellow Basket featured dhikr rings, digital wooden prayer beads, and printed copies of the Qur'an. Posts connected to QS. al-Ḥāqqah [69]: 32 and QS. al-Ḥadīd [57]: 25 promoted the book Miracles of the Qur'an, while a post on QS. al-Fātiḥah [1]: 1–7 included a dhikr ring, a Qur'an, and a three-in-one Ayat al-Kursi calligraphy. In another case, a post referencing QS. al-Naḥl [16]: 68–69 showcased honey, with the creator explicitly encouraging viewers to buy it. This pattern continues across numerous posts. Notably, however, the products promoted in the Yellow Basket rarely have a direct connection to the Qur'anic verses featured in the videos.

Dimension	Object	Product Promotion/Tutorial	Hashtag	Link
Linguistic Dimension	QS. [2]: 255	*Keranjang kuning berisi produk kaligrafi ayat kursi* (A Yellow basket containing *Ayat al-Kursi* calligraphy products)	#AQUADULU #dakwahtiktok #fyp	@taufik rasyida
		Keranjang kuning berisi produk kaligrafi ayat kursi (A Yellow basket containing *Ayat al-Kursi* calligraphy products)	#dakwahtiktok #quranmiracles #keajaibanquran	@taufik rasyida
	QS. [61]: 5-6	*Keranjang kuning berisi produk buku agama "Rahasia Keutamaan Surat Al-Quran", Mushaf Alquran*	#dakwahtiktok #fyp	@taufik rasyida

		Almadrasah, dan cincin zikir pintar (Yellow basket containing religious products: the book "*Secrets of the Virtues of the Qur'an*", Al-Madrasah Mushaf Qur'an, and a smart dhikr ring)		
Scientific Dimensions	QS. [70]:4, QS. [32]: 5, QS. [10]: 45	*Keranjang kuning berisi produk 2 varian cincin dzikir, mushaf al-Qur'an Al-Madrasah, Kaligrafi Ayat Kursi dan buku agama "Rahasia Keutamaan Surat Al-Quran"* (Yellow basket containing products: two variants of dhikr rings, Al-Madrasah Mushaf Qur'an, Ayat al-Kursi calligraphy, and the religious book "Secrets of the Virtues of the Qur'an")	#taufikrasyida #keajaibanquran #quranmiracles	@taufik rasyida
Numerical/Mathematical Dimensions	QS. [96]: 1-5	*Keranjang kuning berisi produk cincin dzikir, tasbih kayu digital dan mushaf al-Qur'an* (Yellow basket containing products: a dhikr ring, digital wooden tasbih, and a Mushaf Qur'an)	#dakwahtiktok #fyp	@taufik rasyida
		Keranjang kuning berisi produk cincin dzikir, tasbih kayu digital dan mushaf al-Qur'an (Yellow basket containing products: a dhikr ring, digital wooden tasbih, and a Mushaf Qur'an)	#CantikGakAdaBatasan #fyp #dakwahtiktok	@taufik rasyida
	QS. [3]: 59	*keranjang kuning berisi produk cincin zikir pintar dan Mushaf Alquran Almadrasah* (Yellow basket containing products: a smart dhikr ring and Al-Madrasah Mushaf Qur'an)	#dakwahtiktok #fyp	@taufik rasyida
	QS. [112]: 3	*Keranjang kuning berisi produk mushaf alquran almadrasah dan hiasan kaligrafi al-ikhlas* (Yellow basket containing Al-Madrasah Mushaf Qur'an and Al-Ikhlas calligraphy decoration)	#dakwahtiktok #keajaibanquran #quranmiracles	@taufik rasyida
	QS. [18]: 25	*Keranjang kuning berisi cincin dzikir, mushaf al-Qur'an dan kaligrafi 3in1 ayat kursi* (Yellow basket containing a dhikr ring, Mushaf Qur'an, and 3-in-1 Ayat al-Kursi calligraphy)	#keajaibanquran #UltraSquadChallenge #GenshinImpact33	@taufik rasyida
	QS. [69]: 32	*Keranjang kuning berisi produk buku miracles of al-Qur'an* (Yellow basket containing the book *Miracles of the Qur'an*)	#keajaibanquran #quranmiracles #Generasi Happy Tik TokChallenge	@taufik rasyida
	QS. [57]: 25	*Keranjang kuning berisi buku keajaiban Qur'an dan buku miracles of al-Qur'an* (Yellow basket	#keajaibanquran #quranmiracles	@taufik rasyida

	containing the book Miracles of the Qur'an)	#TumbuhdanTangguh	
QS. [1]: 1-7	*Tutorial membeli berbagai produk dagangannya pada link yang telah tercantum di bio* (Tutorial on purchasing various products through the link provided in the bio)	#keajaibanquran #quranmiracles	@taufikrsyida
QS. [16]: 68-69	*Ajakan membeli madu yang ada di keranjang kuning yang telah dicantumkan* (Invitation to buy the honey featured in the yellow basket, with details provided)	#quranmiracles #keajaibanquran #madu #lebah	@taufikrasyida

Table 2. Miracle Aspect, Object, Product Promotion/Tutorial, Hashtag, and Link

In addition to product promotion through the Yellow Basket, posts on the miracles of the Qur'an frequently incorporate calls to like, share, and follow. This can be seen in posts by the account *taufikrasyida*, particularly those addressing the number 19, which is framed as one of the Qur'an's miracles and as evidence that it could not have been authored by humans. Taufik Rasyida situates this claim within the miraculous dimension of QS. al-Muddaththir [74]: 30–31, interpreted through numerical patterns. At the conclusion of his post, he urges viewers: *"For those who wish to know more about other miracles of the Qur'an, please follow, like, and share as much as possible"*(Taufikrasyida, 2022). A similar approach appears in his discussion of the *"Miracle of Sūrat al-Naḥl [16]: 68–69,"* which he also categorized under numerical miracles of the Quran. This post ends with the prompt: *"Which other miracles of the Qur'an should we explore next? Write your answers in the comments"* (Taufikrasyida, 2023b). In such cases, invitations to like, follow, comment, and share function as explicit mechanisms for fostering audience participation and interaction—commonly referred to as engagement. Significantly, in these two examples, such calls to action were deliberately framed as direct responses to the comments made by followers.

Figure 3. Screenshot of a Taufikrasyida Post about the Miraculous Structure of Ayat al-Kursi, Featuring a Yellow Basket

Figure 4. Image of the Yellow Basket Featured in Taufikrasyida's Post Regarding the Theory of Relativity in the Qur'an

Figure 5. Image of a Post by Taufikrasyida on the Miracle of Number 19, Encouraging Users to Like, Follow, and Share

In addition to the use of yellow carts and engagement strategies, hashtags represent another prominent feature consistently embedded within TikTok posts. For example, the

account of Muzammil Hasballah *(muzammilhb)* links QS. al-Muzzammil [73]: 96 to the mathematical concept of the "Golden Ratio." He opens his video with the statement, *"Atheists, just skip this! In mathematics, there is such a thing as the golden ratio."* He then underscores how this principle confirms the Qurʾan's authenticity as the Word of God, concluding with the rhetorical question, *"MasyaAllah! Could this merely be a coincidence?"* (Muzammilhasballah, 2023). For him, this fact substantiates the truth of the Qurʾan. The video ends with hashtags such as #Keajaiban, #Quran, and #Kabah. Similarly, the account *azzahramustafafi* relates the miraculous qualities of QS. al-Aʿlā [87]: 1–3, QS. al-Furqan [25]: 2, and QS. al-Qamar [54]: 49 to the complex design of snowflakes, tagging the post with #quranmiracle. Other accounts employ alternative hashtags, including #dakwahtiktok, #sains, #mukjizat, #wahyuilahi, and #fyp. Through these tags, creators situate their content within broader thematic and discursive networks. This explains why, in her post on QS. al-Kahf, *azzahramustafafi* avoided hashtags such as #keajaiban or its equivalents, choosing instead #sharingislam, #alkahfi, and #ulkusdekubitus, thereby signaling a different framing of her content.

The interplay between TikTok posts on Qurʾanic miracles and the classical discourse of *iʿjāz al-Qurʾān* is ostensibly intended to reinforce the Qurʾan's authority. In practice, however, such posts often converge with processes of commodification. Commodification, as Ari Wibowo notes, refers to the transformation of goods, services, ideas, or even individuals into commodities that can be exchanged in the marketplace (Wibowo, 2020). Vincent Mosco, in *The Political Economy of Communication: Rethinking and Renewal*, defines it as *"the transformation of use value into exchange value"* (Mosco, 1996, Chapter 7). Rulli further explains that what is produced for the market is no longer valued for its utility but for its capacity to be exchanged (Nasrullah, 2016, p. 56). In this light, Maya Kholida and Ita Rodiah observe that virtually everything, including religion, can be subjected to commodification (Kholida & Rodiah, 2022, p. 180). Drawing on Greg Fealy, Zailani and Ulinnuha argue that the commodification of religion entails turning religion and its symbols into marketable commodities aimed at profit (Zailani & Ulinnuha, 2023, p. 251). Fakhrurroji further argues that while commodification does not necessarily alter religious practices in ways that contradict doctrinal belief, it nonetheless subordinates religion to market logic, whereby its spiritual function is transformed into a consumable commodity for society (Fakhruroji, 2010, p. 12).

Regarding this issue, Indah Pratiwi fundamentally perceives commodification as intricately linked to the dynamics of communication (Manggaga, 2018, p. 262). Rina Darojatun and colleagues further contend that the transparency of communication and audience engagement facilitated by the internet significantly simplifies the process of commodification on social media platforms (Darojatun et al., 2022, p. 180). Jonathan Beller posits that the utility of commodification transcends mere material profit in conventional commercial terms, encompassing audience attention, followers, influence, and symbolic power (Beller, 2006). In his book, Beller asserts: "What I will call 'the attention theory of value' finds in the notion of 'labor,' elaborated in Marx's labor theory of value, the prototype of the newest source of value production under capitalism today: value-producing human attention" (Beller, 2006, p. 4). He argues that audience attention itself constitutes a form of cultural power, which, once mobilized, enables control and influence over audiences and ultimately generates economic value for capitalists (Beller, 2006, p. 4). In a related vein, Sarah Banet-Weiser observes that branding, closely connected with commodification, can exchange its claim to authenticity for influence, trust, and audience

loyalty (Sarah Banet-Weiser, 2012, p. 18). In this respect, commodification does not always involve the direct exchange of commodities for money but extends to any form of benefit that can be capitalized. Thus, as a medium governed by its own dynamic communicative logic, social media is inherently bound up with practices of commodification.

Within this theoretical framework, the findings of this study reveal concrete manifestations of commodification. As a religious message mediated through social media, *iʿjāz al-Qurʾān* on TikTok becomes entangled with personal interests and profit-oriented motives, including the promotion of commercial products. A clear example can be observed in a post on the miracle of QS. al-Naḥl [16]: 68–69, where the yellow cart feature promoted honey products. In this case, Qurʾanic content was deliberately correlated with the marketed product to enhance its credibility and appeal. Other posts employ similar strategies, embedding yellow carts even when the products have little or no substantive relation to the content being conveyed. Commodification also manifests when uploaders cite references to sources on *iʿjāz al-Qurʾān*, only to redirect audiences to external links tied to their e-commerce platforms. Consequently, *iʿjāz al-Qurʾān* content on TikTok is assessed not just for its spiritual-religious significance but also for its potential economic value.

As previous theories indicate, the use value in this context extends beyond product promotion to the amplification of engagement. Posts regarding *iʿjāz al-Qurʾān* often operate as mechanisms to attract audiences into liking, commenting, sharing, or following. The findings demonstrate that uploaders explicitly encourage such responses, whether through direct calls to action or through more subtle strategies such as leading questions or conspiracy-like statements designed to spark debate and stimulate activity in the comment section. Hashtags similarly function as tools for engagement. Every uploader aims for their content to reach broader visibility and appear on TikTok's "For You Page" (FYP). For this reason, in addition to hashtags such as #keajaiban or #kemukjizatan, creators also employ a wide range of tags they deem relevant to their content or intended message. This strategy substantially enhances the likelihood of increased engagement, thereby improving account performance and generating further opportunities for profit.

The rise of commodification on TikTok is intrinsically linked to the platform's fundamental attributes as a social media medium. Miski delineates numerous unique characteristics of social media—digital, interactive, hypertextual, virtual, and simulative—that both enable and transform the conceptualisation of commodification. These elements function as intermediary conduits, concurrently facilitating novel aspects of commodification. Additional distinguishing characteristics encompass networking capabilities, extensive information accessibility, archive functions, and facilitation of dissemination (Mudin, 2019, pp. 54–55). Collectively, these traits make TikTok an ideal platform for cultivating relationships, expanding reach, and strengthening networks of friendship—opportunities that may be easily exploited for commercial gain. According to Rulli Nasrullah's typology, TikTok occupies a position at the convergence of two intersecting categories: social networking and media sharing (Nasrullah, 2017, pp. 39–47). TikTok, as a social networking site, facilitates user communication and interaction via Direct Messages (DM), live streaming, and interactive features including likes, comments, and saves. While as a media-sharing platform, it enables users to upload content to their profiles and facilitates redistribution via its sharing and reposting features. Moreover, Miski emphasises that social media, as its core, focuses on communication, community, collaboration, and cooperation (Mudin, 2019, p. 43). These attributes are clearly manifested in TikTok's commercial ecosystem, especially through TikTok Shop and its affiliate

programmes. Such features demonstrate that TikTok operates not only as a media of social interaction but also as a pivotal site for the mediatization of commodification.

"The Miracles of the Qur'an": From Commodification to Perception

In addition to the presentation of "Qur'anic Miracles" content in a cinematic style-integrating Qur'anic verses with product marketing, audience engagement techniques, and hashtags-one of its most significant outcomes is the cultivation of specific audience perceptions regarding the miraculous nature of the Qur'an. For instance, a post including QS. al-Kahf [18]:18 by the account azzahramustafafi garnered a minimum of 3,287 comments, with the vast majority reflecting positive sentiments. The responses varied from encouragement for the author to persist in developing like content to expressions of astonishment, affirmation, and emotional resonance. An illustrative instance is provided by @pirlyy, who stated: "Please create additional posts like this, I am eager to learn about the miracles of the Qur'an. When I search on TikTok, the majority of results are in English". In a similar vein, @Sakdiah TLm remarked: "O Allah, I was moved to tears—how magnificent the Qur'an is," while @Fyjewellery xuping titanium wrote: "Although we read the Qur'an daily, our comprehension of its meanings remains limited due to infrequent engagement with the translation. Thank you; this is quite advantageous". The lack of negative feedback underscores the overall receptiveness of audiences to this topic.

When negative comments do appear, they often focus less on substance than on technical or stylistic matters. In the identical post on QS. al-Kahf [18]:18, critiques encompassed comments such as @Mainan didam's: "It's nothing novel, indeed. I have always heeded the teachings of Salafi thinkers such as Ustadz Firanda, Ustadz Syafiq, and Ustadz Zainal Abidin." Similarly, @Bang Frison stated: "I thought it was something different...I was expecting more." Additional technical observations included @Daviena Skincare's comment: "Sorry, please amend—there is a phrase 'this Qur'an...' in the video. Please modify to eliminate the term 'this'." Additionally, @hermanludwig48 elucidates: "Please understand the distinction between sleep and a coma. If someone is asleep, of course, they can move. But if it's a coma, then that's another matter." Other criticisms, though fewer in number, addressed the religious content more directly. For example, @baiqnur cautioned: "SubhanAllah, this is amazing, sister. But please be careful when interpreting the Qur'an if you are not a mufassir." A similar note of caution was raised in response to another post by azzahramustafafi that correlated QS. al-Aʿlā [87]:1–3, QS. al-Furqān [25]:2, and QS. al-Qamar [54]:49 with natural phenomena such as snowflakes, where one commenter stressed the need for greater care in interpretation. In conjunction, these audience response patterns indicate that critics focused more on the form, correctness, and legitimacy of the religious content rather than on issues of commodification, including product advertising, engagement methods, or the utilisation of hashtags.
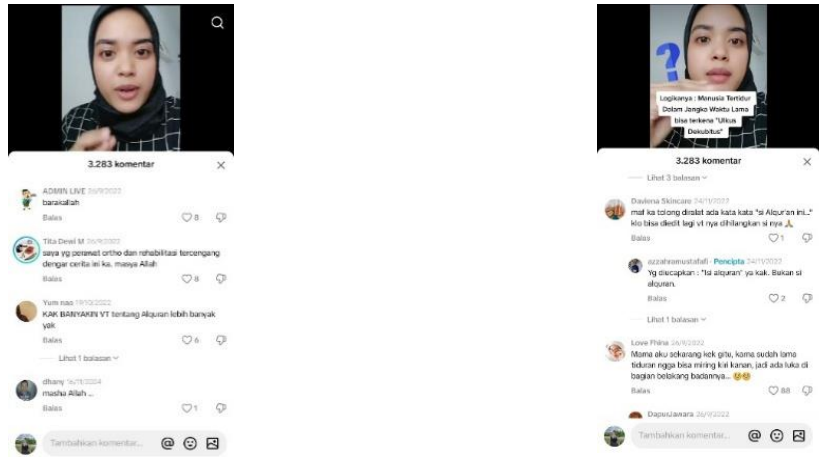
Figure 6. Screenshot of Comments on azzahramustafafi's Post about the Miracle in QS. Al-Kahfi [18]:18

The reception of "Qur'anic Miracle" content is demonstrated not only by the favourable reactions expressed through audience comments but also by quantitative engagement metrics like as likes, shares, and saves. For example, a post on QS. al-Kahf [18]:18 received 233,300 likes, was shared 5,243 times, and saved 37,400 times. Similarly, a post featuring QS. al-Ṭāriq [86]:1–3 got 129.3 thousand likes, 5,034 shares, and 18 thousand saves. Another post interpreting QS. al-Aʿlā [87]:1–3, QS. al-Furqān [25]:2, and QS. al-Qamar [54]:49 from a scientific perspective achieved 32.6 thousand likes, 699 thousand saves, and 2,982 shares. Each of these posts is associated with verses interpreted as reflecting the scientific aspects of Qur'anic miracles. Comparable patterns can be seen in postings featuring numerical miracles. A post on QS. al-Qiyāmah [75]:4 recorded 552,600 likes, 80,200 saves, and 14,900 shares; another on QS. Āl ʿImrān [3]:96 received 72,900 likes, 11,700 saves, and 2,683 shares; while a post on QS. al-Muddaththir [74]:30–31 obtained 21,700 likes, 3,912 saves, and 601 shares. In contrast, content that highlights the linguistic aspects of the Qur'an seems to generate considerably less engagement. For instance, a post regarding QS. al-Baqarah [2]:255 received only 7,245 likes, 320 saves, and 1,356 shares. In overall terms, these figures suggest that TikTok posts emphasising the scientific or mathematical facets of *iʿjāz al-Qurʾān* generate significantly greater audience interaction compared to those focusing on its linguistic aspect.

No	Aspect	Object	Total				Link
			Like	*Share*	*Save*	Kmn	
1	Linguistic Aspect	QS. [2]: 255	7245	320	1356	153	@taufikrasyida
			192	21	31	66	@taufikrasyida
		QS. [61]:5-6	2779	84	282	116	@taufikrasyida
		QS. [10]: 38	1280	102	109	5	@abuassudany4
		QS. [2]: 143	175	6	18	5	@taufikrasyida
2	Scientific Aspect	QS. [70]: 4, QS. [32]: 5, QS. [10]: 45	126	15	25	3	@taufikrasyida
		QS. [57]: 25 QS. [44]: 29	3089	194	507	89	@Taman Tilawah99
		QS. [18]: 18	233,3 K	5243	37,4 K	3287	@azzahrahmustafafi

		QS. [86]: 1-3	129,3 K	5034	18 K	2516	@azzahrahmustafafi
		QS. [15]: 19					
		QS. [35]: 27	14,4 K	855	1395	400	@trianton.ubh
		QS. [25]: 53					
		QS. [52]: 6					
		QS. [87]: 1-3, QS. [25]: 2, QS. [54]: 49	32,6 K	699	2982	544	@azzahrahmustafafi
5	Numerical/ Mathematical Aspect	QS. [74]: 30-31	21,7 K	601	3912	326	@taufikrasyida
		QS. [96]:1-5	133	2	22	4	@taufikrasyida
			234	10	32	11	@taufikrasyida
		QS. [3]: 59	396	12	54	11	@taufikrasyida
		QS. [112]: 3	231	16	28	7	@taufikrasyida
		QS. [18]: 25	574	47	81	39	@taufikrasyida
		QS. [69]: 32	1126	26	118	31	@taufikrasyida
		QS. [57]: 25	2157	298	242	60	@taufikrasyida
			136	23	23	4	@Taman Tilawah99
		QS. [1]: 1-7	323	13	49	4	@taufikrasyida
		QS. [32]: 15	3923	80	349	35	@taufikrasyida
		QS. [27]	1098	60	168	44	@taufikrasyida
		QS. [16]: 68-69	645	48	109	22	@taufikrasyida
			305	23	44	11	@taufikrasyida
		QS. [3]: 96	72,9 K	2683	11,7 K	427	@muzammilhasballah
		QS. [75]: 4	552,6 K	14,9 K	80,2 K	4903	@andreayudias

Table 3. Miraculous Aspect, Verse Object, Amount of Like, Share, Save, dan Comment

In its essence, TikTok as a medium that mediates commodification does not merely function as a neutral platform for content distribution; it also shapes the broader context in which meaning is constructed (Mudin, 2019, p. 40). In this sense, posts on the miracles of the Qur'an on TikTok are not only forms of religious expression but also cultural artifacts that carry symbolic power and actively participate in the production of meaning. From the outset, Miski has emphasized that social media cannot be detached from everyday realities, as experiences in the virtual realm often manifest offline and influence users' lifestyles, thought patterns, and social interactions (Mudin, 2019, pp. 54–55). To explain this dynamic, Miski identifies three conceptualizations of media: as a channel of transmission, as a language, and as an environment (Mudin, 2019, pp. 40–41). Each of these perspectives underscores the capacity of media to shape how messages are received and how social interactions are structured. Within this framework, Qur'anic miracle content on TikTok exemplifies how the medium shapes religious engagement. As Rulli illustrates through the example of internet memes—visual-textual hybrids that evoke emotion and enter the lived realities of audiences (Nasrullah, 2017, pp. 126–127). TikTok videos operate in a similar way. The miracle-of-the-Qur'an genre does not merely combine images and text but also layers them with emotive background music, dramatic sound effects, and expressive vocal delivery. These techniques heighten affective impact, persuading audiences by stimulating emotion rather than relying on critical reasoning. Thus, the medium's formal qualities become central to how religious knowledge is experienced and validated.

At the same time, the circulation of such content on TikTok illustrates a profound shift in authority and authorship. Traditionally, the credibility of Qur'anic sciences (ʿulūm al-Qur'ān) has rested on scholarly authority and rigorous standards of transmission. On TikTok, however, content spreads largely independent of the reputation of its producers. As Rulli notes, digital media reconfigures the role of audiences, transforming them from passive consumers into active producers or "prosumers" (Nasrullah, 2016, pp. 61–65). In Cesareo's formulation, prosumerism means that consumption itself is generative: audiences reprocess, manipulate, and repurpose information into new commodities (Nasrullah, 2016, p. 63,65). This fluidity also allows for the masking of identity, whereby users present constructed personas that obscure their actual qualifications (Nasrullah, 2016, p. 70). This dynamic inevitably impacts the credibility and professionalism of information producers in the digital sphere. As a result, information about Qur'anic miracles on TikTok often appears detached from traditional standards of content validity and is readily exposed to personal opinion and, in this context, commodification.

The implications of this shift are significant. The creative strategies of content creators—particularly their use of emotionally charged audiovisual techniques—can erode the audience's capacity for critical engagement. By privileging emotional resonance, these videos foster an atmosphere in which persuasive presentation is mistaken for epistemic authority. The metrics of popularity on TikTok—likes, saves, comments, and especially the frequency of sharing—further reinforce the perceived validity of such content. In effect, the digital economy of attention transforms popularity into a proxy for authenticity. Beyond passive reception, audiences themselves become complicit in this cycle by amplifying the reach of Qur'anic miracle posts, often sharing them at massive scales.

Taken together, these dynamics reveal a complex interplay between commodification, prosumerism, and credibility in the digital mediation of religious knowledge. TikTok's affordances not only enable Qur'anic miracle content to thrive but also reconfigure how authority is negotiated, how knowledge is validated, and how religion is commodified within contemporary digital culture. This reality underscores the extent to which the commodification, engagement strategies, and use of hashtags embedded within posts on Qur'anic miracles are frequently disregarded. Similarly, questions of reputation, credibility, and authority on the part of those disseminating such content not to be issues of concern.

CONCLUSION

This study concludes that TikTok posts on the "Miracles of the Qur'an" form part of the broader construction and popularization of the concept of iʿjāz al-Qurʾān. Within this digital medium, the notion of miracle is articulated across three dimensions—linguistic, scientific, and mathematical—each of which is mediated through audiovisual techniques that consistently structure the posts. These representations are closely intertwined with the commodification of religion, manifested through strategies such as product promotion, invitations to like, share, save, comment, and follow, as well as the extensive use of hashtags. Audiences, in turn, do not merely consume such content but actively participate in it by contributing likes, shares, saves, and supportive comments. In this regard, TikTok itself operates as a mediating infrastructure of commodification: its features—including the "yellow basket," engagement metrics, and hashtags—facilitate the circulation of religious content, while its audiovisual style amplifies emotional resonance and conveys a sense of heightened credibility.A critical implication of these findings is that Qur'anic miracle posts

on TikTok may skew the understanding of iʿjāz al-Qurʾān and decrease the critical reasoning of viewers. This study therefore underscores how the dissemination of Qur'anic knowledge on social media is marked by disorientation, stemming from its entanglement with personal, commercial, and group interests.

Nonetheless, the scope of this research remains limited, as it analyzes only a selection of accounts meeting particular criteria. Posts more explicitly engaging with the concept of iʿjāz al-Qurʾān on TikTok remain underexplored. Accounts such as @Shiauw_store (shiauw_store), @Halim Quran Store (halimquran), @Samuel Christ (miliardermudaindonesia), @NEO HIJRAH (neo.hijrah), @Mutiara Islami (bestfriendtilljannah19), @SAS 545 (kangsas971), and @Phapa_in (phapa_in) circulate content that engages directly with the meanings and conceptualizations of iʿjāz al-Qurʾān or the Qur'an's miraculous qualities. These posts raise critical questions regarding simplification, commodification, de-authorization, and disorientation. By addressing this dimension, future research therefore can more comprehensively assess on how TikTok content constructs and circulates diverse forms of iʿjāz al-Qurʾān discourse.

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