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“Stay at Home, Obey Sunnah”: Construction of Women's Piety Through QS. Al-Ahzab Verse 33 in Tiktok Social Media Post

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Abstract

This research aims to analyze the construction of women's piety through QS al-Ahzab verse 33 on social media TikTok. In tracing this construction of piety, the main question is: how is the verse visualized with a certain understanding? and what are the implications to the context of religious patterns in Indonesia? Using a netnographic approach and three analytical models (descriptive, critical, and correlative), this research shows that QS. al-Ahzab verse 33 in the TikTok is visualized with symbols showing the domestication of women at home by playing sound, text on video, captions, and relevant videos. In this case, there are four specific important findings. Firstly, the understanding related to QS. al-Ahzab verse 33 is synonymous with an understanding based on the reasoning in translation rather than on text or sources. Secondly, various posts related to this theme are partly directed toward financial interests. Thirdly, there is an attempt to confirm the identity of a group automatically eliminating the truth of another group's version. Fourthly, a new structuring structure is created in TikTok's social interactions, digital piety. This study contributes to the discourse on how digital platforms shape religious understanding by introducing the concept of "digital piety." The use of netnographic methods allowed for a detailed analysis of user interactions, trends, and implications within TikTok's unique ecosystem.

Keywords: *Tiktok, Digital Piety, QS. Al-Ahzab, Audiovisual Interpretation, Netnography*

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INTRODUCTION

On social media TikTok, the existence of QS. al-Ahzab verse 33 is used as one of the posts to construct women's piety. The verse contains a phrase, “wa waqarna fi buyutikunna,” which means, “you [women] should stay in your homes.” Despite being part of a relatively long verse, this specific fragment is widely circulated

on TikTok and interpreted as prescribing the religious ideal of women staying at home. This interpretation is reinforced with captions like, “Staying at home is not less social but sunnah,” “The characteristic of a *shalihah*/pious woman is to stay at home,” “Women’s dream is to stay at home,” and “Stay at home according to the nature of women.” These posts seem to be positively received, as evidenced by the reproduction of posts, likes, and shares, making this narrative massive and easy to find on various accounts.

The use of QS. al-Ahzab verse 33 and its relation to the construction of women’s piety has been a recurring theme in Qur’anic studies and gender discourses. Previous studies on this verse have primarily focused on various interpretive methods and approaches, such as hermeneutics and comparative studies (Ahmad Faruqi 2020; Falihah 2020; Garwan 2020; Khasanah 2021; Khikmatiar 2019; Lutfiah et al. 2021; Lutfiani 2017a; Maulana 2021). These studies often correlate the verse with contemporary social contexts, particularly regarding women’s presence in the public sphere. However, they have limitations in addressing the role of social media, such as TikTok, as a medium for constructing and disseminating interpretations of QS. al-Ahzab verse 33 in contemporary contexts (Afifah 2019b; Hidayatullah and Udasmoro 2019; Machmiyah 2020; Murdianto and Suparyani 2021; Rizqi Mahanani 2019; Sobariyah and Zamhari 2020).

This study aims to fill this gap by exploring how QS. al-Ahzab verse 33 is visualized, understood, and contextualized within the unique framework of social media TikTok. Religious texts on social media often serve diverse interests, such as ideological expressions, commodification, or the actualization of specific religious understandings (Aulia and Miski 2020; Fauziah and Miski 2021; Miski 2021). This study investigates whether the use of QS. al-Ahzab verse 33 on TikTok aligns with these interests or reflects a significant shift, given TikTok’s popularity among millennials and Generation Z. Social media posts have become mediums for self-actualization and expression, including the construction and dissemination of religious thought and Qur’anic interpretation.

Specifically, this research seeks to answer three main questions: (1) How is QS. al-Ahzab verse 33 visualized on social media TikTok? This question focuses on the distinctive patterns of representation and understanding of the verse. (2) What

are the tendencies in understanding QS. al-Ahzab verse 33 on TikTok? This question examines the recurring themes and interpretive tendencies of TikTok posts related to the verse. (3) What are the broader implications of the TikTok posts about QS. al-Ahzab verse 33 in shaping religious patterns in Indonesia? These questions aim to provide a comprehensive picture of how the discourse "Stay at Home, Obey the Sunnah" becomes part of the construction of women's piety on TikTok.

This study employs a qualitative methodology with a netnographic or virtual ethnographic approach, as described by Robert V Kozinets (2010). This approach involves the author's active participation in the TikTok community under study. By engaging directly with the content, the author is able to examine patterns in posts, determine fixed and dynamic elements, and analyze the various responses from followers. This approach enables the collection of more accurate and nuanced data compared to a passive review of posts.

The data collection process involved tiered searches, starting from general searches on Google to more in-depth tracking within TikTok's search system. Two typologies of keywords were used: (1) general phrases like "Stay at Home, Obey the Sunnah," "Stay at home is not a coward but sunnah," and "The characteristic of a pious woman is to stay at home"; and (2) specific references to QS. al-Ahzab verse 33. The first typology focused on understanding the context and themes of the posts, while the second was used to identify specific examples of the verse's interpretation. Data from these searches served as primary data, while other related information was categorized as secondary data.

The collected data were analyzed using three methods. First, the descriptive method was used to explain how QS. al-Ahzab verse 33 is visualized on TikTok. Second, the critical method was applied to explore why specific interpretive tendencies emerge in TikTok posts. Third, the correlative method was employed to link the posts to broader religious patterns in Indonesia. An inductive approach was used throughout the analysis to draw conclusions from specific observations.

By addressing these research questions and utilizing a robust methodological framework, this study contributes to the discourse on how religious texts are appropriated and transformed in contemporary digital spaces. It aims to provide a deeper understanding of how social media, particularly TikTok, shapes the

construction of women's piety in Indonesia.

DISCUSSION

1. Tiktok: Construction Medium of Women's Piety

TikTok is currently one of the media that contains interpretations of Al-Qur'an. This video format-based platform facilitates its users to present ideas in audiovisual form. Uploads on TikTok are quite short. In general, video uploads were 30 seconds and 60 seconds long. But recently, the maximum duration limit has been increased to 10 minutes (Fea 2022). Video performance in TikTok is supported by music, text, stickers, filters, and so on. Presentation of videos in TikTok can be in the form of dances, monologues, challenges, and duets (Sukmawati and Syamsudin 2021). Tiktok is also not spared with captions in the form of additional explanations to convey the specific intentions of the maker. Through the trends created by its users, TikTok has succeeded in capturing the attention of the public. In addition, it is fairly easy to use, many features are available, and it can be accessed by anyone. With the convenience, algorithm changes are also easy to change so that TikTok can easily lift its users to become popular or viral.

Seeing its increasing impressions, TikTok does not only accommodate the world of entertainment. Several fields take advantage of this platform for the purposes needed, such as the economy, education, health, and religion. With the availability of the TikTok shop feature and the endorsement system, it is easier for audiences to carry out marketing and transactions without having to meet face to face (Dewa and Safitri 2021). Likewise in the realm of education, teaching staff are starting to use it as an alternative educational tool that is more interactive (Syafri and Kulsum 2021). Political activists feel the same way. During the Covid-19 period, for example, billboards that were usually printed at large expenses also transformed into persuasive videos that were more attractive and easily accepted by the public (Suryani, Zulfikri, and Muhariana 2021). How is about in the religious field? It does not escape it. TikTok often presents uploads that are based on the scope of religion. In Islam, TikTok displays many verses of the Al-Qur'an, religious messages, quotes from figures, hadiths, and various interpretations.

Up to this point, it seems that TikTok is an interesting thing for all people.

Especially with the scope of TikTok which can be accessed by anyone, anywhere, anytime as well as the ease and speed of using it. Therefore, it is not surprising that TikTok has become the most downloaded platform by smartphone users in the last three years (Rizatya 2022). In 2018, TikTok also received an award given by Google as the best application. Meanwhile, in 2019, it was noted that cyberspace residents had downloaded it up to 700 million times (Adawiyah 2020). Considering during the Covid-19 pandemic people had to stay at home, TikTok experienced a significant increase and continues to grow until now. Through this data, it can be considered that humans who live in this digital era cannot be separated from social media, including TikTok. TikTok is attached to human life.

2. The Image of Pious Women Through Visualization of Interpretation of QS. al- Ahzab verse 33

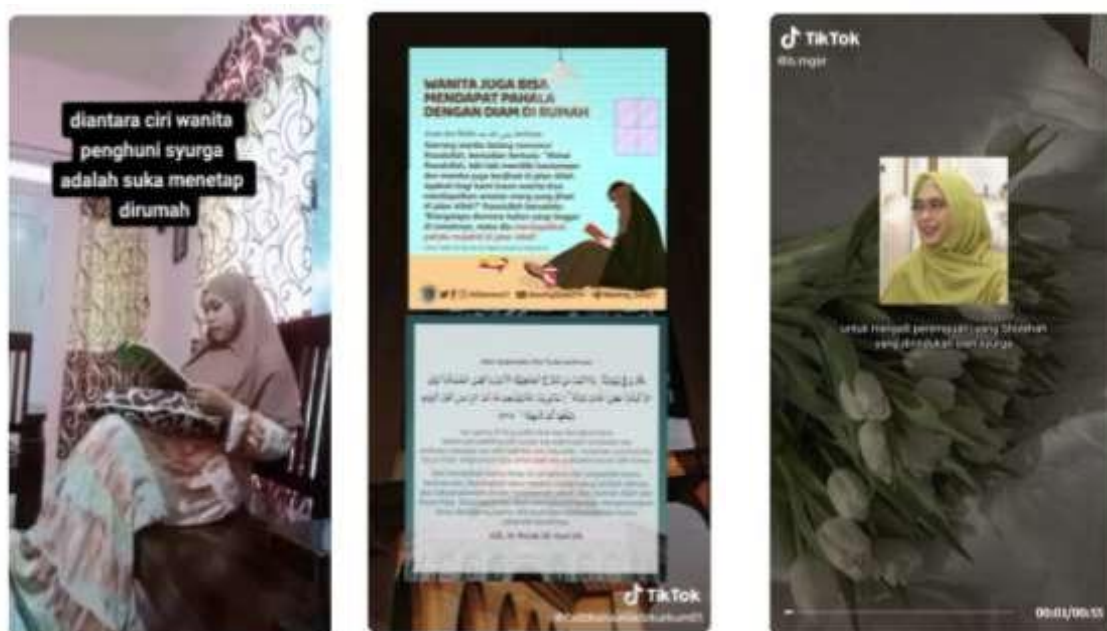
TikTok is a much-loved video editing platform. This platform unknowingly encourages its users to act as content creators (Pranoto and Agraini 2021). Through this facility, users have the opportunity to create, process, and re-upload content materials, both in the form of images and videos. This research would also examine further the videos uploaded by TikTok, both self-produced, processed, and re-uploaded which contain things that indicate the construction of piety, especially the piety of women associated with Q.S. al–Ahzab verse 33. In general, this Tiktok video has the main concept that women who are considered pious are those who stay at home. Besides, these videos are also equipped with visualizations that clearly illustrate how piety is meant.

No.	Title	Visualization	Source
1.	Characteristics of Women living in Heaven	The back sound of Ustadz Firanda Andirja's lecture has a photo of a woman wearing a headscarf in the background. Added the title text, the subtitle "willing to stay at home" as well as editorial snippets of Q.S. al- Ahzab verse 33	https://bit.ly/tiktok-ryaaamirkhan

2.	Characteristics of Women in Heaven are willing to Stay at Home	Lecture back sound, videos of women relaxing at home then added subtitled lecture sounds	https://bit.ly/tiktok-tukaja
3.	The Eve (Woman)	Displays the opening text "why should stay at home? I like it, really feel at home, don't you get bored?" then added a lecture by ust Syafiq Reza	https://bit.ly/tiktok-windilaspika
4.	Characteristics of Women living Heaven	The back sound of Firanda's lecture is added to the background of the woman's meme at home and subtitles	https://bit.ly/tiktok-qsvra
5.	Sunnah for Women	Presenting a text containing the reasons for staying at home then followed by the editorial Q.S al - Ahzab verse 33	https://bit.ly/tiktok-hnyamanusiabiasa
6.	Stay at Home, Dear Ladies	Displaying the title followed by the spectrum of Ustadz Khalid Basalamah's lecture, then added the editor of Q.S al-Ahzab verse 33	https://bit.ly/tiktok-hambaallah2036
7.	Women Can Also Be Rewarded by Staying at Home	Featuring two memes with background music. The first meme contains an editorial translation of the hadith from Anas Ibn Malik, while the second meme contains an editorial of Q.S al-Ahzab verse 33	https://bit.ly/tiktok-quoteshijrah

Table 1. A More Concrete Description of How the Construction of Women's Piety is Visualized in Such a Way

opinion which has an impact on the basic conclusion that if a woman is at home she will get heaven but if outside the woman does not understand it (@tuk_aja 2021). Not much different, the video uploaded by @ryaaamirkhan also features a portrait of a woman in the background. However, this upload is reinforced by excerpts from verses related to "*Waqarna fi buyutikunna*". In this case, the creator wants to convey a message that what he considers to be a religious instrument is based on valid texts. These two videos also have the same background sound, which comes from the lectures of religious elites. Editing patterns like this are more often reproduced to strengthen arguments.



Capture 2. Memes in Video

Other videos also do not have significant differences. @istighfaryukk posted by adding a meme that contained a caricature of a woman reading at home. In the video, there is also a hadith excerpt that explains that women's jihad is in the house. Furthermore, to strengthen this first meme, the account owner also added another meme in the form of QS. al-Ahzab verse 33 (@istighfaryukkk 2021). Considering that TikTok has basic videos, uploads with a model like this are found in relatively small

numbers. Such models are only composted and reproduced to reinforce each other and then added with Islamic back sounds. Other videos tend to be even simpler by simply re-uploading lectures or character explanations that have previously been uploaded on other platforms such as YouTube (@b.mgsr 2022).

3. “Staying at Home, Obey the Sunnah” How Does the Construction of Piety Play?

The existence of QS. Al-Ahzab verse 33 in the past was highly correlated to patriarchal values. Thus, it is very natural that this verse was revealed specifically for the wives of the prophet. This prohibition is not final, women can still leave the house on condition that they maintain personal purity, conditions that are indeed urgent, and do not violate religious provisions. At that time, it was also recorded that Umm Salamah and Shafiya were also involved in the battlefield. The Prophet's other wives also had unlimited jobs at homes such as midwives and bridal makeup (Lutfiani 2017b). Women in some Arab countries are always at home because they consider security. It does not refer to the path to piety. QS. Al-Ahzab verse 33 is indeed understood by many commentators to show women's duties which are emphasized in the domestic area. However, this does not mean that women have to stay at home forever (Lutfiani 2017b). Looking further at Surah an-Nisa' verse 15, this prohibition from leaving the house is a punishment for women who commit adultery.

In social media, especially TikTok, the enthusiasm to invite other women towards the pious label by staying at home actually shows that there are efforts with specific goals and interests. This effort is in the form of an effort to construct a concept of piety following one's self-will and the religious group one obey to. This can be seen from the language model used. By emphasizing "Women in heaven are like staying at home", it appears that the uploader wants to give an understanding that women who are always at home, they don't go out for any reason, are true women. Such women who obtain the title of *salihah*/pious will later get heaven's reward. Such a pattern of understanding gives the impression that there is nothing else that supports the concept of piety other than staying silent at home. In fact, the substance of QS. al-Ahzab verse 33 opens only about women's problems at home.

According to Murdianto and Suparyani, after conducting an in-depth study of QS. al-Ahzab verse 33, both of them conclude that the characteristics of a pious woman include: obeying Allah and the Messenger, maintaining honor, pleasing her husband, praying, and giving zakat (Murdianto and Suparyani 2021).

In addition, TikTok uploads that make staying at home a parameter of piety also ignore the historical and contextual aspects attached to QS. al-Ahzab verse 33. As previously explained, this verse is devoted to the Prophet's wife. In the social media TikTok, this aspect is actually neglected. The order to stay at home is a true claim for women. The characteristics of pious women who have many points such as prayer, zakat, and obedience to Allah and the Messenger do not obtain proportional attention in the process of understanding the concept of piety. Especially in the current era, the facts on the ground show that there are not a few women who need jobs to support their families. Certain professions also require expertise. These videos contain an exclusive understanding that seems to assume that other religious patterns cannot lead women to become pious individuals.

Once again, through uploads linking staying at home with Q.S. al-Ahzab verse 33, it appears that there is an effort to construct the concept of piety that is adapted to the understanding of certain groups. From this point, social media becomes a tool to bridge a certain construction of understanding to the public. Calling on women to always stay at home with the promise of heaven as a reward is now forming a community that vigorously echoes the concept of piety. The call that is present is manifested in a variety of visualization content that is synonymous with staying at home. Besides, with the existing features, the creators convince other TikTok users by using light but convincing language through captions, text on video, and back sound.

4. “Stay at Home, Obet Sunnah:” An Implication and Image of Women's Piety in Indonesia

4.1. Patterns of Understanding with translationalistic Reason

In the religious process on social media, especially TikTok, users tend to use translations of verses from Al-Qur'an as the main foothold. This fact has consequences for the general conclusion that TikTok social media users are highly simplistic in understanding religious texts. The @humans account, for example, as mentioned

earlier, concludes that the understanding that women's piety is measured by staying at home is based on the translation of QS. al-Ahzab verse 33 reads "and you should stay in your house and don't decorate and (behave) like the previous ignorant people, and pray, pay zakat, and obey Allah and His Messenger". This upload does not mention the original text, but the creator has a special conclusion which is written in the caption column "Want to stay at home for years, I can do it, Sunnah for women ☺ 🙏". This sentence was obtained from a fragment of the translation that was published at the end of the video without any in-depth study of the original text. The conclusion of "Sunnah for Women" which has the impression of justification is the endpoint that staying at home is the right thing to do because it is a sunnah even though it is actually only based on the translation of verses.

This translated reasoning is easy to find in patterns of interpretation on social media. This is also confirmed by Fauzia and Miski regarding religious discourse in social media which tends to be translationalistic and simplistic (Fauziah and Miski 2021). Social media translates a foothold, both for creators and readers. Social media users have the notion that the translation contains the same meaning as the text of the Al-Qur'an. This assumption then forms identity and understanding. This reasoning in turn causes acceleration of issues, including the issue of women's piety, because translational reasoning does not require the sufficient intellectual provision of interpretation. Only by processing words and producing content using mild language, various issues will become discourses that tend to go viral. This pattern also tends to indicate that the truth that emerges is not scientific which can be accounted for, but only emotional truth.

On the one hand, understanding that focuses on translation can be fatal. The reason is, the text of the Koran was revealed in the 7th century ago, while a new translation entered Indonesia ten centuries later which was initiated by Sheikh 'Abd al-Rauf Ibn 'Ali al-Fanshuri (Baihaki 2017). The important thing that must not be forgotten is that the Al-Quran was revealed not to be separated from the culture behind it. With such a long period, it is not right if the translation is considered commensurate with the Al-Quran. Moreover, with geographical differences, translations cannot replace the text of Al-Qur'an, either on an equal basis let alone

being treated more authoritatively. Thus, this fact shows that there is a possibility of misinterpretation of meaning if an understanding is only taken from the translation. However, the presence of translation is only an instrument and helper in understanding the text of the Koran, not a foothold in interpreting God's message. It is this kind of understanding process that circulates in TikTok in understanding Q.S. al- Ahzab verse 33.

4.2. Commodification Behind the Uploads

Uploads that try to construct the concept of women's piety in social media TikTok cannot be separated from the interests of its users, including gaining material benefits. This motif can be seen in the @jilbrave.official account which is a business unit in the Muslimah fashion sector. The maker uses a place setting in the form of a house. It opens with the words "Women are loved by Allah because..." and "like to stay at home". This upload shows women wearing clothes that are sales products. Furthermore, the woman canceled her desire to leave the house because she remembered Q.S. al-Ahzab verse 33. To complete the intended purpose, the caption column is filled with "*Cunghand* who really likes being asked why he is staying at home 🤪👉" as well as hashtags #jilbrave #ceritajilbrave #muslimah #sharingjilbrave #hijrah #islam (@jilbrave.official 2022). The makers lead to public opinion that the product they wear is following God's will to stay at home. Do not miss the presentation of the text on video Q.S. al-Ahzab verse 33 wants to convince the public that this perception is appropriate.

In the process of commodification, this upload makes the visualization of a woman wearing a headscarf and the setting of the house point as a religious symbol. Indirectly, the concept of piety in the form of staying at home is a special attraction for other users who are consumers. Through responses in the form of 3,492 likes, 13 comments, and 53 shares. It shows that this upload has succeeded in attracting the attention of the audience. So far, the commodification pattern carried out by TikTok has been quite rapid because the results obtained are quite significant. There are comments like "spill the hijab, sis ☐" and "I want your clothes" that show that religious symbols can attract public perception in the commercial realm. Initially, the

concept of staying at home was an ideological interpretation for certain groups, but over time this concept brought economic value. The creators wanted to frame the activities of women staying at home as a complete package for the indoctrination process and marketing techniques.

The phenomenon is proof that Q.S. al-Ahzab verse 33 is not only used as a foothold in religion but in turn, shifts to become an object in the world of commerce. Through the Tiktok facility which is easy to access, fast and extensive, it also opens up opportunities for its users to reap as much profit as possible; its users take advantage of TikTok to turn anything into selling points. Especially in Indonesia, the population is dominated by adherents of Islam. Thus, the use of verses from Al-Qur'an and religious concepts is a powerful weapon that can be used by TikTok users to hook them even though the messages allegedly based on verses from the Al-Qur'an are not representative. This is true because the space in TikTok is relatively narrow and unable to accommodate the content of verse messages which can be broad and open to various interpretations. Moreover, Anggrian and Lathifah also found that religious fragments in social media are not spared from commodification such as hijab, hijrah, online studies, religious films, and others (Anggrian and Lathifah 2018). This shows that the issue of "staying at home" is not the only post that turns out to be a commodification tool.

4.3. Affirmation of Religious Identity

Besides, a platform for entertainment, TikTok is also a means of expression. For certain groups, Tiktok is a vehicle that they feel is suitable for channeling their expressions. In the realm of piety, terms such as "because those who leave the house are not residents of heaven" have indirectly led public opinion to follow the concept of understanding held by certain groups. Through this TikTok upload, a certain group wants to construct the mindset of the audience to follow them. This narrow and textual understanding is actualized in Tiktok as a form of retaliation against QS. al-Ahzab verse 33. Other expressions are in the form of questions like "you're not bored at home, are you? Or less social?" this is actually a resistance process of a group that wants to reveal that women who stay at home are not "cozy" (less social) instead they are those who follow the sunnah and those who are justified in Islam.

To maintain their belief, this group tries to continue to reproduce uploads that have the same content or content but are conducted consistently. This is evidenced by the author's findings on uploads in the last three years with editorial similarities, both written in the caption column and processed in the main video (@hnyamanusiabiasa 2021; @nurbaliaa_ 2021). Another pattern can be seen in the sound consistency used. Even though the visualization of each upload has its creativity, many uploads use sound in the form of a lecture clip by an ustadz who says that a woman's piety lies in her choice to stay at home (@qsxvra 2021; @tuk_aja 2021). Through this activity, a certain group is actually convincing the audience that their perception is correct and inviting the audience to participate in that perception. A strategy like this is considered effective for a group because there are not a few netizens whose religious process is inspired by the experience of social media (Ririn Setyowati and Pawito 2019).

This confirmation of identity is indeed inherent in cyberspace life. Tracing the process of strengthening identity in its history, it turns out that it was present in the classical period, especially the Middle Ages; in this period the four schools of thought became the main characters. The discourse of debate cannot be separated from the differences between one school of thought and another. The orientation of the debate is held by each follower with the identity of the Hanafi, Hanbali, Maliki, and Shafi'I camps (Miski 2017a). The same thing occurred in the era of the existence of social media. In TikTok, arguing is no longer in the realm of fiqh but is synonymous with groups that "obey the sunnah". In the context of piety, this group strengthens by saying "staying at home is not poor but obeying the sunnah". Implicitly, this term refers to two groups in TikTok, namely groups following the sunnah and groups that do not follow the sunnah.

4.4. The Shape of Digital Devotion

An interesting thing is highlighted in the motive for uploading videos containing the piety of women who started from their choice to remain silent at home. It is the ambition to create a new structure in the pattern of religion. This construction of wrongdoing based on domestication opens the public's view that the ideal of piety must follow their perceptions. Regarding his efforts that are expressed in

TikTok media, digital piety is formed. The concept of staying at home is the result of construction as a new structure in understanding women's piety. In this case, certain groups hold the power in creating a new space of understanding which is symbolized by "staying at home". This suggests that the group has a superior position in terms of piety. This is relevant to Linda Donley-Reid's explanation regarding the formation of a new structure in space by saying "Powerful people determine the use, symbolic meaning, and form of domestic spaces. As a result, the spaces" (Linda Donley-Reid 1990).

Through social media that transforms all forms into digital, the pattern of piety is also played out by manipulating perception into a visualization to create doctrines that are in harmony with the understanding of a particular group. Efforts at doctrinalization are usually expressed in the phrase "Women at home can also be rewarded", "Al-Quran version of women", "stay at home, ladies", and so on. This group has the final conclusion that staying at home is a step towards goodness which they consider to be following Islam. The author also sees the concept of self-confidence shown from the expressions in the uploads which can influence the mindset of the public that staying at home is the right thing to do and brings satisfaction. This is an incentive for audiences to do the same. The next process developed into the interaction between the video owner and the audience in the comments column such as "name" the angels kept in the House (ar-rahman72)" "in fact, they have never been touched by humans or demons (Ar-rahman74)" ", "Women at home are more exciting, valid, no need to debate 🕌😊", "Thank God I obeyed You 😊".

The phenomenon above forms an interaction between audiences who are affected by a certain group through uploads that are considered ideals. This forms a new culture. More specifically, the perception of a group is realized as a culture. The creation of interaction through a process that is considered this culture forms a new social structure. The conception of piety that is cultivated by staying silent at home is accommodated by social media, such as TikTok. Thus, the digital piety in question is formed. The meaning of pious is obtained from social interaction in the media. It can be concluded that the formation of digital piety becomes an identity for TikTok users who stay at home. The important point that distinguishes this study from the others is the pattern of construction played on TikTok uploads which says that the piety of

women lies in their position when they are silent at home.

This finding further reinforces the fact that the existence of religious posts on social media, including TikTok, cannot be separated from the notion that in the process of preaching. Social media is an alternative, regardless of the implications. This correlates with conventional religious patterns which were initially fixated on classic books and Islamic scholars became completely digital. This model also applies to the view of piety which is also the center of attention of many circles. Regardless of the true meaning of piety, this concept is developed by social media users in cyberspace through various forms, which can be in the form of memes, short videos, captions, trends, challenges, and so on. Referring to Nurul afifah's presentation, the existence of this construction is inseparable from efforts to link what certain parties want by using verses of the Koran to raise criteria about how women can be considered righteous. This variety of criteria is expressed in light language but trims a lot of meaning (Afifah 2019a).

The construct of women's piety cannot be separated from the inculcation of the domestic nature that accompanies it. More specifically, women who can be considered to be pious are often echoed on social media with visualizations of taking care of themselves, being obedient to their husbands, being able to take care of their children, and staying alone at home. The term "pious" alone proves that women have experienced subordination so their space for movement in the public sphere is limited. Seeing the effect that this model post has, it is realized that it has a major influence on the interaction of social and religious life. This also proves that social media has a strong power in moving audiences. This fact cannot be denied (Cahyono 2016). In this case, social media has a major influence on constructing a life about how religious life should be (Aulia and Miski 2020; Miski 2021).

Basically, another thing that is identified with women is fashion. Fashion cannot be ignored in that it is correlated with the image of piety. Social media has succeeded in photographing the "syar'i" style as a parameter by making the verses of the Al-Quran the root of construction. The actualization of this pattern of piety can be in the form of long and large clothes, wide headscarves, colors that are not flashy, not tight, and so on. This construction of piety in using fashion also often sticks out with trends such as "niqabstyle", "hijrah", and "hijab syar'i", trends that arise from the desire to look stylish also form a commitment to dress that still characterizes piety.

Therefore, messages to maintain piety are often included in uploading fashion-patterned content, both contained in the content and captions (Afifah 2019a; Asnawi and Sulaiman 2021). In line with this case, the trend of staying at home continues to emerge. Commitment to remain pious is often shown that women who stay at home are nobler, avoid adultery, and maintain more honor (Miski 2017a, 2017b). Trends do not appear at one time. Every year social media accommodates this trend; social media becomes an intermediary to form the concept of women's nature (Annisa 2018; Miski, Hamdan, and Hidayah 2018; Mudin 2019; Zuhri, Moh Hidayat Noor, and Miski 2018).

CONCLUSION

This research indicates that the domestication of women on social media TikTok through QS. al-Ahzab verse 33 is supported by sound, text on video, captions, and videos considered relevant. These efforts tend to promote a translationalistic understanding of the verse, ignoring its historical and contemporary contexts. The findings reveal significant implications to the construction of religious portraits on TikTok, emphasizing four key points:

1. The interpretation of QS. al-Ahzab verse 33 predominantly relies on reasoning based on translations rather than the original text and sources.
2. A substantial portion of these posts is driven by financial interests, reflecting the commodification of religious narratives.
3. There is an apparent attempt to assert the identity of a specific group, often at the expense of delegitimizing alternative understandings.
4. TikTok's social interactions have facilitated the emergence of a new structure called "digital piety".

This study contributes to the discourse on how digital platforms shape religious understanding by introducing the concept of "digital piety". The use of netnographic methods allowed for a detailed analysis of user interactions, trends, and implications within TikTok's unique ecosystem. However, this research is not without limitations. The focus on TikTok as the sole platform limits the generalizability of findings to other social media. Additionally, the study does not deeply explore the motivations of content creators or the long-term impact of these narratives.

Future research could explore cross-platform comparisons, investigate the longitudinal evolution of religious discourses on social media, or analyze the impact of digital piety on different demographic groups. These directions can further enrich our understanding of how religious narratives are negotiated and transformed in the digital age.

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