

The Transformation of the Islamic Broadcasting Communication Paradigm in the Multiplatform Journalism Ecosystem: A Phenomenological Study of the Virality of "Tepuk Sakinah"

Bayu Firmansyah^{1*}, Ahmad Samsudin², Cecep Hidayattulloh³

¹²³Universitas Islam Negeri Sunan Gunung Djati Bandung, Indonesia

Email: baybayufirmansyah27@gmail.com¹, samsudinahmad851@gmail.com², cecephidayattulloh@gmail.com³

Abstract

This research report presents a comprehensive analysis of the "Tepuk Sakinah" phenomenon, initiated by the Menteng Religious Affairs Office (KUA) and which became viral across various social media platforms between 2024 and 2025. Within the context of multiplatform journalism and evolving strategies in Islamic broadcasting communication, this phenomenon represents a fundamental shift in how state religious institutions engage with the digital public. This study employs a qualitative approach with an extensive literature review, integrating the STEPPS Framework for content virality, technological determinism, innovation diffusion theory, and cultural adaptation. The analysis highlights how content originating from Instagram Reels is transformed through TikTok's remix culture, amplified by online news portals, and ultimately triggers a national discourse on contemporary da'wah methods. The findings indicate that "Tepuk Sakinah" serves as an edutainment bridge, successfully breaking through rigid bureaucratic communication barriers and transforming passive audiences into active participants through User Generated Content (UGC). Nevertheless, this phenomenon has also sparked critical debates regarding the "infantilization of citizens" and the desacralization of marital values.

Keywords: smackdown; multiplatform journalism; islamic broadcasting communication

Introduction

The public communication landscape in Indonesia is undergoing a profound transformation. The era of linear information flow from the government to the populace through formal channels such as national television broadcasts or village bulletin boards has ended. Contemporary society exists within a chaotic yet dynamic media convergence environment, where the boundaries between information producers and consumers have blurred, and message authority is determined less by the communicator's position than by the level of engagement generated (Gymnastiar et al., 2024; Li et al., 2025)

Within Islamic broadcasting communication, this challenge is particularly urgent (Thoyib, 2024). Da'wah, which traditionally relied on mosque pulpits and taklim assemblies with physically present audiences, must now compete in the digital attention "free market." In this space, hour-long religious lectures compete

against 15-second cat videos, prank content, and global lifestyle trends. Consequently, religious institutions including the Ministry of Religion (Kemenag) and the Office of Religious Affairs (KUA) as the frontline of public services at the sub-district level are compelled to undertake radical adaptations (Astutik & Yaqin, 2024).

The "Tepuk Sakinah" phenomenon emerged as a crystallization of these adaptation efforts. Originating from a simple video uploaded by the official Instagram account @kua_menteng in December 2024, the content features a couple of brides-to-be, guided by KUA officers, performing rhythmic applause movements while reciting the five pillars of the sakinah family. The video was not produced with sophisticated cinematic equipment; rather, its simplicity and the uniqueness of combining sacred pre-marriage rituals with scout-style ice-breaking methods drove its viral spread (Anon, 2024).

This virality is not an isolated event. It was followed by a wave of imitations and parodies from other agencies, such as "Tepuk Coretax" by the Ende Pratama Tax Service Office and "Tepuk Gempa" by BMKG, as well as thousands of parody content pieces by the general public (Anon, 2024). This indicates that "Tepuk Sakinah" has transcended its original function as marriage guidance material (Bimwin) and has become a pop culture phenomenon.

For master's students in Islamic Broadcasting Communication, this phenomenon offers a rich field of analysis. On one hand, "Tepuk Sakinah" is praised as a breakthrough in humanistic, inclusive, and grounded communication, successfully translating heavy theological concepts such as *Mitsaqan Ghalizha* into language easily digestible by Generation Z (Admin, 2025). On the other hand, the phenomenon has triggered sharp criticism from intellectuals and some netizens regarding the "infantilization of citizens." This criticism questions whether serious issues such as high divorce rates and household complexity should be addressed or socialized merely through applause and chants, as if citizens were children requiring entertainment to listen (Anon, 2024).

This report aims to dissect the phenomenon not merely as a momentary social media trend but as an in-depth case study of how multiplatform journalism operates within the digital da'wah ecosystem. It examines how religious messages transform as they move across platforms, how communication theories explain this virality, and most importantly what ethical and strategic implications arise for the future of Islamic communication in Indonesia.

Given the reality of the transformation of the Islamic broadcasting communication paradigm within the multiplatform journalism ecosystem, this phenomenon is both interesting and important for further study. This research aims to enrich the literature on media convergence in the religious context of Indonesia, specifically examining how technological determinism and innovation diffusion theory apply to religious bureaucratic institutions. It also seeks to provide evaluative

guidance for the Ministry of Religion and digital da'wah practitioners in designing communication strategies that balance popularity (virality) with substance (education), while avoiding the trivialization of religious messages.

Method

This study uses a qualitative approach with a descriptive-analytical design (Creswell & Creswell, 2023). The qualitative approach was chosen because the purpose of the research is to understand social phenomena (the virality of Tepuk Sakinah) from the perspective of meaning, process, and context, not just measuring statistical frequency (Fath, 2022). The main focus is on the interpretation of media texts, social media user behavior, and institutional dynamics.

The discussion of interfaith communication in the digital space is studied with a social phenomenological approach initiated by Alfred Schutz to dissect a person's social actions through the categorization of In-Order-To Motives and Because Motives. According to Schutz, the main task of social science is to interpret the meaning given by individuals to their social actions in the world of daily life (Fadhilah, 2025).

The process of excavating and collecting data in the study of the transformation of the Islamic broadcasting communication paradigm in the multiplatform journalism ecosystem is carried out by the methods of Literature Review and Digital Observation. Practically, data collection will start from the identification of primary sources, digital document collections, academic literature searches, and archives of netizens' comments.

The collected data will be analyzed using the techniques of Critical Discourse Analysis (Critical Discourse Analysis) and Qualitative Content Analysis. Practically, data analysis techniques will include text analysis, production context analysis, and consumption context analysis.

Results and Discussion

Anatomy of the Phenomenon: From the KUA Office to the Mobile Screen

The "Tepuk Sakinah" phenomenon originated from a simple local initiative. Based on available data, the video first gained significant traction after being uploaded by the @kua_menteng Instagram account at the end of 2024. The video depicts the atmosphere inside the Marriage Guidance room (Bimwin) of KUA Menteng, Central Jakarta, designed in a modern style possibly as part of the KUA revitalization program launched by the Ministry of Religion (Aprilla, 2025)

In the video, a facilitator leads a couple of brides-to-be (*catin*) in performing clapping movements synchronized with the recitation of specific lyrics. The constructed atmosphere presents a stark contrast: the brides-to-be, dressed neatly and formally in what is typically a stressful pre-marital situation, engage in gross

motor activities usually associated with children's play. It is this visual contradiction that serves as the primary attraction.

a. Lyrics and Movement: Deliberate Simplicity

The lyrics of "Tepuk Sakinah" are composed with a repetitive structure specifically designed for ease of memorization (mnemonics). Table 1 presents the full transcription and movement structure.

Table 1. Lyric Structure and Clapping Sakinah Movement

Lyrics Section	Repetition Pattern	Supporters Movement	Focus Message
"Paired"	Repeated 3x	3x applause in between words	Marriage Identity (<i>Zawaj</i>)
"A Firm Promise"	Repeated 3x	3x applause in between words	Sacred Commitment (<i>Mitsaqan Ghalizha</i>)
"Mutual Love, Mutual Respect"	1x (Flowing)	Open Hands/Gestures of Love	Interaction Ethics (<i>Mu'asyarah</i>)
"Take care of each other, take care of each other"	1x (Flowing)	Protect/receive gestures	Relationship Psychology (<i>Taradhin</i>)
"Deliberation... For Sakinah"	Closing	Hands knit/shake hands	Solution Mechanism (<i>Shura</i>)

Source: @kua_menteng video analysis and lyric reference (Admin, 2025)

The "Say the Words, Tap 3x" pattern is a classic pattern of scout or kindergarten chants. Its use is consciously intended to lower the cognitive barrier for Bimwin participants who may be fatigued by verbal lectures.

Analysis of the Virality Mechanism: Why Did "Tepuk Sakinah" Explode?

Using Jonah Berger's STEPPS Framework, the factors driving the massive dissemination of this content can be precisely mapped.

1. Social Currency and Digital Identity: Sharing "Tepuk Sakinah" content provides social value for its uploaders. For humor aggregator accounts (such as @dagelan or @lambe_turah), this content is valuable because it guarantees high engagement (comments and shares). For ordinary netizens, parodying this content demonstrates that they are relevant and up-to-date with current trends.

There is an element of insider knowledge: "You already know this cute KUA trend yet?" (My Editorial, 2025).

2. **Environmental Triggers:** Marriage is an evergreen topic relevant to almost all adults whether they are about to marry, are married, or are unmarried. The keyword "Sakinah" itself is a prayer uttered millions of times daily in Indonesia. The close link between "applause" (general physical activity) and "marriage" (sacred events) creates a powerful trigger. Every time someone sees wedding news or attends a concert, their memory is triggered back to the viral video (Mustawi & Mahmuddin, 2025)
3. **Emotion: Ambivalence between Amusement and Cringe:** This is the strongest factor. The emotions evoked by the Tepuk Sakinah video are complex: (a) amusement it is funny to see adults performing children's movements; (b) cringe (vicarious embarrassment) there is a feeling of awkwardness as the audience witnesses the seriousness of the headman's face guiding the applause; and (c) hope behind the laughter, there is a positive message about the hope of a happy marriage. Berger's research shows that content triggering high-arousal emotion (such as laughter or deep amusement) is significantly more viral than content that is merely "good" (Agustina, 2020). Netizen comments such as "Very busy KUA" or "Have memorized it but the candidate is not here yet" reflect this mixed emotional response (Aprilla, 2025)
4. **Public (Observables):** The applause movement is highly visual and easy to observe. In contrast to the abstract concept of "sakinah" that exists in the heart, "Tepuk Sakinah" visualizes this concept into a concrete physical action. Its performative nature makes it ideal for video-based platforms such as TikTok and Instagram Reels. Netizens can easily imitate the movements for duet or challenge content (Admin, 2025).
5. **Practical Value:** Although packaged with humor, this content has solid educational value. In less than 60 seconds, the video summarizes the five pillars of the sakinah family the essence of the Marriage Guidance module hundreds of pages thick. For audiences seeking instant information (snackable content), this is a highly valuable summary (Admin, 2025).

Multiplatform Journalism: An Ecosystem That Amplifies Resonance

The virality of "Tepuk Sakinah" serves as a perfect case study of how the multiplatform media ecosystem works synergistically. This content does not remain in one place but rather migrates and metamorphoses.

Table 2. Content Journey Map in the Multiplatform Ecosystem

Platform	Dominant Function	Content Form	Main Actors
Instagram (@kua_menteng)	<i>Originator</i> (Original Source)	Vertical Video Reels, Educational Captions	Public Relations of KUA/Ministry of Religion
TikTok	<i>Accelerator & Remix</i>	Video Challenge, Parody, Duets, Music Remixes	Content Creators, Gen Z Netizens
Twitter (X)	<i>Discursive Space</i> (Discussion Room)	Threads, Analysis, Memes, Satirical Criticism	Anonymous Accounts, Activists, Observers
Online News Portal	<i>Validator & Amplifier</i>	News Articles, Interviews with Officials, Investigative Coverage	Journalists (Kompas, RRI, Republika)
Podcast/YouTube	<i>Deep Dive</i> (Deepening)	Talk Show Discussions, Character Clarifications	Influencers, Deddy Corbuzier, etc.

Source: Author's analysis based on (Ahadyah, 2025)

a. The Role of News Portals in Legitimacy

Online news portals play a crucial role in institutionalizing this virality. When RRI, Media Indonesia, or Republika reported on this phenomenon, they conducted journalistic verification. They interviewed Prof. Alimatul Qibtiyah (the initiator) and other Ministry of Religion officials (Muhyiddin, 2025). These news reports provided context that Tepuk Sakinah is not merely a "lack of work" by KUA officers but an official Bimwin strategy that has been research-based since 2018. Without the intervention of such professional journalism, the developing narrative might have been limited to mockery lacking contextual understanding (Muhyiddin, 2025).

b. Convergence and UGC (User Generated Content)

On TikTok, a phenomenon of remix culture is evident. The original audio from the KUA Menteng video was extracted and then used as a background for completely different videos for example, a video of cats fighting with the caption "Deliberation

for Sakinah." There is also the emergence of a "Tepuk Huha" variant in Bandung, more expressive with the lyrics "While laughing ha ha" (Redaksiku, 2025). This demonstrates the power of multiplatform journalism: audiences are no longer passive consumers but active producers who continually 赋予 new meanings to original content.

Critical Analysis: Between Humanism and Infantilization

The debate surrounding "Tepuk Sakinah" touches on the core of the government's public communication strategy.

a. Argument for the Infantilization of Citizens

The criticism that emerged is very sharp: the state treats its citizens like children (*infantilization*). This phenomenon does not stand alone. There is "Tepuk Coretax" for taxes and "Tepuk Gempa" for disaster mitigation. Critics argue that the over-simplification of structural problems (divorce, tax compliance) into applause constitutes a form of bureaucratic intellectual laziness (Anon, 2024).

From this perspective, KUA is considered to have failed to build institutional authority. Instead of providing in-depth psychological counseling or economic solutions for brides-to-be considering that economic factors are a primary cause of divorce KUA instead invites them to play with applause. This is feared to desacralize *Mitsaqan Ghalizha* (a heavy/great covenant) into merely a playful ritual (Aribowo, 2025).

b. Arguments of Humanism and Da'wah Gamification

Conversely, proponents of this method, including Prof. Alimatul Qibtiyah, argue that the criticism is elitist. Grassroots communities need a tangible and enjoyable approach. The dogmatic lecture method has proven to be tedious and ineffective in improving memory retention among Bimwin participants.

"Tepuk Sakinah" is a form of gamification the application of game elements in a non-gaming context aiming to increase participation and engagement. In learning theory, a joyful atmosphere improves the brain's ability to absorb information. The lyrics "Love each other, respect each other, take care of each other," recited repeatedly while moving (kinesthetically), will become more embedded in the subconscious than advice that is only heard (Ahadyah, 2025; Redaksiku, 2025)

Furthermore, this represents KUA's rebranding strategy. The Ministry of Religion is intensively revitalizing KUA into an inclusive and modern religious service center. Displaying a cheerful, relaxed, and viral side of KUA on social media is an effective way to break down the rigid and intimidating image of the bureaucracy for young people (Aprilla, 2025)

Theological Transformation: From Text to Context

As a study in Islamic Broadcasting Communication, it is important to highlight the transformative aspect of the da'wah message.

Table 3. Theological Transformation Matrix

Concept (Arabic/Fiqh)	Original	Popular Translations (Tepuk Sakinah)	Communication Implications
Zawaj / Azwaja		"Paired"	Avoiding legal terms (marriage/marriage), focusing on the sociology of togetherness
Mitsaqan Ghalizha		"A Firm Promise"	Translating heavy Qur'anic terms into powerful, everyday Indonesian
Mu'asyarah Ma'ruf	bil	"Mutual Love, respect, care"	Breaking down one abstract concept into three concrete operational actions
Taradhin		"Mutual Respect"	Maintaining the word "Ridho" as it has been absorbed into Indonesian, emphasizing sincerity
Shura		"Deliberation"	Positioning verbal communication as the primary solution to domestic conflicts

Source: Comparative Analysis of Texts (Ahadyah, 2025)

This transformation demonstrates the linguistic intelligence of the Bimwin material compilers. They perform simplification without shallowness. The essence of *munakahat fiqh* is maintained, but the packaging is adjusted to the cognitive capacity and culture of the target audience.

Conclusion

Based on the in-depth analysis conducted, this report concludes that the "Tepuk Sakinah" phenomenon represents a successful instance of planned virality, resulting from the implementation of communication strategies that satisfy the elements of virality according to the STEPPS framework particularly emotional factors, environmental triggers, and practical values. KUA Menteng has effectively utilized social media algorithms to amplify government programs. Furthermore, the converged multiplatform journalism ecosystem acts as a catalyst, allowing this content to persist within the news cycle. The indirect collaboration between KUA (as a brand journalist), netizens (as content remixers), and mass media (as validators) creates national resonance.

Nevertheless, the transformation of messages from theological texts to pop culture chants constitutes an effective cultural adaptation step for engagement but carries the risk of perceived desacralization and infantilization a trade-off the government accepts to reach Generation Z. This phenomenon marks a new era of digital da'wah as edutainment, where message authority no longer relies on the solemnity of delivery but on the creativity of packaging. The findings contribute to the literature on media convergence in religious contexts and provide evaluative guidance for balancing popularity with substance in Islamic communication strategies.

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