



## Research Article

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# Hadith Verification and Netizen Responses in Short Hadith Content on TikTok

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This study examines the dissemination of short hadith content on the TikTok platform and its implications for the verification of hadith and public religious understanding in digital spaces. The research aims to analyse how short hadith are presented and circulated on TikTok, evaluate their authenticity based on the principles of hadith scholarship, and explore netizen responses to such content. This topic is important because social media has become a major medium for digital *da'wah*, where religious information spreads rapidly and may influence public perceptions of Islamic teachings. This study employs a qualitative research design with a descriptive–analytical approach. Data were collected from selected TikTok videos containing short hadith content and from netizen comments responding to these videos. The data were analysed through two main processes: hadith verification using the *takbrij* method to identify the authenticity of the hadith sources, and thematic analysis to examine patterns of netizen responses in the comment sections. The findings show two major patterns. First, some TikTok content presents authentic hadith but with simplified references, often mentioning only the narrator without complete citation of the hadith collection. Second, certain content misattributes religious sayings as prophetic hadith. Additionally, netizen responses demonstrate active engagement through support, correction, and criticism, indicating that comment sections function as spaces for social verification of religious information. This study contributes to hadith studies and digital religion research by integrating hadith verification and audience interaction within a single analytical framework. It highlights the transformation of religious authority in digital environments and emphasises the importance of strengthening hadith literacy and digital literacy in contemporary online religious communication.

## 1. Introduction

The rapid development of digital media has significantly transformed the way religious knowledge is produced, distributed, and consumed in contemporary society. Social media platforms have become important spaces where religious teachings are communicated to a wide audience in simple, visual, and easily accessible forms. According to DataReportal (2024), Indonesia has more than 126 million TikTok users, making it one of the countries with the largest TikTok audiences in the world. This condition shows that TikTok is no longer merely an entertainment platform, but has evolved into a digital public sphere where religious messages are also widely disseminated. In this context, short religious content such as motivational Qur'anic verses, short sermons, and brief hadith quotations are increasingly popular and widely consumed by users.

The emergence of religious content on TikTok reflects broader changes in the dynamics of religious communication in the digital age. Cloete (2016) explains that social media has shifted the patterns of religious knowledge dissemination from traditional institutional spaces toward participatory digital environments. In these spaces, religious teachings are often conveyed through short, persuasive, and emotionally engaging formats that are easily shared among users. Nasrullah (2017) notes that the character of social media encourages the presentation of brief and fast-consumed messages, which often prioritize simplicity and visual attractiveness over depth of explanation.

Within the context of Islamic teachings, hadith occupies a central position as the second primary source of Islamic law and ethics after the Qur'an. Yaşar and Gültekin (2022) emphasize that the authority of hadith depends on strict scientific verification processes developed within the discipline of hadith studies, including the examination of sanad (chain of transmission) and matan (text). However, the dissemination of hadith in digital media often occurs in simplified formats that omit important scholarly elements such as the chain of transmission, the hadith number, or the context of narration. As noted by Zaidan (2025), many religious contents circulating on social media mention hadith without providing clear references to authoritative hadith literature.

This phenomenon raises important concerns regarding the accuracy of religious knowledge circulating in digital spaces. The rapid circulation of short religious content can potentially lead to misinterpretation or misattribution of religious teachings. In particular, the spread of short hadith quotations on TikTok may include authentic hadith presented without complete references, or even texts that are mistakenly attributed to the Prophet Muhammad. Therefore, examining the authenticity of hadith content circulating on social media becomes important both academically and socially in order to ensure that digital religious discourse remains scientifically responsible.

Previous studies on religion in digital media have developed in several major research tendencies. The first tendency focuses on the relationship between social media and religious communication in general. Cloete (2016), Naufaldhi (2024), and Farid (2025) explain that digital media has transformed the production and circulation of religious knowledge, shifting religious authority from traditional institutions to more open and participatory digital spaces. These studies highlight how social media enables religious actors to disseminate teachings more rapidly and reach broader audiences. However, these studies mainly focus on the sociological transformation of religious communication and do not specifically examine the textual validity of religious sources being disseminated.

The second tendency focuses on digital da'wah strategies and the effectiveness of religious communication on social media. Nisa (2024), Hakim (2025), and Huda (2025) show that digital preaching often adopts simplified and concise forms in order to attract user attention and adapt to social media algorithms. These studies emphasize that popularity and engagement such as likes, shares, and comments

often determine the reach of religious content in digital media. Nevertheless, the main focus of these studies lies in communication strategies and audience engagement rather than in critically examining the authenticity of the religious sources used in such content.

The third tendency examines how audiences receive and interpret religious messages in digital environments. Rahman (2024), Majidah and Fauzi (2025), and Anis Pawiyah (2014) show that social media users tend to consume and share religious content based on emotional resonance, accessibility, and popularity rather than on scientific authority. These studies highlight the emergence of participatory religious discourse in digital spaces, where users actively interact with religious content through comments and discussions. However, these studies rarely analyze the authenticity of the hadith texts themselves or the mechanisms of verification that should accompany the dissemination of hadith in digital media.

Although these studies have successfully explained the transformation of religious communication and digital preaching practices, there remains a significant research gap. Previous research has largely focused on digital communication patterns, audience engagement, and religious authority in social media, while the authenticity of hadith texts circulating in digital platforms has rarely been examined through the perspective of hadith science. Consequently, the intersection between digital media studies and hadith verification remains insufficiently explored. Addressing this gap is important because hadith, as a fundamental source of Islamic teachings, requires strict scientific verification to ensure the accuracy of religious knowledge disseminated to the public.

Based on the limitations identified in previous studies, this research aims to analyze the phenomenon of short hadith dissemination on the TikTok platform by integrating the perspectives of digital media studies and hadith scholarship. Specifically, this study seeks to examine how short hadith content circulating on TikTok is presented and simplified in accordance with the characteristics of short-video media. In addition, this research aims to verify the authenticity of the hadith texts presented in such content by referring to authoritative hadith literature and the basic principles of hadith science.

Furthermore, this study aims to analyze netizens' responses to short hadith content circulating on TikTok, particularly through comment interactions that reflect support, criticism, or corrections. By examining both the authenticity of the hadith content and the patterns of audience responses, this study seeks to understand how religious knowledge is negotiated and interpreted in the digital public sphere. Through this approach, the research attempts to bridge the gap between digital da'wah studies and hadith verification while contributing to the development of hadith literacy in contemporary digital environments.

This study is based on the argument that the characteristics of short-video platforms such as TikTok encourage the simplification of religious messages, including hadith texts. The format of short religious videos tends to prioritize concise and persuasive messages, which may lead to the omission of important scholarly elements such as sanad explanations, hadith numbers, and detailed references to classical hadith literature. As a result, religious content circulating in digital media may contain authentic hadith presented without complete references or texts that are incorrectly attributed to the Prophet Muhammad.

In addition, the logic of social media algorithms prioritizes engagement indicators such as likes, shares, and comments rather than the scientific accuracy of the content. Rahmadini (2025) explains that digital platform algorithms amplify content that generates strong interaction among users. Consequently, religious content that is emotionally appealing and easily understood may circulate more widely regardless of its scholarly accuracy. This condition potentially increases the spread of simplified or even misattributed hadith content in digital environments.

Furthermore, this study hypothesizes that netizens play an important role in shaping the social verification of religious content through comment interactions. Users with higher levels of religious literacy may provide corrections or critical responses to inaccurate hadith content, while other users may express support or emotional reactions without questioning the authenticity of the hadith. Thus, the comments section of TikTok videos may function as an informal space of religious negotiation where authority, authenticity, and interpretation are continuously debated among users.

Through this framework, this study argues that the circulation of short hadith on TikTok reflects a dynamic interaction between digital media logic, religious authority, and public religious literacy. By examining the authenticity of hadith content and the responses of netizens, this research contributes to a deeper understanding of how Islamic teachings are interpreted, negotiated, and disseminated in the contemporary digital environment.

## 2. Methodology

The unit of analysis in this study is the short hadith content circulating on the TikTok social media platform as well as the responses of netizens appearing in the comment section. The content analysed consists of videos presenting short hadith texts or narratives claimed to be sayings of the Prophet Muhammad ﷺ. This research specifically analyses two TikTok videos selected purposively based on their relevance to the research focus, namely videos that explicitly present hadith and generate a relatively high level of user interaction. In addition to the video content, the study also examines netizen comments appearing in the two videos as a form of digital social interaction reflecting acceptance, criticism, or clarification of the hadith presented. In this context, both the videos and the comments are positioned as digital artefacts representing the dynamics of religious understanding and the negotiation of religious authority in the online public sphere.

This study employs a qualitative research design with a descriptive–analytical approach (Dodgson, 2017). A qualitative approach was chosen because the research aims to understand in depth the phenomenon of the dissemination of short hadith on social media and the accompanying responses of netizens, rather than to test statistical relationships between variables. Through this approach, the researcher is able to explore the meaning, context, and patterns of religious discourse developing in digital environments. The descriptive–analytical approach is used to describe how hadith are presented in TikTok content while simultaneously analysing their authenticity based on the principles of hadith scholarship. This research design therefore allows the integration of social media content analysis with the scholarly verification of hadith.

The data sources in this study consist of primary and secondary data. Primary data were obtained from TikTok videos containing short hadith as well as netizen comments related to the content. The videos analysed were taken from TikTok accounts presenting short hadith and showing a certain level of interaction in the form of likes and comments. Meanwhile, secondary data were obtained from classical hadith literature and scholarly works on hadith methodology used in the process of hadith verification. These include authoritative hadith collections such as *Ṣaḥīḥ al-Bukhārī*, *Ṣaḥīḥ Muslim*, *Sunan al-Tirmidhī*, and *Al-Muʿjam al-Awsath*, as well as academic books and journal articles discussing hadith criticism, hadith verification methods, and studies of religion in digital media. These sources were used to determine the authenticity of the hadith examined and to strengthen the theoretical framework of the research.

Data in this research were collected through digital observation and documentation techniques. Digital observation was conducted by exploring TikTok content that presents short hadith and observing user interactions within the comment sections of the videos. The researcher then documented videos

relevant to the research focus and recorded the hadith texts displayed within the videos. In addition, netizen comments appearing on the videos were also documented for further analysis. The documentation process involved collecting digital evidence such as screenshots of videos, recording the hadith texts presented, and compiling comments representing various forms of netizen responses, including support, criticism, and correction of the hadith content. This technique enables the systematic collection of data from digital artefacts available on social media platforms.

Data analysis was conducted through several stages. The first stage involved data reduction by selecting short hadith content relevant to the objectives of the research and identifying netizen comments related to the hadith presented. The second stage consisted of hadith verification using the *takbrij al-hadith* method, which involves tracing the source of the narration in authoritative hadith collections, identifying the narrators, and assessing the status of the hadith based on recognised principles of hadith scholarship. The third stage involved thematic analysis of netizen responses by categorising comments into several themes, such as support, criticism, correction, and emotional responses. Thematic analysis was used to identify patterns of meaning emerging from the qualitative data. Finally, the results of hadith verification and comment analysis were interpreted to explain the implications of the dissemination of short hadith for religious understanding and the dynamics of religious authority within the TikTok digital environment.

### 3. Results

#### Verifying Hadith in Short Hadith Content on TikTok

This study analyses two short hadith videos circulating on the TikTok social media platform. The first video comes from the account @Alkaff Indonesia, which received 1,125 likes and 90 comments, while the second video comes from the account @Lanaa, which received 28.2 thousand likes and 95 comments. Both videos present content that is claimed to be hadith of the Prophet Muhammad ﷺ. However, the two videos demonstrate notable differences in terms of the way the hadith are presented and the references provided for the hadith sources.



Figure 1. @Alkaff Indonesia

In the video from the @Alkaff Indonesia account, a woman recites the Arabic phrase “النَّظَافَةُ مِنَ الْإِيمَانِ”, which is translated as “*Cleanliness is part of faith.*” At the end of the video, the statement is attributed to the Prophet and described as *a hadith narrated by Muslim*. However, after tracing the phrase in authoritative hadith collections, the expression cannot be found as a hadith of the Prophet Muhammad

ﷺ. Instead, the phrase is more accurately categorised as mahfūzāt, namely expressions or words of wisdom that developed in the oral traditions of Arab society rather than authentic sayings of the Prophet.



Figure 2. @Lanaa

In contrast, the video from the @Lanaa account presents five short hadith that are delivered in a concise format. In the video, the sources of the hadith are mentioned only in terms of the narrators' names, without providing the full citation of the hadith collections or the hadith numbers. Nevertheless, a verification process conducted through classical hadith literature confirms that the five hadith presented in the video can indeed be found in recognised hadith collections.

The first hadith presented concerns intention, with the meaning: *“Indeed, deeds depend upon intentions, and every person will obtain according to what he intended.”* This hadith is narrated by Imam al-Bukhārī and Imam Muslim and appears in *Ṣaḥīḥ al-Bukhārī* no. 1, with the status *ṣaḥīḥ*. The second hadith is *“أَلِكِمَةُ الطَّيِّبَةِ صَدَقَةٌ”*, meaning *“Kind words are charity.”* This hadith is narrated by al-Bukhārī and Muslim and recorded in *Ṣaḥīḥ al-Bukhārī* no. 2989, with the status *ṣaḥīḥ*.

The third hadith presented is *“لَا تَعْصَبْ وَلَكِ الْجَنَّةُ”*, meaning *“Do not be angry and you will obtain Paradise.”* This hadith is narrated by Abū ad-Dardā and appears in *Al-Mu‘jam al-Awsath* no. 2353 by Ath-Thabranī, with the status *ḥasan*. The fourth hadith is *“الدُّعَاءُ مَوْجُ الْعِبَادَةِ”*, meaning *“Prayer is the essence of worship.”* This hadith is narrated by Imam at-Tirmidhī and recorded in *Sunan al-Tirmidhī* no. 2969, with the status *ḥasan*. The fifth hadith is *“Convey from me even one verse,”* narrated by al-Bukhārī and found in *Ṣaḥīḥ al-Bukhārī* no. 3461, with the status *ṣaḥīḥ*.

Based on the data presented above, the findings indicate two distinct forms of hadith presentation in TikTok content. In the video from @Alkaff Indonesia, the Arabic phrase *“al-nazāfah min al-īmān”* is presented as a hadith narrated by Muslim, yet it cannot be found in authoritative hadith collections and is more appropriately categorised as mahfūzāt. In contrast, the video from @Lanaa presents five short hadith that can be verified in classical hadith literature such as *Ṣaḥīḥ al-Bukhārī*, *Sunan al-Tirmidhī*, and *Al-Mu‘jam al-Awsath*, with most of them holding *ṣaḥīḥ* and *ḥasan* status. However, the account only mentions the narrators of the hadith without including the full references to the hadith collections or their respective numbers. Consequently, while both videos present content labelled as hadith, they differ significantly in terms of accuracy and the completeness of their references.

From the data presented, several patterns can be identified regarding the ways hadith are presented and verified in short TikTok videos. The first pattern is misattribution of hadith, namely the tendency to classify certain expressions as prophetic hadith even though they are not found in authoritative hadith literature. This can be observed in the video from the @Alkaff Indonesia account, where the phrase *“al-*

*nazāfah min al-īmān*” is attributed to the Prophet and labelled as a hadith narrated by Muslim. However, verification through classical hadith collections demonstrates that the phrase is not a prophetic hadith but rather a commonly circulated maxim in Arab culture. This finding indicates that in social media content, expressions with religious connotations are sometimes assumed to be hadith without undergoing proper scholarly verification.

The second pattern is the dominance of authentic hadith within short-form content, although they are presented in a simplified manner. This is evident in the video from the @Lanaa account, which presents five hadith that can be verified in recognised hadith collections such as *Ṣaḥīḥ* al-Bukhārī, Sunan al-Tirmidhī, and Al-Mu‘jam al-Awsath. The hadith displayed in the video predominantly hold *ṣaḥīḥ* and *ḥasan* status. This finding suggests that some religious content on social media does indeed refer to authentic hadith, although the presentation is simplified to suit the communication style of digital platforms.

The third pattern is the simplification of hadith references in digital content. In the video from the @Lanaa account, the sources of the hadith are mentioned only through the names of the narrators, such as al-Bukhārī or Muslim, without specifying the hadith collections or the hadith numbers. This simplification reflects the adaptation of religious messages to the characteristics of social media, which prioritises brevity and accessibility. However, such simplification may reduce scholarly transparency, as audiences are not provided with sufficient information to trace the original sources of the hadith.

The fourth pattern is the absence of sanad context and scholarly explanation in short video content. In the discipline of hadith studies, the verification of hadith involves examining the chain of transmission (*sanad*), analysing the text (*matan*), and evaluating the reliability of the narrators. In short TikTok videos, however, these scholarly elements are rarely presented. Instead, hadith are commonly delivered as concise quotations emphasising moral or practical messages without providing detailed explanations of the transmission context or the scholarly evaluation of the hadith.

Overall, these findings indicate that the dissemination of hadith on TikTok tends to follow two main tendencies: the presentation of authentic hadith in simplified forms without complete references, and the misclassification of religious expressions as hadith. This condition suggests that hadith verification has not yet become a standard practice in the production of religious content on social media, thereby creating the potential for both simplification and misattribution in the digital dissemination of Islamic teachings.

### **Netizen Responses to Short Hadith Content on TikTok**

This study also collected data on netizen responses to short hadith content circulating on TikTok through the comment sections of the two videos analysed. The video from the @Alkaff Indonesia account received 90 comments, while the video from the @Lanaa account received 95 comments. These comments reflect various types of responses from TikTok users towards the hadith content presented in the videos.

In the video from the @Alkaff Indonesia account, a number of comments questioned the authenticity of the hadith presented in the video. Several netizens offered corrections by stating that the phrase recited in the video was not a prophetic hadith. For instance, the account @Al Muhaimin commented that the phrase presented in the video was not a hadith and instead referred to another hadith, namely *“at-ṭabūru shaṭruḥ al-īmān”* (purity is half of faith), which is narrated by Muslim. Another comment from @abcdefitri stated that the phrase was a *maudhu‘* hadith and merely a proverb. Similarly, the account @I commented that according to the scholar Ustadz Adi Hidayat, the phrase is not a hadith

of the Prophet. Comparable comments also appeared from the accounts @rana and @Raffi, both stating that the text was not a hadith. In addition to corrective responses, some comments expressed emotional reactions, such as the comment “*Astagfirullah*” from @B<sup>a</sup>ik<sup>a</sup>l, as well as supportive responses in the form of emoji from the account @Amalia.

Meanwhile, the video from the @Lanaa account generated a somewhat different pattern of responses. Several comments expressed support for the content presented in the video. For example, the account @Qunsin- رافلا left a comment requesting that the content creator produce similar videos in the future. Another comment from @berbenah expressed religious appreciation through the phrase “*Masha Allah*.” In addition to supportive comments, there were also comments providing corrections to certain details of the hadith presented in the video. For instance, the account @yusii pointed out a correction regarding the pronunciation of one of the hadith mentioned in the video. Furthermore, there were also comments that could be categorised as mild criticism of the content or its presentation, such as the comment posted by @Padestoree.

Based on the data presented above, netizen responses to short hadith content on TikTok display a variety of reactions from users. In the video from the @Alkaff Indonesia account, many comments focused on correcting the content because several users stated that the phrase presented was not a hadith of the Prophet. In addition to these corrective responses, there were also emotional reactions expressing concern, as well as supportive comments conveyed through emojis. In contrast, in the video from the @Lanaa account, most comments expressed support and appreciation for the hadith content presented, although some users also provided corrections regarding certain hadith details and offered mild criticism of the video presentation. Overall, the comment data from both videos demonstrate that TikTok users respond to hadith content in different ways, including support, appreciation, correction, and criticism.

From the analysis of these responses, several patterns can be identified regarding how social media users engage with religious content. The first pattern is the dominance of positive and appreciative comments, particularly in relation to hadith content that is perceived as correct or beneficial. In the video from the @Lanaa account, most comments expressed support and appreciation for the content presented. These responses appeared in the form of religious expressions such as “*Masha Allah*” or through the use of emojis that convey positive sentiments. This pattern suggests that social media users tend to respond positively when the religious message presented aligns with their understanding of Islamic values.

The second pattern is the emergence of corrective comments from some netizens when the content is considered inaccurate from a scholarly perspective. This pattern is evident in the video from the @Alkaff Indonesia account, where several users corrected the content by stating that the phrase presented was not a hadith of the Prophet. Some of these comments even included references to other hadith or cited the opinions of religious scholars to support their corrections. This indicates that some social media users possess a certain level of awareness regarding the importance of verifying religious information.

The third pattern involves emotional and expressive responses characterised by informal language and the use of emojis. Several comments did not contain scholarly arguments but instead expressed emotional reactions, such as the expression “*Astagfirullah*” or the use of emojis as spontaneous responses to the content. This pattern suggests that religious interaction on social media often takes place in an informal and emotionally driven communication environment.

The fourth pattern is the limited use of scholarly references in netizen comments, both in supportive and corrective responses. Although some users attempted to correct the hadith content, most comments

did not include references to hadith collections or detailed scholarly explanations. This indicates that religious discussions on social media tend to occur spontaneously and are not always grounded in strong hadith literacy.

These findings suggest that the comment sections of TikTok hadith content function as open and participatory spaces for religious interaction. Netizens do not merely act as passive recipients of information but actively engage by offering support, criticism, or corrections to the circulating content. However, these interactions are still largely dominated by emotional responses and comments lacking clear scholarly references, indicating that hadith literacy among social media users still requires further strengthening.

### **Academic Deepening of the Research Findings**

Based on the findings presented in the previous sections, the data indicate that the dissemination of short hadith content on TikTok is closely related to the characteristics of digital media, which emphasise the speed of information delivery, visual presentation, and audience engagement. In the analysed videos, hadith are generally presented in the form of brief quotations adapted to the short-video format of the platform. Consequently, the information displayed is usually limited to the hadith text itself or a moral message considered important. Such presentation is typically not accompanied by explanations concerning the *sanad*, the context of transmission, or scholarly interpretations regarding the meaning of the hadith.

The data further show that the presentation of hadith in short TikTok content involves a process of information simplification related to both the *sanad* and the *matan*. The hadith included in the videos are usually displayed as concise quotations without providing the full chain of narrators or detailed explanations concerning the scholarly evaluation of the hadith's authenticity. This mode of presentation allows hadith to appear as normative messages that are easily understood by audiences, although they are not always accompanied by the scientific information that is typically found in classical hadith literature.

In addition to the form of presentation, the comment data reveal interactions between content creators and audiences within the comment sections of the videos. Some users respond by providing corrections to hadith content that they consider inaccurate, while others express support or appreciation for the messages delivered. These responses demonstrate that social media users do not merely consume religious content passively, but also actively engage by reacting to the information presented in the videos.

The research data also show that the dissemination of hadith on social media tends to appear in two primary forms of presentation. On the one hand, some content presents hadith that can be verified within classical hadith literature, although the references are often incomplete, lacking the names of the hadith collections or the hadith numbers. On the other hand, some content presents religious expressions that cannot be found in hadith literature but are nevertheless delivered as if they were sayings of the Prophet. These two forms illustrate the variation in how hadith are represented within social media content, particularly in the short-video format of TikTok.

To clarify the classification of hadith content identified in this research, the data can be visualised in the following table.

Table 1. Classification of Short Hadith Content on TikTok

Category of Content	Characteristics	Example from Data	Verification Status
<b>Authentic Hadith with Simplified Reference</b>	Hadith appears in classical hadith books but is presented without full citation (book name and hadith number)	Five hadiths presented in the @Lanaa video	Authentic (Ṣaḥīḥ / Ḥasan)
<b>Misattributed Hadith</b>	Religious sayings presented as hadith but not found in hadith literature	“al-naẓāfah min al-īmān” in the @Alkaff Indonesia video	Not a hadith (mahfūzāt)
<b>Hadith with Limited Context</b>	Hadith presented without <i>sanad</i> explanation or scholarly commentary	Most short hadith quotations in TikTok videos	Context not provided
<b>Netizen Interaction with Hadith Content</b>	Audience responses including support, correction, and criticism	Comments correcting the authenticity of the hadith	Social verification

This data visualisation demonstrates that short hadith content circulating on TikTok can be classified into several main categories based on the level of authenticity and the completeness of the cited sources. Some content presents authentic hadith but simplifies their references, while other content displays religious expressions that do not have a basis in hadith literature but are presented as hadith. In addition, the data also show the presence of netizen interactions that respond to such content through the comment sections.

More broadly, the findings indicate that short hadith content on TikTok can be differentiated according to the authenticity and completeness of its sources. Some content displays hadith that can indeed be found in classical hadith collections; however, the presentation often mentions only the name of the narrator without including the full citation of the hadith collection or the hadith number. At the same time, some content presents Arabic religious expressions that are not recorded in hadith literature but are nevertheless delivered as sayings of the Prophet Muhammad ﷺ. Meanwhile, the comment sections reveal interactions between content creators and social media users, in which some netizens provide support or appreciation while others offer corrections or responses to the hadith presented. These findings suggest that the dissemination of hadith on TikTok is not solely related to the way hadith are presented but also involves active engagement from social media users in responding to circulating religious content.

From the classification of short hadith content on TikTok, several patterns can be identified regarding how hadith are presented and understood in social media environments. The first pattern concerns the variation in the level of authenticity within hadith content circulating on TikTok. The data indicate that some content presents hadith that can be verified in classical hadith collections such as *Ṣaḥīḥ al-Bukhārī*, *Sunan al-Tirmidhī*, and *Al-Muʿjam al-Awsath*. However, in other cases, content displays Arabic religious expressions that cannot be found in hadith literature yet are still presented as prophetic sayings. This suggests that social media environments may contain a mixture of authentic hadith and religious expressions that are not actually hadith.

The second pattern relates to the simplification of hadith sources in digital content. In many short hadith videos, the sources are mentioned only through the names of narrators such as al-Bukhārī or Muslim without specifying the hadith collection or the hadith number. This simplification reflects the

adaptation of religious communication to the characteristics of social media, which prioritise concise and easily understandable messages for audiences. Nevertheless, such simplification may reduce the completeness of scholarly information regarding the sources of the hadith.

The third pattern involves the presentation of hadith as normative quotations without sufficient scholarly context. Hadith presented in TikTok videos are generally displayed as short moral or religious messages without explanation of the *sanad*, the authenticity status of the hadith, or the context of its transmission. This pattern indicates that hadith on social media tend to be understood as practical messages that are easily remembered and shared by users.

The fourth pattern concerns the emergence of netizen interaction in responding to hadith content on social media. The comment data demonstrate that TikTok users do not simply receive religious content passively but actively respond to it. Some netizens express support or appreciation for the hadith content, while others offer corrections or criticism when they consider the information inaccurate. This suggests that the comment sections function as spaces for religious interaction and discussion within social media environments.

These findings indicate that the dissemination of short hadith content on TikTok is characterised by variations in the authenticity of hadith, the simplification of reference sources, and the presentation of religious messages in concise formats suited to digital media. At the same time, netizen responses demonstrate that social media users are actively involved in responding to circulating hadith content. This condition suggests that social media functions not only as a platform for disseminating religious messages but also as a public space where audiences engage in evaluating and responding to hadith content in the digital sphere.

#### 4. Discussion

This study examined the dissemination of short hadith content on the TikTok platform by focusing on two main aspects: the verification of hadith authenticity and netizen responses to the content. The findings reveal clear differences between the two analysed videos. The video from the @Alkaff Indonesia account presented an Arabic phrase claimed to be a hadith of the Prophet Muhammad ﷺ; however, after verification using classical hadith literature, the phrase could not be categorised as a prophetic hadith but rather as *mahfūzāt*, a religious saying that developed within Arab oral tradition. In contrast, the video from the @Lanaa account presented several short hadith that could be substantively verified in classical hadith collections such as *Ṣaḥīḥ al-Bukhārī*, *Sunan al-Tirmidhī*, and *Al-Mu'jam al-Amsath*. Nevertheless, the references in the video were simplified, as the creator only mentioned the narrator's name without providing the full citation of the hadith collection or the hadith number.

In addition to the content verification, the study also analysed netizen responses through the comment sections of both videos. The findings show that audiences were not merely passive recipients of religious content. Instead, netizens actively engaged by expressing support, appreciation, criticism, and corrections. Critical responses were particularly visible in the video containing inaccurate information, while authentic hadith content tended to receive positive reactions and expressions of appreciation from viewers.

The findings of this study can be explained by considering the characteristics of TikTok as a digital media platform. TikTok prioritises speed, brevity, visual appeal, and audience engagement, encouraging content creators to present information in a simplified and easily digestible format. In this environment, religious content such as hadith is often adapted into short quotations that emphasise moral messages

rather than scholarly explanations. As a result, elements of hadith scholarship such as the *sanad*, the context of transmission, and detailed scholarly commentary are frequently omitted.

Another factor influencing these findings is the level of hadith literacy among both content creators and audiences. In the case of the @Alkaff Indonesia account, the misclassification of *mahfūzāt* as a hadith suggests a limited understanding of hadith methodology. Meanwhile, the @Lanaa account demonstrates that although authentic hadith may be used, the absence of complete references indicates that mentioning the narrator alone is often considered sufficient to establish legitimacy within the context of social media communication. The variation in netizen responses can also be explained by differences in religious knowledge among audiences. Some netizens demonstrated the ability to recognise inaccuracies and provide corrections, while others responded primarily to the emotional or moral aspects of the message rather than its scholarly validity.

The findings of this study are consistent with previous research indicating that social media plays a significant role in the rapid dissemination of religious content in contemporary society. Studies on digital religion have shown that online platforms facilitate the widespread circulation of religious messages while simultaneously increasing the risk of simplification and distortion of meaning. Previous studies have also highlighted that limited digital religious literacy may contribute to the spread of religious misinformation in online environments. However, this study offers several important contributions. First, it provides a more specific analysis of hadith dissemination by distinguishing between authentic hadith and non-hadith expressions such as *mahfūzāt* within digital da‘wah content. Second, this research conceptualises the comment section as a space for social verification, where netizens actively participate in correcting or legitimising religious information. Through this perspective, the study extends previous research by demonstrating that the authority of religious knowledge in digital spaces is not only produced by content creators but is also negotiated through interactions between creators and audiences.

From a historical perspective, the findings reflect a transformation in the transmission of hadith knowledge in the digital era. Traditionally, the preservation and verification of hadith relied on rigorous scholarly traditions involving the examination of *sanad* chains, textual criticism (*matan* analysis), and authoritative compilations produced by classical scholars. However, the emergence of digital platforms such as TikTok has altered this process by enabling religious teachings to circulate rapidly through decentralised digital networks. In the context of this study, short hadith content is disseminated in simplified formats adapted to the characteristics of social media, where references to hadith sources are often incomplete or absent, and where religious messages are conveyed primarily through brief quotations and visual narration. This transformation reflects what scholars describe as digital religion, a phenomenon in which religious practices and knowledge are increasingly mediated through digital technologies and integrated with contemporary digital culture (H A Campbell & Evolvi, 2020; Helland, 2016). Within such environments, religious authority becomes more fluid and participatory, as audiences actively engage with content through comments, corrections, and discussions, thereby creating new forms of networked religious interaction beyond traditional scholarly institutions (H A Campbell & Cheong, 2022; Mattes & Novak, 2025).

Socially, the findings indicate that TikTok functions not only as an entertainment platform but also as a space for the production and dissemination of religious knowledge. The platform enables religious messages to reach wider and more diverse audiences, particularly younger users who may have limited access to traditional religious learning environments. In this study, the dissemination of short hadith content illustrates how religious messages are adapted to digital formats that prioritise accessibility, brevity, and visual engagement. Such patterns reflect broader trends in the relationship between religion and social media, where digital platforms facilitate new forms of religious communication, community

interaction, and the circulation of religious knowledge among diverse audiences (Ferguson, Ecklund, & Rothschild, 2021; Tangirerung & Bulan, 2025). Social media environments also encourage active participation from users, as audiences respond to religious content through comments, discussions, and critiques, thereby shaping the reception and interpretation of religious messages in online spaces. This dynamic is particularly visible among younger users, who increasingly utilise social media as a source of religious information and identity formation, transforming how religious knowledge is accessed and negotiated in contemporary digital society (Shareefa, Moosa, & Rashad, 2025).

Ideologically, the findings demonstrate a shift in the structure of religious authority in the digital era. In traditional contexts, religious authority was largely concentrated among recognised scholars and formal institutions that possessed scholarly credentials and controlled the transmission of religious knowledge. However, within the digital environment of social media, authority becomes more dispersed among content creators and audiences who participate in the circulation and interpretation of religious messages. In this study, short hadith content on TikTok illustrates how religious legitimacy is no longer determined solely through classical scholarly verification but is also shaped by social interaction and acceptance among netizens. This phenomenon reflects the emergence of digital religious authority, in which individuals who are skilled in producing and distributing digital religious content—often referred to as digital religious creatives—gain influence through their media presence rather than through traditional scholarly credentials (H A Campbell, 2020; Heidi A. Campbell, 2023). In such networked environments, audiences actively negotiate religious authority by choosing which creators to follow, respond to, or challenge, creating hybrid forms of authority where traditional religious knowledge coexists with digitally mediated interpretations (Andok, 2024; Wael & Reda, 2025). Consequently, the dynamics of religious discourse in the digital age become more participatory and decentralised, while simultaneously raising questions regarding authenticity, legitimacy, and the reliability of religious information circulating online.

From a functional perspective, the dissemination of short hadith content on TikTok contributes to increasing public access to religious messages. Short, visually engaging content enables religious teachings to reach broader audiences and may stimulate interest in Islamic teachings among younger generations who are more familiar with digital media than traditional religious texts. However, the study also identifies several potential dysfunctions associated with the dissemination of hadith content on social media. The simplification of hadith references and the omission of scholarly context may lead to misunderstandings regarding the authenticity of religious teachings. In some cases, non-hadith expressions may be mistakenly attributed to the Prophet, while authentic hadith may be presented without sufficient information to verify their sources. Such conditions reflect broader patterns of religious misinformation in digital environments, where social media platforms enable the rapid circulation of religious content that may not always be verified through authoritative scholarly methods (Alimardani & Elswah, 2020). Studies on religious misinformation have shown that online platforms can facilitate the spread of fabricated or misleading religious information, particularly when audiences rely on familiar sources or community-based trust rather than critical verification of information (Khader et al., 2020). Consequently, these dynamics may weaken public understanding of the methodological foundations of hadith scholarship and increase the risk of inaccurate religious narratives circulating widely within digital spaces, thereby highlighting the importance of strengthening religious and digital literacy in contemporary online environments (Lee Rogers & Powe, 2022).

Based on these findings, several strategic steps can be recommended. First, religious content creators should be encouraged to include basic hadith references, such as the name of the hadith collection and the authenticity status of the hadith, even within short video formats. This practice would enhance transparency and help audiences verify the information presented. Second, educational and religious

institutions should integrate digital religious literacy and hadith literacy into their educational programmes and da'wah activities. Strengthening public understanding of hadith methodology is essential in enabling audiences to critically evaluate religious content circulating on social media. Third, social media platforms, including TikTok, can contribute by providing educational guidelines or informational tools for creators who produce religious content. Such initiatives could encourage responsible communication and reduce the spread of inaccurate religious information. Through these combined efforts, the dissemination of hadith on social media can become not only engaging and accessible, but also scientifically accurate and ethically responsible.

## 5. Conclusion

This study highlights several important insights regarding the dissemination of short hadith content on social media, particularly on the TikTok platform. The findings demonstrate that not all religious content presented as hadith on social media originates from the Prophet Muhammad ﷺ. In some cases, religious expressions such as *mahfūzāt* are mistakenly presented as hadith, while in other cases authentic hadith are shared but without complete scholarly references. At the same time, the study shows that netizens do not act merely as passive recipients of religious information. Through the comment sections, audiences actively respond to hadith content by expressing support, appreciation, criticism, and corrections. These interactions indicate that social media functions not only as a medium for disseminating religious messages but also as a space where religious information is collectively evaluated and discussed.

This research contributes to the fields of hadith studies and digital media studies by integrating hadith verification and netizen responses within a single analytical framework. The study provides new empirical insights into how digital da'wah practices operate on social media platforms, revealing that the circulation of hadith in digital environments involves both content creators and audiences as active actors in the production and validation of religious meaning. Furthermore, the study highlights how the authority of hadith knowledge is negotiated in digital spaces, where religious discourse is shaped not only by traditional scholarly verification but also by participatory interactions among social media users. In this way, the research expands current discussions on the relationship between hadith scholarship, digital literacy, and contemporary social media culture.

Despite these contributions, this study also has several limitations. First, the analysis was limited to a small number of TikTok videos and accounts, which means that the findings cannot be broadly generalised to all hadith-related content on the platform. Second, the research focused primarily on content analysis and netizen responses without incorporating direct interviews with content creators or audiences to explore their motivations, interpretations, and levels of hadith literacy in greater depth. Therefore, future research is recommended to expand the scope of analysis by including a larger dataset, a longer observation period, and additional research methods such as interviews or digital ethnography. Such approaches would provide a more comprehensive understanding of how digital hadith content influences religious knowledge, authority, and practice in contemporary Muslim societies.

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