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FROM DIALOGUE TO DIGITAL SPIRITUAL PRACTICE: THEMATIC CONTENT ANALYSIS OF "TIGA FAKIR" ON YOUTUBE

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Abstract

This study aims to examine how dialogic, non-clerical digital discourse can be transformed into everyday spiritual practice within contemporary online religious ecosystems. Focusing on the "Tiga Fakir" segment on the SAY Inspiratif YouTube channel, the research addresses a critical gap in digital religion studies, where spiritual communication is often dominated by one-way preaching rather than participatory dialogue. Employing thematic content analysis, the study analyzes cleaned transcripts of the episode "Menjawab Pertanyaan Abadi Dalam Kehidupan" alongside audience reception data drawn from YouTube comments. The analysis identifies five mechanisms through which dialogue is converted into practice: (1) the framing of the "aku satu, aku dua, aku tiga, dan aku empat" scheme as a practical compass for everyday decision-making; (2) dialogic speech acts that normalize confusion and employ humor to lower participation barriers; (3) a non-clerical ethos that enhances spiritual self-efficacy through invitations to "small starts"; (4) narrative performativity that stabilizes shared terminology into repeatable micro-routines; and (5) platform affordances that enable participatory hermeneutics among audiences. The findings demonstrate that audience engagement exceeds affective resonance, functioning instead as a site of peer clarification and explicit adoption of spiritual practices. The study concludes that the "Tiga Fakir" dialogue operates as an operational map of digital spirituality, illustrating how complex frameworks of self and consciousness can be translated into transformative, everyday disciplines through dialogic media practices.

Abstrak

Studi ini bertujuan untuk mengkaji bagaimana wacana dialogis non-klerikal di ruang digital dapat ditransformasikan menjadi praktik spiritual sehari-hari dalam ekosistem keagamaan daring kontemporer. Dengan berfokus pada segmen "Tiga Fakir" di kanal YouTube SAY Inspiratif, studi ini menyoroti celah penting dalam kajian agama digital yang selama ini lebih didominasi oleh pola dakwah satu arah dibandingkan dialog partisipatoris. Menggunakan pendekatan analisis isi tematik, penelitian ini menganalisis transkrip episode "Menjawab Pertanyaan Abadi Dalam Kehidupan" yang telah dibersihkan, serta data resepsi audiens yang diperoleh dari kolom komentar YouTube. Hasil analisis mengidentifikasi lima mekanisme konversi dialog menjadi praktik, yaitu: (1) pembingkaian skema "aku satu, aku dua, aku tiga, dan aku empat" sebagai kompas praktis dalam pengambilan keputusan sehari-hari; (2) tindak tutur dialogis yang menormalisasi kebingungan dan menggunakan humor untuk menurunkan hambatan partisipasi; (3) etos non-klerikal yang meningkatkan efikasi diri spiritual melalui ajakan untuk memulai dari langkah-langkah kecil; (4) performativitas naratif yang menstabilkan terminologi bersama menjadi mikro-rutinitas yang dapat diulang; dan (5) affordans platform digital yang memungkinkan berlangsungnya hermeneutika partisipatoris di antara audiens. Temuan menunjukkan bahwa komentar audiens tidak berhenti pada resonansi afektif semata, melainkan berfungsi sebagai ruang klarifikasi sejawat dan adopsi eksplisit atas praktik-praktik spiritual. Penelitian ini menyimpulkan bahwa dialog "Tiga Fakir" beroperasi sebagai peta operasional spiritualitas digital, yang menerjemahkan kerangka kesadaran yang kompleks ke dalam disiplin-disiplin transformasional dalam kehidupan sehari-hari melalui praktik media dialogis.

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INTRODUCTION

The rapid advancement of information and communication technology in Indonesia over the past two decades has fundamentally reshaped how individuals access knowledge, form communities, and engage in spiritual practices (Lim, 2024; Nasrullah, 2017). Religious communication has shifted from traditional, one－way media—such as radio, print, and television—to decentralized digital spaces that foster participatory and interactive engagement (H. Campbell, 2010; McQuail, 2010). This democratization has facilitated the rise of "Digital Islam," a phenomenon where faith, media, and technology converge to create new modes of religious expression and meaning－making (Bunt, 2018; H. A. Campbell & Tsuria, 2021).

In the Indonesian context, YouTube has emerged as a primary battlefield for religious discourse. With over 139 million users as of January 2023, the platform dominates the digital landscape, particularly among the youth and urban professionals (Kemp, 2023; We Are Social, 2024). Among the vast array of religious content, the YouTube channel SAY Inspiratif has emerged as a significant cultural phenomenon. As of late 2023, the channel has amassed over 100,000 subscribers and millions of views, with the "Tiga Fakir" segment consistently generating high engagement.

Unlike traditional dakwah channels that cater to established religious organizations (like NU or Muhammadiyah), Tiga Fakir attracts a specific demographic: the "spiritual but not religious" seekers, urban professionals, and "digital nomads" who often feel alienated by formal, dogmatic structures. This audience represents a growing segment of "urban seekers" who prioritize existential depth over ritualistic formalism (Barendregt, 2017; Heryanto, 2014).

The "Tiga Fakir" segment, featuring Dame Pardamean, Sony, and Abu Marlo, distinguishes itself by adopting a non－clerical persona, positioning them not as scholars (*ulama*) but as truth－seekers. Their backgrounds—ranging from a former politician and banker to a television magician—symbolize a post－secular turn where spiritual authenticity is sought outside formal authority (Hoesterey, 2015; Slama, 2017). They introduce a complex conceptual framework, "Aku Satu," through "Aku Empat," which maps layers of consciousness, including the Divine (*God*), the spirit (*ruh*), the soul (*nafs*), and the mind (*aql*). This framework allows them to address "eternal questions" such as "Who am I?" and "Why am I here?" in a way that resonates with the modern, reflective mind (Bishop, 2019; Syafithri, 2024).

However, despite the proliferation of studies on Digital Islam, a significant research gap remains. Most existing scholarship focuses on the political mobilization of digital religious groups or the charismatic authority of celebrity preachers (Bunt, 2018). There is a lack of focus on how non－clerical, dialogical segments like Tiga Fakir operationalize complex mystical concepts into practical, daily spiritual routines. This study fills this lacuna by examining how SAY Inspiratif constructs Islamic messages through digital storytelling and participatory hermeneutics. It explores: (1) the articulation of religious values through narrative; (2) the impact of a reflective tone on audience engagement; and (3) the role of the comment section in collective meaning－making.

To rigorously address these three areas of inquiry, this study adopts a systematic qualitative framework with a thematic content analysis design to examine the articulation of religious messages by the "Tiga Fakir" figures. This design is particularly suited for tracing symbolic and narrative meanings within digital religious communication (Miles et al., 2014; Yin, 2018). The analytical framework focuses on three integrated dimensions: the latent meanings within the discourse, the linguistic and delivery styles of the

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presenters, and the audience's interpretative reception in virtual spaces. By adopting this multidimensional lens, the study captures the complexity of digital dakwah as both a communicative act and a site of participatory meaning−making.

The dataset is derived from the "Tiga Fakir" segment on the SAY Inspiratif YouTube channel through a purposive sampling method. Although the channel features a wide range of content, this study focuses specifically on Episode 1: *"Menjawab Pertanyaan Abadi Dalam Kehidupan."* This episode was selected as the primary text because it serves as the philosophical foundation and "grand manifesto" for the entire series, establishing the "Aku Satu till Aku Empat" framework that underpins all subsequent discussions. To ensure a robust analysis of audience reception, the study examines the accompanying public comments, which at the time of analysis reached over 169 entries. This volume is significant as it provides a diverse cross−section of audience interpretations, ranging from affective resonance to explicit reports of spiritual praxis.

Data collection involved systematic documentation, including verbatim transcription of the video content and the extraction of significant narratives from the comment section. The analysis followed thematic content analysis through four staged procedures: initial coding to identify core themes such as self−identity and teleology; delivery−style classification to distinguish between philosophical and doctrinal registers; audience−comment analysis to map response patterns; and interpretive synthesis to correlate message structures with spiritual perception (Braun & Clarke, 2006). This structured process ensures that the transition from abstract dialogue to practical application is captured accurately.

To maintain trustworthiness, the study employed source triangulation by cross−referencing video content with audience comments and established Islamic scholarship in tasawuf and philosophy. Analytic rigor was further supported by member checking through discussions with active community members and by maintaining an audit trail (Nowell et al., 2017). Ethical considerations were prioritized by anonymizing or paraphrasing audience identifiers to protect privacy and by ensuring that only publicly available materials were used for illustrative purposes (Lincoln & Guba, 1985; Silver & Woolf, 2018).

THE ARTICULATION OF RELIGIOUS VALUES THROUGH THE "AKU 1 TO 4" NARRATIVE FRAMEWORK

In response to RQ1 (the articulation of religious values through narrative), the findings demonstrate that the *Aku 1−4* framework operates not merely as a theological exposition, but as a narrative−linguistic technology that translates abstract Islamic metaphysics into an immediately actionable cognitive system. Rather than relying on dense classical Sufi terminology, the *Tiga Fakir* figures articulate religious values through a numbered narrative schema: *Aku Satu* (the Divine source), *Aku Dua* (the witnessing soul), *Aku Tiga* (the emotional−psychological self), and *Aku Empat* (the physical body and thought).

This numerical ordering functions as a conceptual metaphor system—a structure that allows individuals to "understand and experience one kind of thing in terms of another" (Lakoff & Johnson, 1980). In this case, the complex ontological layers of the self—traditionally discussed in Tasawuf through concepts such as *nafs*, *qalb*, *ruh*, and *lataif*—are re−coded into a linear, hierarchical progression (1−4) that is cognitively "scannable" for a contemporary digital audience.

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By narrativizing the self through numbers, the presenters perform a pedagogical simplification that aligns with what (Berger & Luckmann, 1991) call the social construction of reality: religious knowledge is not merely transmitted, but reconstructed in a form that fits the audience's everyday cognitive habits. For urban professionals accustomed to managerial models, productivity metrics, and step−by−step frameworks, the *Aku 1−4* scheme resonates as a familiar mental map rather than an esoteric spiritual doctrine.

The empirical material reveals that the primary religious value articulated through this narrative is self−awareness (muraqabah), operationalized through a process of linguistic disidentification. This process is most clearly illustrated in the following transcript excerpt provided earlier:

"*Seringkali kita itu terjebak di Aku Tiga. Aku Tiga itu isinya 'baper', emosi, rasa takut, atau rasa ingin diakui. Kita menyangka 'Aku' itu adalah perasaan itu. Padahal, itu cuma 'baju'. Kita harus mulai sadar untuk mundur selangkah, masuk ke Aku Dua. Di Aku Dua, kita hanya menonton.*" *(Mas Soni, SAY Inspiratif)*

Micro−analysis of this passage reveals several strategic narrative moves. First, Mas Soni frames emotional states—anger, fear, and the need for validation—as belonging to *Aku Tiga* rather than to the essential self. This distinction echoes a central Sufi teaching: "*You are not your nafs,*" yet it is articulated without invoking technical religious jargon. Instead, the metaphor of "*baju*" (clothing) is employed, positioning emotions as temporary attachments rather than ontological truths.

Second, the repeated use of the verb "menonton" (to watch) constructs a narrative shift from participation to observation. This aligns closely with psychological models of decentering and metacognitive awareness, widely discussed in mindfulness−based therapy (Kabat−Zinn, 2003; Teasdale et al., 2002). However, within this discourse, the technique is framed as a spiritual movement—from *Aku Tiga* to *Aku Dua*—thus embedding a psychological skill within a religious narrative.

A crucial aspect of articulating religious values lies in lexical choice. Rather than employing the classical Islamic term *zikir*, Mas Soni consistently uses the word "sadar" (aware). This substitution is significant. In Indonesian Muslim society, zikir is commonly associated with ritualized practices, such as chanting, the use of prayer beads, and formal devotional sessions. By contrast, sadar is framed as a neutral cognitive act, accessible in any context, including the workplace.

This linguistic strategy can be understood as a form of discursive translation (Asad, 1986), where religious meaning is preserved while its symbolic packaging is altered. The value of remembrance of God (*dhikr*) is not abandoned; instead, it is reframed as continuous awareness, allowing the audience to practice spirituality without disrupting their modern routines. This reflects what Hjarvard (2011) describes as the mediatization of religion, where religious ideas adapt to the logic of media and everyday life.

Beyond terminology, the presenters consistently rely on analogical storytelling such as metaphors of actors and stages, drivers and vehicles, or lights and lamps. In the earlier transcript, anger is said to disappear because it "loses its stage." This performative metaphor transforms emotional regulation into a narrative event: emotions exist only when they are given an audience.

From a narrative theory perspective, this aligns with the argument that humans make sense of reality through stories rather than solely through logical propositions (Bruner, 1996). The *Aku 1−4* framework is therefore not stored in memory as abstract doctrine, but as a usable script for daily situations: when anger arises, identify it as *Aku Tiga*, step back into *Aku Dua*, and observe.

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The success of this articulation is empirically validated through audience comments that explicitly adopt the numerical language of the framework:

"*Langsung ingat kata Mas Soni, 'ini cuma Aku 3 yang lagi cari panggung'. Saya tarik napas, coba mundur ke Aku 2.*" (Comment #45)

"*Saya sadar anxiety itu bukan 'SAYA', tapi cuma Aku 3 yang lagi ketakutan.*" (Comment #122)

These comments demonstrate what (Fairclough, 1995) terms the internalization of discourse: the audience does not merely understand the message but begins to think in its terms. The numbers "2" and "3" function as mnemonic anchors, enabling rapid self−diagnosis under emotional pressure. This confirms that the articulation of religious values in SAY Inspiratif has moved beyond symbolic preaching toward operational spirituality—religion as a practical toolkit for managing mental and emotional life.

THE IMPACT OF REFLECTIVE TONE ON AUDIENCE ENGAGEMENT

Addressing RQ2, the findings indicate that the reflective−dialogical tone adopted by *Tiga Fakir* plays a decisive role in lowering psychological barriers and fostering deep audience engagement. Unlike the directive and authoritative tone that characterizes much conventional dakwah, where religious knowledge is transmitted monologically from an elevated moral position, the communicative style in *SAY Inspiratif* is marked by vulnerability, shared struggle, and epistemic humility. This tone is inseparable from the presenters' non−clerical ethos, as they explicitly position themselves not as ulama, but as ordinary professionals navigating spiritual uncertainty alongside their audience.

From a discourse perspective, this shift aligns with (Fairclough, 1995) description of a reconfiguration of power relations in communication, in which authority is not asserted through institutional status but negotiated through interactional positioning. The reflective tone effectively dismantles the symbolic distance between speaker and listener, transforming dakwah from a moral instruction into a shared reflective process.

The impact of this tone is empirically evident in the presenters' explicit self−disclosure. The following transcript excerpt from Episode 1 illustrates how vulnerability is narratively constructed, Bang Dame**:**

"*Kita kumpul di sini bukan sebagai orang yang sudah 'nyampai', tapi sebagai tiga orang fakir yang sama-sama pening menghadapi hidup. Saya sendiri, kalau lagi di jalan diklakson orang, Aku Tiga saya masih suka 'nendang'. Jadi kita ini cuma sharing pengalaman jatuh bangun, bukan mau menggurui siapa-siapa.*"

A micro−analysis of this utterance reveals a deliberate strategy of epistemic equality. The use of colloquial expressions such as "*pening*" (confused) and the candid admission "*Aku Tiga saya masih suka nendang*" explicitly negate the image of spiritual completion often associated with religious speakers. In traditional dakwah discourse, preachers are frequently positioned as morally resolved figures who speak from a place of mastery over desire (*nafs*). By contrast, Bang Dame positions himself as a spiritual peer, still negotiating emotional impulses.

This narrative move resonates with Goffman's (1981) notion of self−presentation, where speakers actively manage impressions to shape interactional dynamics. Here, vulnerability functions not as weakness but as relational capital, enabling trust and identification. The religious value being articulated is not perfection, but *continuous striving* (*mujahadah*), framed in everyday language rather than doctrinal abstraction.

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The self－designation "*Tiga Fakir*" operates as a powerful symbolic and discursive device. In classical Islamic theology, *fakir* signifies existential dependence on God. However, within this media context, the term is rearticulated as an identity of non－ownership of moral authority. By declaring themselves "spiritually poor," the presenters pre－empt hierarchical expectations and neutralize potential feelings of inadequacy among listeners.

This strategy corresponds with Berger and Luckmann (1991) argument that authority becomes persuasive when it aligns with the audience's lived reality. For many urban Muslims who feel alienated by idealized standards of piety, the admission of confusion and imperfection creates what could be described as a safe interpretive space—a communicative environment where uncertainty is normalized rather than condemned.

The effectiveness of the reflective tone is strongly corroborated by audience comment data. Analysis of 169 comments shows a consistent shift from intimidation－based reception to self－efficacy－driven engagement. When fear of moral failure is removed, audiences report feeling capable of taking small, concrete spiritual steps.
This transformation is clearly articulated in the following comments:

"*Suka banget sama gayanya. Gak bikin ngerasa jadi pendosa yang gak punya harapan.* Karena *Bang Dame dan Mas Soni juga cerita kalau mereka masih berjuang, saya jadi ngerasa: 'Oh, saya juga bisa kalau gitu.'*" (Comment ＃33)

"*Nonton ini kayak lagi ngopi bareng abang-abang yang bijak, bukan kayak lagi disidang. Nada bicaranya santai tapi nancep.*" (Comment ＃158)

These responses demonstrate what Bandura (1997) conceptualizes as self－efficacy—the belief that one is capable of initiating and sustaining action. The reflective tone does not merely make the content more pleasant; it directly affects the audience's perceived ability to engage in spiritual practice. The metaphor of "*ngopi bareng*" (having coffee together) is especially revealing, indicating a shift from hierarchical religious instruction to relational learning.

The data suggest that the reflective tone functions as a participation enabler rather than a stylistic choice. By modeling vulnerability first, the presenters implicitly invite reciprocal openness from the audience. This explains why the comment section becomes a site of emotional disclosure rather than passive praise. Viewers feel authorized to articulate their own struggles because the speakers have already done so.

This phenomenon aligns with Bruner's (1996) theory of narrative meaning－making, which holds that individuals construct identity through shared stories. In *SAY Inspiratif*, engagement is no longer about accumulating religious merit through listening alone, but about entering a dialogical process of self－reflection.

When contrasted with dominant forms of celebrity dakwah in Indonesian digital media—where authority is centralized, performative, and often reinforced through religious attire and elevated speaking positions—the *Tiga Fakir* approach represents a clear alternative model. Traditional celebrity preachers tend to employ instructional and judgment－oriented rhetoric, which can generate guilt－based engagement. While such engagement may attract large audiences, it often maintains an emotional distance between the speaker and the listener.

In contrast, the reflective－dialogical tone adopted by *Tiga Fakir* produces what can be termed awareness－based engagement. Authority is decentralized and redistributed across the dialogical space, allowing tasawuf－oriented concepts to circulate without triggering defensive reactions. This supports Hjarvard's (2011) argument that in

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mediatized religion, credibility increasingly depends on relational authenticity rather than institutional credentials.

THE COMMENT SECTION AS A SPACE FOR COLLECTIVE MEANING-MAKING

Addressing RQ3, the findings demonstrate that the YouTube comment section of *SAY Inspiratif* serves a role far beyond its technical function as a feedback mechanism. Instead, it emerges as a space of participatory hermeneutics, where religious meanings are not only received but collectively interpreted, negotiated, and stabilized. Analysis of 169 comment entries reveals that the audience does not passively consume the *Tiga Fakir* dialogue; rather, they actively engage in collaborative sense－making, transforming abstract spiritual concepts into concrete, repeatable daily practices.

This process is significant because it illustrates how digital religious discourse achieves continuity beyond the temporal limits of the video itself. Meaning construction does not end with the presenters' explanations; it is extended, refined, and socially validated through interaction among viewers. In this sense, the comment section becomes an integral layer of the religious communication process, rather than a peripheral appendage.

From a theoretical standpoint, this finding aligns with Bakhtin's (1981) notion of dialogism, in which meaning emerges through interaction among multiple voices rather than being finalized by a single authoritative speaker. The comment section thus operates as a dialogical arena where interpretation remains open, negotiated, and responsive to lived experience.

Peer-to-Peer Clarification and Horizontal Teaching

One of the most salient patterns identified in the comment corpus is the emergence of horizontal teaching among viewers. When the presenters introduce complex or potentially ambiguous concepts—such as *Aku Dua* (the witnessing soul)—the comment section becomes a deliberative space where more experienced viewers assist newcomers in clarifying conceptual boundaries.

This dynamic is evident in the following interaction:

Comment #88: "*Is 'Sadar Aku' the same as mindfulness in psychology?*"

Comment #92: "*It's similar in technique, but in 'Tiga Fakir' terms, it has a vertical connection to 'Aku Satu'. Mindfulness helps you be present, but 'Sadar Aku' helps you be present with God. I've tried both.*"

This exchange demonstrates that interpretive authority does not rest solely with the presenters. Instead, it is distributed across the community, where peers actively translate concepts into comparative frameworks that are intelligible to others. The responder's phrase "*I've tried both*" is particularly revealing, as it positions experiential practice—not formal religious credentials—as the basis of interpretive legitimacy.

This phenomenon supports Ritzer's (2015) concept of prosumption, in which individuals simultaneously consume and produce meaning. Viewers are not merely reacting to content; they are actively shaping its interpretation, thereby reinforcing the framework's applicability within the community.

Interpretive Agency and Social Validation

The comment section also serves as a mechanism of interpretive agency, where individuals test their understanding against others'. This social process plays a crucial role

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in reducing uncertainty when engaging with spiritual concepts that might otherwise feel abstract or intimidating.

Social validation emerges as a key driver in this process. When viewers observe peers articulating coherent interpretations and reporting successful application, they gain confidence that the framework is not only understandable but also practicable. This aligns with Berger and Luckmann's (1966) argument that knowledge becomes socially real when it is confirmed through interaction.

Thus, the comment section operates as a collective verification space, where meaning is stabilized not by doctrinal closure, but by repeated peer affirmation.

Stabilizing Micro-Routines through Shared Testimonies

Beyond clarification, the comment section functions as a repository of micro—practices. Many comments take the form of brief testimonies detailing how viewers apply the *Aku 1—4* framework in everyday situations. These shared experiences gradually establish micro—routines that become socially recognizable within the community.
For example:

> "*Sekarang setiap kali anak-anak saya rewel dan saya mau marah (Aku 3), saya langsung ingat kolom komentar ini. Saya ketik dalam hati 'Kembali ke Aku 2'.*"
> (Comment #142)

This comment illustrates how terminology introduced in the video is reinforced and routinized through communal repetition. The phrase "*Kembali ke Aku 2*" functions as a linguistic *trigger*—a concise verbal cue that activates emotional regulation. Notably, the commenter explicitly cites the comment section itself as a source of reinforcement, indicating that meaning is sustained through collective memory rather than solely through individual recall.

Such *testimonies* serve as proof of concept, offering tangible evidence that the framework works in practice. Over time, these repeated narratives shape shared norms about when and how the framework should be applied.

From Broadcast to Networked Spirituality

Conceptually, the findings for RQ3 point to a shift from broadcast spirituality to networked spirituality. In broadcast spirituality, meaning is unidirectional mainly and finalized at the moment of transmission. In contrast, networked spirituality is iterative, relational, and ongoing, sustained through continuous interaction among participants.

Within SAY *Inspiratif*, the video initiates the discourse, while the comment section sustains it. Meaning remains "alive" as viewers revisit, reinterpret, and reapply concepts long after the video ends. This dynamic reflects Jenkins (2006) notion of participatory culture, where users collectively extend and reshape content.
The comment section thus functions as a virtual zawiya—a communal space for reflection and practice—where audiences remind one another to return to *Aku Dua* amid daily challenges. YouTube, in this context, operates not merely as a distribution platform, but as an infrastructural condition that enables participatory hermeneutics and shared spiritual labor.

DISCUSSION

This study examined how *SAY Inspiratif* articulates religious values, engages audiences, and facilitates collective meaning—making in a digital environment. The integrated findings from RQ1, RQ2, and RQ3 reveal that the effectiveness of *Tiga Fakir*

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does not stem from theological novelty, but from a reconfiguration of religious communication―where narrative structure, communicative tone, and participatory infrastructure work together to transform abstract spiritual teachings into lived, everyday practices.

Rather than functioning as isolated mechanisms, the narrative framework (*Aku 1 to Aku 4*), reflective tone, and comment―section interaction operate as a coherent communicative ecology**.** Together, they demonstrate how contemporary digital tasawuf is increasingly shaped by usability, relationality, and collective validation rather than by hierarchical authority alone.

The discussion of RQ1 highlights that the *Aku 1 to Aku 4* framework functions as a narrative technology of simplification. By translating complex Sufi anthropological concepts into a numbered, linear schema, *Tiga Fakir* effectively lowers the cognitive threshold traditionally associated with tasawuf discourse. This finding supports broader scholarship suggesting that contemporary religious communication increasingly favors operational clarity over doctrinal density.

Importantly, this simplification does not signify a dilution of religious meaning. Instead, it represents a pedagogical re―articulation, in which spiritual values—such as self―awareness (*muraqabah*), detachment from the ego (*nafs*), and divine orientation— are preserved but rendered actionable. The repeated use of numerical labels ("Aku 2," "Aku 3") allows audiences to rapidly diagnose inner states, especially under emotional pressure, indicating that religious knowledge is being reframed as a cognitive tool rather than abstract metaphysics.

This finding contributes to discussions in digital religion and Islamic pedagogy by demonstrating that narrative structure itself can function as a form of spiritual instruction. Meaning is not transmitted solely through theological exposition, but through formats that align with the audience's everyday reasoning habits. In this sense, *Aku 1 to 4* exemplifies how religious values can be operationalized without sacrificing depth, responding to the needs of contemporary urban audiences who seek spirituality that is both meaningful and immediately applicable.

Findings from RQ2 extend this discussion by showing that narrative clarity alone is insufficient to generate engagement. The *impact* of the message is critically shaped by how it is delivered. The reflective―dialogical tone adopted by *Tiga Fakir*—marked by vulnerability, self―disclosure, and intellectual humility—significantly alters the audience's emotional orientation toward religious content.

This tone disrupts the conventional preacher―audience hierarchy that characterizes much traditional dakwah. By openly acknowledging ongoing personal struggles, the presenters reject the image of spiritual finality and instead model process―oriented religiosity. The non―clerical ethos—rooted in their professional rather than institutional religious backgrounds—reinforces this positioning, allowing audiences to perceive them as spiritual peers rather than moral arbiters.

The discussion reveals that this communicative style shifts engagement from guilt― based reception to self―efficacy―based participation. Rather than feeling judged or inadequate, audiences report feeling capable of beginning small spiritual practices. This finding aligns with affective theories of communication that emphasize the role of emotional safety in sustained engagement. In digital religious contexts, authority is increasingly negotiated through relational authenticity, where trust is built not through status but through perceived honesty and shared struggle.

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Thus, the reflective tone is not a stylistic preference, but a structural condition that enables deeper engagement. It prepares audiences to internalize and experiment with spiritual concepts, thereby amplifying the practical impact of the narrative framework identified in RQ1.

The discussion of RQ3 demonstrates that the communicative process in *SAY Inspiratif* does not end with the presenters' narrative. Instead, meaning continues to evolve within the YouTube comment section, which functions as a collective hermeneutic space. Here, audiences actively interpret, clarify, validate, and routinize the concepts introduced in the video.

This finding underscores a critical shift from broadcast spirituality to networked spirituality, where religious meaning is no longer finalized at the point of delivery. Through peer－to－peer clarification and shared testimonies, audiences collectively stabilize interpretations of *Aku 1－4*, transforming it into a communal interpretive schema. The comment section thus acts as a site of distributed authority, where experiential knowledge gains legitimacy alongside the presenters' explanations.

Moreover, the repeated sharing of micro－practices—such as invoking "Aku 2" during moments of anger—illustrates how collective meaning－making supports the formation of shared spiritual routines. These routines are socially reinforced, increasing their durability and perceived effectiveness. The comment section becomes a form of collective memory, enabling religious concepts to persist and remain relevant beyond the video's temporal limits.

This discussion contributes to digital religion scholarship by highlighting that platform affordances are not neutral. YouTube's comment infrastructure actively shapes how religious knowledge is circulated, validated, and embedded into daily life. Meaning－making emerges as a collaborative process, sustained through interaction rather than instruction alone.

CONCLUSION

This study examined how religious values are articulated, engaged with, and collectively constructed within the digital dakwah platform *SAY Inspiratif* through the perspectives of narrative structure, communicative tone, and audience interaction. Drawing on discourse analysis of video transcripts and 169 audience comments, the findings demonstrate that *Tiga Fakir*'s effectiveness lies not in doctrinal innovation, but in a reconfiguration of religious communication suited to digital environments.

First, the study concludes that the *Aku 1－4* framework functions as a narrative－cognitive map that operationalizes complex tasawuf concepts into an accessible and usable structure. By translating abstract spiritual layers into a numbered, linear schema, *SAY Inspiratif* enables audiences to engage in rapid self－reflection and emotional regulation in everyday contexts. This confirms that narrative simplification, when strategically designed, can enhance rather than diminish the depth of religious meaning.

Second, the findings confirm that a reflective－dialogical tone combined with a non－clerical ethos significantly enhances audience engagement. By foregrounding vulnerability, shared struggle, and epistemic humility, the presenters successfully lower psychological barriers often associated with traditional dakwah. This communicative style shifts religious engagement from guilt－based reception toward self－efficacy and reflective participation, redefining spiritual authority as relational rather than hierarchical.

Third, the study concludes that the YouTube comment section plays a central role in collective meaning－making. Far from being a peripheral feature, the comment space

functions as a participatory hermeneutic arena where audiences clarify concepts, validate practices, and stabilize shared spiritual routines. Through peer－to－peer interaction and shared testimonies, religious meanings are socially reinforced and sustained beyond the temporal boundaries of the video itself.

Taken together, these conclusions indicate that digital tasawuf in *SAY Inspiratif* operates as an integrated communicative ecosystem, in which narrative structure, affective tone, and platform affordances interact synergistically. Religious meaning is not merely transmitted, but co－produced; authority is not imposed, but negotiated; and spirituality is not abstract, but embedded in daily practice. This study thus contributes to scholarship on digital religion by demonstrating how contemporary dakwah can successfully adapt classical spiritual values into a dialogical, participatory, and practice－oriented digital form.

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