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Exploring TikTok Cat Memes as Innovative Medium for Audience Engagement with Islamic Learning Content

Aura Nurani Fatihah[1]

Correspondence:
aurafatih9@gmail.com

Affiliation:
Department of English Education, Faculty of Tarbiyah and Teacher Training, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia[1] author-1@email.com

Abstract
The digital age has changed how religious messages are shared. Social media platforms, especially TikTok, have become important places for spreading Islamic teachings. This study looks at how TikTok cat memes work as a new way to engage audiences with Islamic learning content. Using a qualitative approach with netnographic methods, the research analyzed 15 TikTok cat meme videos that contain Islamic messages and 255 audience comments collected in July 2026. The analysis focused on three elements of the videos, namely visual, audio, and text, as well as how audiences responded in the comment sections. The findings show that these cat memes use three main features: funny cat expressions that represent human situations, a mix of serious lectures and light music, and simple text that explains Islamic teachings in everyday language. Audience responses fell into four patterns: sharing personal spiritual experiences, asking questions about Islamic rules, making jokes, and expressing appreciation for the content. This study contributes to understanding how humor and popular culture can be used to share Islamic values in a way that feels accessible to younger audiences.

Keywords: Audience Engangement; Internet Memes; Tiktok

A. INTRODUCTION

A cat meowing while "sneaking in" a message about ablution, charity, or the obligation of the five daily prayers has become one of the ways religious messages now reach the younger generation. On TikTok, a seemingly silly moment such as a cat's antics can turn into a brief space for spiritual reflection, and part of its appeal appears to lie in the fact that audiences do not feel like they are being "preached at," but rather entertained while being reminded.

This phenomenon does not stand alone. TikTok has become one of the fastest-growing spaces for digital religious communication (Günther, 2025), where da'wah content is packaged in shortvideo formats that blend humor, everyday visuals, and Islamic values to reach a wide audience (Marzuki et al., 2026). Religious memes have also been noted to support religious literacy and sustain participatory meaning-making in everyday religious life (Rathi & Jain, 2023; Bellar et al., 2013). In meme-based da'wah on TikTok specifically, the blend of humor and spiritual content has been described as forming a participatory "digital ummah" among young Muslim creators and their followers (Marzuki et al., 2026). Beyond memes, TikTok has also become a site where religious texts are recontextualized for youth audiences; Günther (2025), for instance, shows how Qur'anic and Hadith teachings are simplified through TikTok features such as humor, captions, hashtags, and collaborative functions.

This study is informed by the concept of digital religion, which views religious practice and communication as being reshaped by the affordances of digital platforms (Campbell, 2012), and by Shifman's (2014) understanding of memes as culturally remixable formats that can be imitated and adapted. To examine how these elements work together, a multimodal perspective is also applied to the visual, audio, and textual features of the videos (Kress & van Leeuwen, 2006; van Leeuwen, 1999; Fairclough, 1995). The study also considers humorous incongruity, particularly the contrast between serious Islamic messages and humorous cat visuals, as an interpretive lens for understanding the format. From an educational perspective, digital religious content should also be approached through digital literacy and ethical communication, particularly the ability to evaluate the credibility, context, and accuracy of religious information encountered online (Idris, 2026; Wahid & Azmiadi, 2025).

Despite this growth, research on religious memes has concentrated mainly on Instagram (Pratama et al., 2025) or on textual and static meme formats (Bellar et al., 2013), leaving TikTok's shorter duration, layered sound, and more dynamic interactive culture comparatively underexamined. Within TikTok itself, cat-themed religious memes, which pair everyday pet behavior with reminders about worship and daily practice, have become a recognizable format, yet this specific format has not previously been examined on its own terms. This study addresses that gap by offering, to the authors' knowledge, the first systematic description of (a) the specific multimodal conventions through which Islamic-themed cat memes on TikTok are constructed, and (b) the range of comment-based response patterns associated with this format, based on a purposively sampled corpus of 15 videos and 255 comments. The contribution claimed here is deliberately narrow: this is not a claim that religious memes in general are unstudied, but that the cat-meme template, as distinct from other TikTok religious-meme formats, has not previously been described in terms of the specific patterns documented below.

This focus is directly relevant to ICIED's concern with contemporary issues, practices, and theories in Islamic education. Cat-meme da'wah can be understood as an informal learning environment in which audiences encounter and negotiate Islamic content outside formal classroom or mosque settings, guided instead by algorithmic recommendation and peer commentary. Understanding how such content is constructed and received therefore speaks to broader questions of digital and religious literacy and responsible participation in online religious spaces (Idris, 2026). Examining this format therefore contributes empirically to discussions of Islamic pedagogy, educational technology, and informal digital learning.

Building on this gap, the present study examines Islamic-themed cat memes on TikTok as a medium for audience engagement with da'wah content. Specifically, it asks: (1) what visual, audio, and textual features characterize Islamic-themed cat memes on TikTok, and (2) what patterns characterize audience responses in the comment sections of such content?

B. METHODS

This study uses a qualitative descriptive design with a netnographic approach to examine TikTok cat memes as a medium for Islamic learning content. Netnography was selected because it allows the researcher to observe cultural meanings, social interaction, and communication patterns as they naturally form within a digital community, without researcher intervention (Kozinets, 2020). A descriptive rather than explanatory design was chosen because the study aims to systematically describe the characteristics of TikTok cat memes and the audience responses associated with them, rather than test hypotheses or measure quantitative outcomes such as attention, comprehension, or psychological effects. Consistent with this aim, all claims in the

Results and Discussion are bounded to observable content and comment characteristics rather than inferred audience states.

Videos were located on TikTok between 8 and 15 July 2026 using the platform's in-app search and hashtag-browsing functions. The search combined cat-related keywords with Islamiccontent keywords in Indonesian and English, while hashtags associated with Islamic-themed cat content were also explored. Search results and "For You" recommendations generated from these searches were screened manually. Accounts that appeared repeatedly were then browsed directly to identify additional eligible videos, following the netnographic practice of tracing platform-native pathways to a digital community rather than imposing an external sampling frame (Kozinets, 2020). Videos were included if they met all of the following criteria: (a) uploaded to TikTok between January 2024 and July 2026; (b) had a minimum of 100,000 views at the time of data collection; (c) combined cat visuals, whether real, animated, or AI-generated, with humor; (d) contained Islamic learning content, operationally defined as information, advice, explanation, or guidance related to Islamic belief, practice, ethics, or law, rather than merely referencing Islamic themes for entertainment; and (e) were primarily in Indonesian, reflecting the researcher's linguistic competence and the study's focus on an Indonesian TikTok da'wah community. Videos were excluded if the religious content was incidental, if the account appeared to be a reposting or aggregation account rather than an original creator, or if key metadata, such as upload date or view count, could not be verified at the time of collection.

Eligible videos came from Indonesian-language creator accounts that regularly posted religious content and identified, through their profiles or captions, as producing da'wah-oriented content. Regular posting was determined from the visible posting history, with accounts posting at least weekly considered regular creators. Follower counts among the accounts represented in the final sample ranged from approximately 50,000 to over 1 million. Videos were selected purposively across multiple creator accounts rather than from a single account to capture variation in presentation style, consistent with netnographic sampling practice that favors information-rich cases over random or exhaustive sampling (Kozinets, 2020). The final sample comprised 15 videos. Sampling continued until data saturation was judged to have been reached: three consecutive videos (v13–v15), selected after the first 12, introduced no new visual, audio, or textual pattern beyond those already coded, and no new comment-response category emerged from their associated comments (Fusch & Ness, 2015). This saturation judgment refers to pattern-level redundancy within the specific search terms, accounts, and time frame used in this study, rather than statistical representativeness of Islamic-themed cat memes on TikTok as a whole. The 15-video sample and its 255-comment corpus were therefore treated as adequate for the study's descriptive, pattern-focused research questions, which concern recurring features and response types rather than their prevalence across TikTok.

For each video, comments were sampled by selecting the 10 most-liked ("top") comments and the 7 most recent comments visible at the time of data collection, resulting in 17 comments per video and a total of 255 comments across the 15 videos. This combination was intended to capture both highly visible and more recent responses, allowing variation in audience interaction to be considered within each video's comment section (Kozinets, 2020). Data were collected by repeatedly viewing the visual, audio, and textual elements of each video without participating in the interactions, including without commenting, liking, or otherwise engaging with the content. Screenshots were taken for the researcher's own analytic reference, while audience comments were extracted from the comment sections. Upload dates and view counts were recorded as contextual information (Kozinets, 2020). Data collection took place from 8 to 15 July 2026.

The analysis of video elements drew on the theoretical frameworks introduced in the Introduction: Kress and van Leeuwen's (2006) approach to visual meaning, including cat expressions, movement, personification, and editing choices; van Leeuwen's (1999) approach to sound, including lecture excerpts, music, cat sounds, and the contrast between them; and Fairclough's (1995) approach to text, including captions, overlay text, narration, and religious terminology. For the comment data, initial coding was guided by three broad response categories adapted from earlier typologies of religious-meme audience response: affirmative-emotional, critical-humorous, and interpretive-reflective (Pratama et al., 2025). As coding proceeded through the 255 comments, these initial categories were found not to fully capture the data. Through iterative coding and theme review, four more specific patterns were developed inductively: resonance/self-disclosure, religious inquiries, humorous re-engagement, and appreciative responses. These four categories and their operational definitions are presented in Table 2. Overall analysis followed Braun and Clarke's (2006) six-phase thematic analysis framework: familiarization, initial coding, generating themes, reviewing themes, naming themes, and producing the report. This was combined with the coding and matrix-display procedures of Miles, Huberman, and Saldaña (2014). Interpretation drew on the theoretical frameworks outlined in the Introduction.

To support trustworthiness, the study used source triangulation by comparing patterns across different videos and creator accounts and theory triangulation by examining interpretations through multiple theoretical perspectives. In addition, a second coder, a colleague familiar with qualitative coding but not otherwise involved in data collection, independently coded a purposive subset comprising 4 of the 15 videos and their associated 74 comments, approximately 29% of the comment corpus, using the near-final coding scheme. The two coders' category assignments were compared item by item. Disagreements, particularly those involving the distinction between resonance/self-disclosure and religious inquiries when a comment contained both an emotional statement and a question, were resolved through discussion and, where necessary, refinement of the category definitions in Table 2. This collaborative process follows the reflexive approach to qualitative coding described by Braun and Clarke (2006); no formal inter-rater reliability coefficient was calculated because the study was descriptive and theme-generating rather than hypothesis-testing.

All videos analyzed were publicly available at the time of data collection. Consistent with ethical considerations in netnographic and social-media research, the manuscript does not reproduce screenshots or full video or audio content. Only short, illustrative comment excerpts are quoted, video identifiers are anonymized using codes (v1–v15) rather than account handles, and no personally identifying information about commenters is reported. Because minors may be present among TikTok's audience, no attempt was made to determine or report commenters' ages. No direct contact was made with any creator or commenter.

C. RESULT & DISCUSSION

The 15 videos analyzed in this study were uploaded between 2024 and 2026. Each video had at least 100,000 views, meaning the comment sections were active enough to analyze. The videos cover various themes, including “forgetting the rakaat of prayer,” “struggling to wake up for sahur,” “repentance,” “prophetic practices before sleep,” and “the Siratal Mustaqim bridge.” The following sections describe the patterns found across these videos and how audiences responded in the comment sections.

Table 1. Data from 15 TikTok Cat Meme Videos

Video	Topic and Visual	Visual	Audio	Text Overlay
V1	Gratitude and seeking Allah's mercy	Compilation of cat memes; cats without background (cut-out); cats showing sleepy, confused, or expressive faces	Ustadz lecture recording	Segmented lecture excerpts
V2	Never give up, stay optimistic	Compilation of various cat memes; cats without background; multiple cat visuals edited together	Ustadz lecture recording	Segmented lecture excerpts
V3	POV: After finishing prayer, talking to Allah	Cat with background removed and placed in a room setting; cat appears melancholic or contemplative	Sad Arabic-style music (melancholic)	POV: When you finis salah and start taling to Allah
V4	Bullying / kindness	Cat meme with background removed; visuals change continuously while keeping the same viral cat template	Sad song	Subtitle narration created by creator; includes message about kindness and bullying
V5	Hadith on compassion	Compilation of cat memes; cats without background; AI-generated cat background in some scenes	Ustadz lecture recording (ceramah)	Lecture excerpts from ustadz shown segment by segment
V6	Repentance	Compilation of cat memes; cats without background	Ustadz lecture recording	Lecture excerpts from ustadz shown segment by segment
V7	4 prophetic practices before sleep	Cat with background removed and placed in a room setting; visuals change while keeping the same cat template; cat appears relaxed/sleepy	Arabic-style music with emotional/melodic nuance	Text-only with 4 informative points: "4 amalan Nabi sebelum tidur"
V8	Groups of people disliked by Allah SWT	Cat with background removed and placed in a room setting; visuals change while keeping the same cat template	Arabic-style music	Text-only with informative points about groups disliked by Allah
V9	Even with many sins, don't lose hope; Allah still gives mercy (unknown comments)	Cat meme images; cats without background	Ustadz lecture recording	Lecture excerpts from ustadz shown segment by segment
V10	Signs that Allah has forgiven your sins	Cat with background removed and placed in a room setting; visuals change while keeping the same cat template; cat appears peaceful/relieved	Arabic-style music	Text-only with informative points about signs of Allah's forgiveness
V11	Insulted, slandered, belittled — just let it go and keep improving yourself	Cat with background removed and placed in a mosque setting; cats appear calm; AI-generated voice in video	AI-generated ustadz voice	Lecture excerpts from AI-generated ustadz shown segment by segment
V12	7 groups of Muslims who cross the Siratal Mustaqim bridge	Cat with background removed and placed in a room setting; visuals change while keeping the same cat template	Arabic-style music	Text-only with 7 informative points about groups crossing Siratal Mustaqim
V13	POV: Suddenly asked to be imam — but the content is about Surah Al-Ikhlas	Cat with background removed and placed in a room setting; visuals change while keeping the same cat template; cat appears nervous/surprised	Background music	Subtitle narration created by creator: "POV: disuruh jadi imam mendadak. eh tenyata kontenynya isi surat al ikhlas"
V14	Groups loved by Allah SWT	Cat with background removed and placed in a room setting; visuals change while keeping the same cat template; cat appears happy/affectionate	Arabic-style music	Text-only with informative points about groups loved by Allah
V15	Story of Prophet Ibrahim destroying idols	Cat with background removed and placed in a room setting; visuals change while keeping the same cat template; cat appears determined/playful	Background music from subtitle audio; sound adjusts to subtitle tone	Subtitle narration created by creator

Analysis of the 15 videos shows that the appeal of TikTok cat memes is built through three features that work together: visual, audio, and text. In terms of visual features, all videos position cats as the main focus. The cats show pronounced or comedic expressions, such as sleepiness or confusion, positioned as representing human spiritual conditions. For example, videos about "forgetting the rakaat of prayer" or "struggling to wake up for sahur" show cats with sleepy or confused faces that resemble what the audience might feel themselves. Following Kress and van Leeuwen's (2006) framework, the cats function as "actors" in a visual narrative, and their expressions invite viewers to relate to the spiritual situation being depicted.

Moving to the audio features, two main patterns appeared in the sound: recordings of religious lectures by an ustadz, and Arabic-style or trending music matched to the content's mood, with cat sounds occasionally pitch-shifted for comic effect. Following van Leeuwen's (1999) approach, these sounds create a contrast between the seriousness of the lecture and the lightheartedness of the music, a contrast broadly consistent with Marzuki et al.'s (2026) description of youth-oriented da'wah content on TikTok.

Regarding the text features, the on-screen text alternates between excerpts from ustadz lectures and short points about Islamic rules or practices, written in casual, everyday language, for example "4 prophetic practices before sleep" or "7 groups of Muslims who cross the Siratal Mustaqim bridge." Applying Fairclough's (1995) textual analysis, this shows a blend of formal religious language and informal social-media language, which situates religious content within the register conventions of everyday social-media text. This is consistent with the general view that memes simplify abstract religious concepts into more accessible units (Bellar et al., 2013).

Although all 15 videos met the study's inclusion criterion for Islamic learning content, the specific type of content varied, and this variation carries different implications for accuracy and risk. Devotional/reflective content, such as reminders to remember Allah, seek forgiveness, or maintain hope (v1, v2, v6, v9, v10), was the most common type and was typically paired with lecture-audio excerpts. Fiqh/practice-oriented content, such as the four prophetic practices before sleep (v7) or the description of groups crossing the Siratal Mustaqim bridge (v12, v14), appeared as text-only overlay content without a supporting lecture excerpt, and was the type most often associated with the religious-inquiry comments discussed below. Moral/ethical narrative content, such as the bullying-and-kindness narrative in v4 or the story of Prophet Ibrahim in v15, used subtitle narration rather than lecture excerpts.

This variation matters for interpreting the format's pedagogical risk profile. The fiqh/practice-oriented videos, which compress rulings or classifications into short bulleted text without visible scholarly attribution or citation, are the category most exposed to the risks documented in the broader literature on simplifying religious texts for social media, namely decontextualization and the loss of the nuance or scholarly qualification that would normally accompany a fiqh ruling (Wahid & Azmiadi, 2025), a risk also noted in Islamic boarding school contexts (Lisnawati et al., 2026). The devotional/reflective videos, by contrast, make no specific ruling claims and so carry a comparatively lower risk of this particular kind, although they still compress complex theological ideas, such as divine mercy, into brief, emotionally resonant statements. This distinction is elaborated further in the Conclusion.

Turning to the comment sections, coding began by applying the three categories from earlier research (emotional, cognitive, and critical/debate) to the 255 comments from the 15 videos. As coding progressed, these categories were found not to fit what was actually present in the comments. Through repeated reading and discussion, four distinct patterns emerged, summarized in Table 2: resonance/self-disclosure, religious inquiries, humorous re-engagement, and appreciative responses. Notably, no comments

fit a critical/debate category; there were no direct objections or challenges to religious interpretations in the sampled comments. Where disagreement appeared, it took the form of a question (coded under religious inquiries) rather than a direct argument.

This absence of critical/debate comments is worth noting, though it should be interpreted cautiously. Within this dataset, it may suggest that the cat-meme format, and the emotional closeness it appears to create, makes audiences more likely to ask questions than to openly challenge a creator's interpretation, a pattern consistent with the idea that humor in digital da'wah can function as a kind of social lubricant that encourages connection and reduces overt conflict (Günther, 2025). Whether this reflects a genuine absence of critical engagement or simply its lower visibility in public comments cannot be determined from the present data.

Table 2. Multimodal Features of TikTok Cat Memes Containing Islamic Learning Content

No	Feature	What Was Found	Example
1.	Visual	Funny cat expressions, cats shown as repriyaesenting human situations	Sleepy cat representing "struggle to wake for sahur"
2.	Audio	Mix of serious lectures and light/trendy music; funny cat sounds	Ustadz lecture + upbeat Arabic music
3.	Text	Simple, casual language; switches between lecture quotes and short Islamic points	4 prophetic practices before sleep

Together, these three features seem to attract audience interest, as shown by the lively comment sections discussed below. However, this study describes content features rather than directly measuring attention or interest.

These three features can also be interpreted through the two main theories used in this study. Following Campbell's (2012) concept of digital religion, the cat-meme format does not appear to make the religious content less serious; rather, it relocates it into a space where audiences already spend time and attention. Following Shifman's (2014) view of memes as remixable units of culture, the same religious message is repackaged across many creators using a similar cat-meme template, which may explain why the pattern recurs so consistently across all 15 videos. At the level of individual videos, the findings can also be read through the concept of humorous incongruity, the idea that attention is drawn by a perceived gap between an expected frame (serious, formal religious content) and an unexpected one (a comedic cat visual), consistent with Bellar et al.'s (2013) discussion of humor in religious meme communication. This mismatch is consistent with the broader claim that humor can lower psychological barriers to engaging with religious content (Günther, 2025), though the present dataset can only speak to what audiences chose to post publicly. Within that limit, one viewer's comment on video v1 is illustrative: they describe a lecture paired with a meme background as easier and more interesting to watch. Read cautiously, such comments suggest that, for at least some viewers, the meme format may function as an entry point toward the religious message rather than a replacement for it.

Read alongside the multimodal frameworks introduced in the Literature Review, these findings extend, rather than merely illustrate, them. Kress and van Leeuwen's (2006) actor-based visual grammar, developed mainly for static and print images, appears in this dataset to extend to a moving, algorithmically distributed format: the cat's expressions do narrative work across an entire short video rather than within a single frame. Van Leeuwen's (1999) framework for sound is extended by the specific pairing recurring across this dataset, in which a lecture recording and light or trending music recur as a stable structural convention across independently produced videos, suggesting that the contrast has itself become part of the genre's grammar. Fairclough's (1995) account of register-mixing is confirmed by this dataset's consistent alternation between formal lecture excerpts and casual on-screen phrasing, though the present data

cannot establish whether, or how, it changes any given viewer's interpretation of the religious content itself.

Table 3. Categories of Audience Response to TikTok Cat Memes Containing Islamic Learning Content

No	Religious Moderation Value	Description	n	%	Example Comment
1	Resonance	Audience acknowledgment of a spiritual or religious experience mirrored in the meme	86	33.70%	"The more time passes, the more I feel my faith is thinning..." (v3) "I need dua. I'm tired of suffering with acid reflux; I want to heal, oh Allah." (v3) "I'm afraid the blessing of worship will be revoked because of too many sins" (v3) "I keep trying to do tahajjud, but I can no longer cry..." (v3)
2	Religious Inquiries	Questions or follow-up discussion of Islamic rulings prompted by the meme's content	48	18.80%	Peer-to-peer questions and answers on wudhu before sleep, the meaning of taqawwul, and the definition of musyrik (v7, v8)
3.	Humorous Re-engagement	Joke-based replies combining Islamic and cat themes	57	22.4%	"I'm going through a breakup..." replied with "it's time for you to repent."
4.	Appreciative Responses	Appreciation for an approachable, inclusive style of da'wah/learning	64	25.1%	"The da'wah uses a style that young people can understand, cool bro."
		Total	255	100%	

These four patterns suggest that, within this dataset, the comment sections function as an informal space for religious interaction and discussion (Günther, 2025; Pratama et al., 2025). Resonance was the most frequently identified pattern, followed by appreciative responses, humorous re-engagement, and religious inquiries. These figures describe the distribution of response patterns within the selected dataset rather than the prevalence of these behaviors among TikTok users more broadly. The resonance category consisted of emotional and spiritual expressions that extended beyond simple entertainment, such as a viewer on v3 writing, "The more time passes, the more I feel my faith is thinning..." These responses illustrate how users expressed personal spiritual concerns in the comment section, consistent with prior netnographic research (Pratama et al., 2025). However, such comments indicate expressions of spiritual engagement rather than evidence of measurable learning or changes in religious understanding.

Religious inquiries appeared when users asked and responded to questions concerning Islamic practices and concepts, including wudhu before sleep, taqawwul, and the definition of musyrik (v7, v8). These exchanges show that some users used the comment section to seek clarification and respond to one another, consistent with research describing digital da'wah spaces on TikTok as environments for informal religious learning (Marzuki et al., 2026). At the same time, such peer-to-peer exchanges should not automatically be interpreted as authoritative religious guidance, particularly when the comments concern fiqh or other context-dependent rulings.

Humorous re-engagement involved joke-based replies that maintained the playful tone of the meme format while responding to religious content, for example a comment about going through a breakup that received the reply, "it's time for you to repent." This exchange can cautiously be understood as showing how humor was used to sustain

interaction within a religious discussion, consistent with research on humor and digital religious communication (Günther, 2025).

Appreciative responses are illustrated by a comment on v12 praising information that was "wrapped in memes that most people like." Such comments suggest that users were not only responding to the religious message but also commenting on how it was presented, echoing findings that audiences actively participate in meaning-making through comment-section interaction (Bellar et al., 2013).

The findings also highlight the changing nature of religious interaction in digital spaces. Non-traditional actors, including content creators and commenters, can participate visibly in the circulation and interpretation of religious messages alongside established religious authorities (Pratama et al., 2025). However, these interactions should be understood as forms of informal participation rather than evidence that TikTok comments provide equivalent authority to formal religious instruction, a distinction particularly important for Islamic educational content involving religious rules or interpretations, where simplified or peer-generated explanations may lack contextual detail or scholarly verification.

D. CONCLUSION

This study finds that the multimodal characteristics of TikTok cat memes comprising expressive, personified cat visuals; contrastive audio blending serious religious lectures with trending music; and casual-style overlay text appear, within this dataset, to make religious content more approachable and to invite affective engagement through humorous incongruity. Meanwhile, the comment section, based on the 255 comments analyzed, functions as an informal space for religious interaction that accommodates four response patterns: resonance/selfdisclosure (acknowledgment of spiritual experiences), religious inquiries (follow-up questions on Islamic jurisprudence), humorous re-engagement (joke-based replies), and appreciative responses (appreciation for the inclusive da'wah approach). This research offers a modest contribution to digital religion scholarship by suggesting that pet-based visual humor can function as a promising and engaging medium for communicating Islamic learning content.

Practically, this study offers guidelines for content creators and religious educational institutions in designing digital da'wah strategies that ethically utilize popular culture without compromising the substance of religious messages. However, this research has clear limitations: it relies on a qualitative descriptive design that describes content and comment patterns rather than measuring audience attention, comprehension, or psychological response; it is limited to 15 videos and 255 comments on a single platform; and it does not measure learning outcomes in a quantifiable manner. Future research is recommended to conduct quantitative or experimental studies to test the effectiveness of cat memes in enhancing understanding and retention of religious material, as well as to expand the analysis to other social media platforms to compare audience engagement patterns cross-platform

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