

JURNAL

***HUMOROUS DA'WAH AND NETIZEN DISCOURSE ON TIKTOK:
A DIGITAL RECEPTION ANALYSIS OF USTADZAH
@AMAZMII'S VIDEOS***



OLEH:

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**PROGRAM STUDI KOMUNIKASI DAN PENYIARAN ISLAM
FAKULTAS USHULUDDIN, ADAB DAN DAKWAH
INSTITUT AGAMA ISLAM NEGERI (IAIN)
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Jurnal Sebagai Salah Satu Untuk Memperoleh Gelar Sarjana Sosial (S.Sos) pada
Program Studi Komunikasi dan Penyiaran Islam Fakultas Ushuluddin, Adab dan
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KATA PENGANTAR

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ وَالصَّلَاةُ وَالسَّلَامُ عَلَى أَشْرَفِ الْأَنْبِيَاءِ وَالْمُرْسَلِينَ وَعَلَى آلِهِ وَصَحْبِهِ أَجْمَعِينَ أَمَّا بَعْدُ

Puji syukur penulis panjatkan kehadiran Allah swt.berkat hidayah, taufik dan rahmat-Nya, penulis dapat menyelesaikan tulisan ini sebagai salah satu syarat untuk menyelesaikan studi dan memperoleh gelar sarjana pendidikan (S.Sos) pada Fakultas Ushuluddin, Adab dan Dakwah Institut Agama Islam Negeri (IAIN) Parepare.

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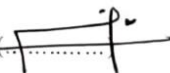
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Humorous Da'wah and Netizen Discourse on TikTok: A Digital Reception Analysis of Ustadzah @Amazmii's Videos

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Abstract

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This study aims to examine netizen responses to humorous *dakwah* content disseminated via TikTok, with a particular focus on the account @Amazmii. As social media becomes an increasingly dominant platform for religious communication, particularly among youth, humour emerges as a strategic tool for engaging wider audiences while maintaining core religious messages. Employing a descriptive qualitative approach, the study combines sentiment and thematic analysis to explore emotional reactions, public discourse, and the social dynamics formed in the comment sections of short video content. Data were collected from 1,000 user comments using Apify and analysed through four analytic modules provided by Communalytic.org: Civility Analyzer, Sentiment Analyzer, Topic Analyzer, and Network Analyzer. The findings reveal that 61.76% of comments were neutral, 14.71% positive, and 23.53% negative. Sentiment classification through VADER and TextBlob suggests that humorous *dakwah* content is generally well-received and does not elicit strong negative reactions from viewers. The results further indicate that humour serves not only as an effective communication strategy but also as a means of reducing potential conflict in religious discourse on digital platforms. This study underscores the potential of humour in expanding the reach and impact of religious messaging among young audiences. It affirms that humorous *dakwah* videos can preserve civility and promote inclusive engagement without compromising religious values. The significance of these findings lies in the contribution to digital *dakwah* scholarship, particularly by highlighting humour as a viable strategy in religious communication on social media. However, this study is limited by its focus on a single TikTok account and platform-specific context, thus restricting the generalizability of its conclusions. Future research should explore diverse *dakwah* styles and platforms to develop broader, adaptive digital *dakwah* models that resonate with the evolving media consumption patterns of contemporary audiences

Keywords: Netizen Comments; Da'wah Humour; TikTok; @Amazmii

1. Introduction

In the digital era, social media has developed into a new public space that not only revolutionises people's communication patterns, but also becomes a dynamic and colourful da'wah arena. TikTok as a short video-based platform has given birth to various forms of creative da'wah, one of which is humorous da'wah presented by public figures such as Ustadzah @Amazmii. This phenomenon attracts attention because it presents religious content in a relaxed and humorous nuance, different from conventional da'wah styles. However, behind the popularity and high engagement, the comment section in humorous da'wah videos often becomes a complex space for netizen expression, reflecting a diversity of views, sarcasm, support, and hate speech.

Along with the rise of interaction in the digital space, the study of netizen responses to public figures on social media has become a highlight in the realm of communication science and media studies. Andriarsih and Asriyani's research (2020) highlights the tendency of using sarcasm language in netizen comments on Instagram, revealing that sarcasm is often used as a form of veiled criticism of content that is considered deviant from social norms. This is relevant when humorous da'wah content is considered not in accordance with the expectations of some people. Meanwhile, research by Rantona & Kurniawan (2020) examines netizen perceptions of controversial prank content, showing that public moral judgements of content are strongly influenced by the construction of the creator's personal branding.

Purwaningsih & Sabardila's study (2020) proves that netizens' responses to public figure captions depend heavily on perceptions of the authenticity and sincerity of the messages delivered, explaining how framing in digital content influences public interpretation. In the context of humorous da'wah, this opens a problematic space when religious messages are packaged in a lighthearted style that may not be taken seriously. Iskandar & Amanah's research (2024) also reinforces these findings by addressing hate speech in the comments section of controversial artist accounts, emphasising that netizen comments can shape public opinion while reflecting wider social dynamics.

Interestingly, social media is now also used as a field for religious discussion. Salsabila & Busro (2025) in their research on hijab on Instagram found that netizen comments not only reflect personal religious views, but also show the negotiation of meaning between religious texts and social reality. In a similar realm (Yulianti et al., 2025) highlights the variety of netizen language towards public figure Laura Meizani, indicating language patterns that reflect value affiliations, ideological conflicts, and resistance to the symbolic authority carried by public figures.

In a scope that is more relevant to the theme of da'wah humour, Maulana (2024) through a netnography approach, examines the culture of netizens in

responding to humorous da'wah content on Instagram. The findings underline the importance of humour as a bridge of communication, but also open up the potential for interpretative bias in public response. Unfortunately, there are not many studies that specifically review how netizen comments are formed in the context of humorous da'wah on TikTok, a platform that has a very fast content dissemination algorithm and is penetrative to young audiences.

From this review, there is a significant research gap, especially in the context of analysing netizen comments on female humour preaching on the TikTok platform. In fact, TikTok not only acts as an entertainment medium, but also as a new space for religious identity formation. Not many studies have highlighted how female figures in the role of da'wah are welcomed, criticised, or even attacked through netizen comments that are full of social, cultural, and gender dynamics. This aspect is an important gap that has not been explored in previous literature.

To date, relevant research on digital da'wah tends to focus on the da'wah content or the video itself (Kahfi et al., 2024; Nisa, 2024; Nuriana & Salwa, 2024), without regard to public reaction and social media algorithms. This research offers a different approach by analysing the dynamics of netizen comments as a form of response to humorous da'wah videos. It also contributes to the understanding of contemporary Islamic communication culture in the digital space and the da'wah strategies applied in digital Muslim societies. This study is the first to examine humorous da'wah hosted by women on TikTok using layered digital discourse analysis. In contrast to previous studies that only examine da'wah content or videos, this research highlights public reactions, which allows for a deeper understanding of how humour in da'wah can influence young audiences and shape broader social discourse.

Based on this gap, this article is here to fill the void in the study of netizen comments on humorous da'wah content presented by Ustadzah @Amazmii on TikTok. The main focus of the research is to describe the various forms of comments, analyse the socio-cultural meaning behind them, and reveal the power relations that are manifested in the public response to da'wah presented with an unconventional approach. Using a digital netnography approach, this research will map the dynamics of netizen discourse as a reflection of the struggle for religious identity in the digital space. The novelty of this research lies in its specific object, namely comments on female humour da'wah on TikTok, a platform that has not been widely explored in da'wah communication studies. In addition, the approach used will integrate digital linguistic analysis and religious communication studies, thus making a theoretical contribution to the realm of new media studies and Islamic communication. This research is also important practically, as an evaluation material for preachers and da'wah content creators in understanding public responses, as well as building more inclusive and effective

communication strategies in the digital era. This study aims to answer three main questions related to netizens' responses to humorous da'wah videos on TikTok. First, what is the pattern of netizens' sentiments towards humorous da'wah videos uploaded by the @Amazmii account? Second, what are the dominant themes that emerge in the comments? Finally, what is the dynamics of the interaction network among netizens involved in this discourse?

2. Literature Review

Netizen Comments

The study of netizen comments in social media shows the complex dynamics of digital communication and often contradicts Islamic ethical norms. Dewiyana et al.(2023) explained that social media such as Instagram is a communication space that is vulnerable to ethical violations, such as the use of abusive language, provocative comments, or the spread of false information. In an Islamic perspective, communication should be *maslahah* (bringing goodness), carried out with *akhlaqul karimah*, and not harming the communicator. Netizens' comments reflect the digital character of users, as well as show the extent to which Islamic communication values are practised in virtual public spaces.

In the context of positive comments, Sabrina(2023) through a netnographic study found that netizens are able to show empathy, moral support, and reflection of social values through the *Like & Share* film comment section. This finding strengthens the position of netizen comments as a form of active participation as well as public affective space in the digital ecosystem. On the other hand, Setiawati et al.'s study(2021) shows the existence of **code-mixing** in Instagram comments as a linguistic phenomenon that shows the language hybridity of netizens, reflecting a flexible and contextual digital identity. This is important to examine in the analysis of comments on TikTok humorous da'wah content, because the form of language becomes part of the expression, appreciation, or even resistance to da'wah messages.

Humorous Da'wah on Social Media

Da'wah through humour has become an increasingly relevant communication strategy, especially in the digital era that demands a creative and contextual approach. Research(Hisny Fajrussalam et al., 2022) emphasises that humour in da'wah can strengthen message appeal, increase audience attention, and build emotional engagement. However, researchers also remind that the use of humour must remain within the corridors of Islamic ethics so as not to degrade the value of da'wah messages or offend certain groups. Good humour in da'wah is not only fun, but also contains educational and spiritual values.

The study by Hilmi et al.(2024) through the analysis of Habib Ja'far and Onad's podcasts emphasises that humour can be a bridge of communication between da'i and mad'u who have different backgrounds. The da'wah strategy

used involves adapting the message to the needs of the audience, the use of polite language, and topics relevant to the social reality of young people. This is in line with the findings of (Abdullah & Nurhidayah, 2019) on the Instagram account @Nunuzoo which features humour as a semiotic tactic in da'wah. The research shows that humour can be a **semiotic tool** to convey messages of faith and morals to teenagers, through visual approaches, sound, and familiar speech styles.

TikTok as Da'wah Media

TikTok has undergone a transformation from an entertainment platform to a new space for the spread of Islamic da'wah, especially among the younger generation. The study (Sari & Ulfa, 2022) notes that accounts such as @baysasman00 deliver Islamic messages in a short, concise, and visual format, thus reaching a wide audience quickly. They point out that da'wah on TikTok is effective in conveying messages about morals, faith, and sharia in a way that is relatable and easy to understand.

Research by Nafa et al. (2021) adds that the pandemic has accelerated the adaptation of young da'i to digital media. TikTok has become an alternative medium that not only expands the reach of da'wah, but also requires high creativity from da'i to package Islamic messages in a format that suits the characteristics of the platform. The utilisation of TikTok features such as audio, visual effects, and the FYP algorithm are important factors in distributing da'wah messages virally. The study (Putra et al., 2023) sees that TikTok as a da'wah media offers the potential for fast, broad, and efficient Islamic propaganda, especially if used wisely and according to shar'i principles. TikTok allows for two-way interaction through the comment feature, which makes this platform an evaluative space for the success of da'wah messages, including comments that appear as a form of acceptance or rejection of humorous da'wah strategies such as those carried out by the @Amazmii account.

Nevertheless, there is still room for further theoretical contributions to the study of digital da'wah, especially in the context of female da'wah on TikTok. This research contributes to the development of digital da'wah literature by exploring how women, through humour, can shape and disseminate religious discourse that is relevant to digital audiences, while still adhering to prevailing religious norms.

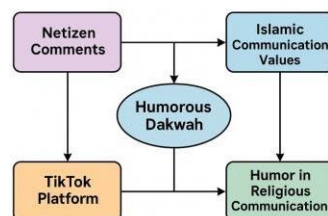


Figure 1. Conceptual Framework of Humorous Dakwah in Digital Islamic Communication

3. Methods

This research applies a qualitative research type with a case study approach, which combines sentiment analysis and thematic analysis in exploring netizen comments on humorous da'wah content uploaded by @Amazmii's TikTok account. This type of research was chosen to understand the patterns of emotion, public discourse and social dynamics that emerge in digital interactions, particularly in short video-based social media comment sections. This research focuses on three TikTok videos with a total of 1000 comments, collected through Apify software. Apify enables automated web scraping, so that data consisting of comment text, username, comment time, and number of interactions can be efficiently retrieved from each of the videos under study. The selection of three videos was based on several criteria, namely the number of viewers, content themes relevant to humorous preaching, and the presence of clear humorous elements in each video. The selected videos also reflect the diversity of the audience reached and their popularity on the TikTok platform.



Figure 2. Apify logo
Source: Researcher Screenshot (2025)

After the data collection and cleaning process, all the converted comments in CSV format were analysed using Communalitic.org, a web-based platform designed for digital discourse analysis and public interaction on social media. In this research, Communalitic was used as the main tool to conduct four main forms of analysis, namely Civility Analyzer, Sentiment Analyzer, Topic Analyzer, and Network Analyzer. Through the *Civility Analyzer*, researchers can identify the level of politeness or rudeness in comments written by netizens, as well as detect potential hate speech or comments that contain elements of toxicity. *Sentiment Analyzer* is used to measure the nuances of emotions contained in comments, including *positive*, *negative*, and *neutral* sentiment categories, as well as emotional expressions such as *anger*, *trust*, or *sympathy*.



Figure 3. Communalitic.org view
Source: Researcher Screenshot (2025)

Meanwhile, *Topic Analyzer* enables the identification of dominant themes that develop in public discourse on humorous da'wah content, by analysing the occurrence of keywords, frequency of terms, as well as the distribution of topics over a period of time. The *Network Analyser* maps the social networks of commenters, identifies the most influential actors in the discussion, and shows the pattern of connectedness between users in digital interactions in the comment section. These four analyses help researchers to holistically understand the form of public response to humorous da'wah content uploaded by Ustadzah @Amazmii on TikTok, both in terms of emotion, politeness, topic structure, and digital social dynamics formed in the social media space. HDBScan (Hierarchical Density-Based Spatial Clustering of Applications with Noise) is used to cluster comments based on data density, with the `min_cluster_size` parameter setting the minimum size of each cluster, and `eps` determining the maximum distance for two points to be considered in the same cluster. These two parameters enable the generation of more informative clusters and minimise noise. To ensure the accuracy of the scraped data, data triangulation was performed by manually checking 10% of randomly selected comments to ensure that the data collection process was correct and valid. In addition, in this study, all steps were carried out in accordance with social media research ethics, including anonymous data collection and respect for the privacy of TikTok users.

4. Results

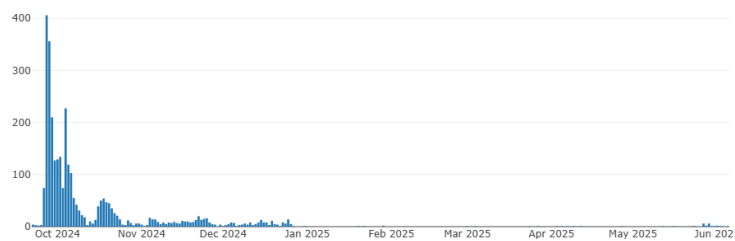


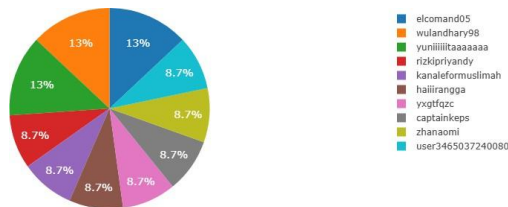
Figure 4. Graph of Number of Comments and Video Replies Per Day

Source: Communalytic.org Data Processing Results. (2025)

The graph above illustrates the number of comments and replies per day on @Amazmii's TikTok videos that have been analysed through the Communalytic.org platform. Based on the graph, there is a very striking pattern in the distribution of the number of comments and replies. In October 2024, there was a very significant spike, reaching more than 400 comments per day. This spike may be related to certain factors, such as the virality of the content or the great attention from netizens on a particular video at the beginning of the analysis

period. After that, the graph shows a sharp decline in the following months, until there are almost no comments in December 2024 and January 2025.

In the following months, the graph shows smaller fluctuations, with some small peaks on some days, but the number of comments and replies remains relatively low, even reaching an almost constant level. This could indicate that after a short viral period, netizens' interest or engagement with the humorous da'wah content on @Amazmii's TikTok account declined. This graph illustrates a very typical interaction pattern in the world of social media, where content can experience a huge spike in interaction at first, but then tends to decline over time if there is no innovation or content updates that constantly attract the attention of the audience. For humorous da'wah strategies, this shows that a continuous and innovative approach is needed to maintain audience engagement in the long run.



Figures 5. Diagram of 10 Users/Actors with the Highest Comments

Source: Communalitic.org Data Processing Results. (2025)

This diagram illustrates the distribution of comments from the 10 users or actors with the highest comments involved in the humorous da'wah videos posted by the TikTok account @Amazmii. The figure shows that the distribution of comments varies greatly among these users. From the diagram, it can be seen that some users have a large contribution to the total comments. The three users who contribute the most are elcomand05, wulandhary98, and yuniiiiiaaaaaa, each with a contribution percentage of 13%. Other users, such as rizkipriyandy, kanaleformuslimah, and haiirangga, contributed 8.7%. This shows that the comment interactions in the video tend to be focussed on a few key users, while most others make smaller but still significant contributions.

This data illustrates a pattern of participation centred in the hands of a few key actors, which may indicate their higher level of engagement or perhaps their influence on other netizens' responses. This analysis can provide deeper insights into interactions on the TikTok platform, particularly in the context of humorous proselytising that has particular appeal and resonance for audiences.

Dominant Themes Emerging in the Comments

The dominant theme that emerged in netizen comments focused on two main aspects: appreciation for the delivery method and reinforcement of the moral message. Many comments highlighted how @Amazmii delivered the message of da'wah in an entertaining and easy-to-understand manner, making da'wah feel lighter yet still meaningful. The humour used not only attracts the attention of younger audiences but also creates space for further discussion about the moral and religious values conveyed in the video. On the other hand, a small number of comments touched on themes related to strengthening religious identity. Some netizens also responded by implying that the video reminded them to continue practising their religious teachings in a more relaxed and enjoyable way. This theme shows that humour in da'wah can be an effective way to respond to the needs of an audience seeking a fresher approach without neglecting fundamental religious values.

Dataset Name: JURNAL PIKMA | Platform: File | # Records: 2104 | # Clusters: 44 | # Outliers: 579
Clustering Algorithm: HDBSCAN (parameters: min cluster size: 10 | min samples: 10 | epsilon: 0.1) Clustering Quality: Davies-Bouldin Index=0.439 (Lower=Better)
3D Semantic Similarity Map | Made with COMMUNALYTIC

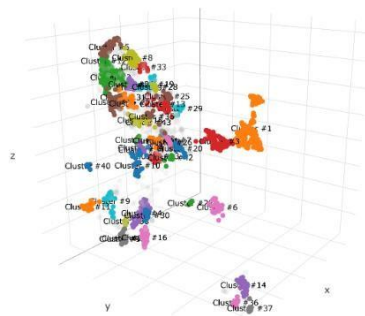


Figure 4.3. 3D Semantic Similarity Map

Source: Communalytic.org Data Processing Results (2025)

This map illustrates the semantic mapping of comments based on their proximity to each other, which are grouped in the form of certain clusters. In this map, we can see that the comment data has been grouped into 44 clusters, each of which is marked with a different colour. Each cluster represents a set of comments that are semantically similar in terms of content or communication style. For example, clusters that are located close together in this map indicate that the comments in that group share a common theme or response to the humorous da'wah video that was shared.

This mapping uses the HDBSCAN algorithm to cluster comments based on their proximity to each other, with customised parameters, such as minimum cluster size and epsilon. Based on this map, it can be seen that some clusters are

Emoji Reactions to @Amazmii's Humorous Da'wah Videos

An analysis of the emojis used in the comments shows that the majority of netizens responded to the humorous religious videos with very positive reactions, predominantly with the 'laughing out loud' emoji (😂). This emoji reflects that most of the audience was entertained or impressed by the humour conveyed in the videos. In addition, the 'smiley face' emoji (😊) is also used quite frequently, indicating that many netizens feel happy and positive about the content. These emojis show that humorous dakwah on TikTok has succeeded in attracting attention and generating responses full of joy and satisfaction. However, although the majority of responses are positive, there are also emojis that reflect other feelings, such as 'sparkling stars' (✨) and 'appreciative hands' (👏), which indicate admiration or recognition of the video's quality. The 'crying face' (😭) emoji also appears, indicating that some netizens may feel moved or inspired by the message in the video, even though the video is dominated by humour. This finding reveals that while this humorous religious video prioritises joy, it also has a deeper emotional impact on some viewers, who respond with empathy or appreciation for the values conveyed.



Figure 4.5. Emoji Reactions to Video Source: Communalytic.org Data Processing (2025)

This map shows the different emojis used in the comments, with larger emoji sizes indicating a higher frequency of use.

From this figure, it can be seen that the "laughing out loud" emoji (😂) dominates, indicating that most netizens responded to the video with a feeling of laughter or amusement. This is very natural considering that the video contains humour preaching. In addition, the "smiley face" emoji (😊) also appears quite frequently, indicating that many netizens feel happy and positive about the content. In addition to emojis that depict happiness, there are also some emojis that show surprise or a sense of awe, such as "sparkling stars" (✨) and "appreciative hands" (👏). This may indicate recognition of content that is considered good or interesting.

However, there are also emojis depicting negative emotions, such as "crying face" (😭), which indicates that some netizens may feel empathy or be moved by the content of the video, even if the video focuses on humour. These emojis suggest that there is a mix of reactions from viewers that are not limited to

laughter, but may also feel touched or inspired by the message contained in the humorous dakwah. The findings of this emoji analysis show that the audience responded in a very emotional and positive way to the videos, with a predominance of laughter, likes and acknowledgement of the content. These emojis are a strong indicator of audience acceptance of the light-hearted and humorous approach to da'wah.

Netizen Sentiment Patterns towards @Amazmii's Humorous Da'wah Videos

The sentiment pattern that emerged in netizens' comments on the humorous da'wah video uploaded by the TikTok account @Amazmii tended to be predominantly neutral, with around 61.76% of the total comments being so. Netizens' comments were mostly observational, without showing strong emotional reactions. Most of the audience tended to only provide comments that were observational or simply gave general responses to the content of the video without involving deep emotions. However, despite the majority of comments being neutral, around 14.71% of comments show positive sentiment. This reflects that the humour used in the da'wah successfully resonates with some of the audience and captures their attention. The positive sentiment recorded involves expressions of appreciation for the light-hearted and entertaining delivery style, without compromising religious values. This indicates that humour can be an effective tool in conveying da'wah messages, although only a few demonstrate very positive or enthusiastic reactions.

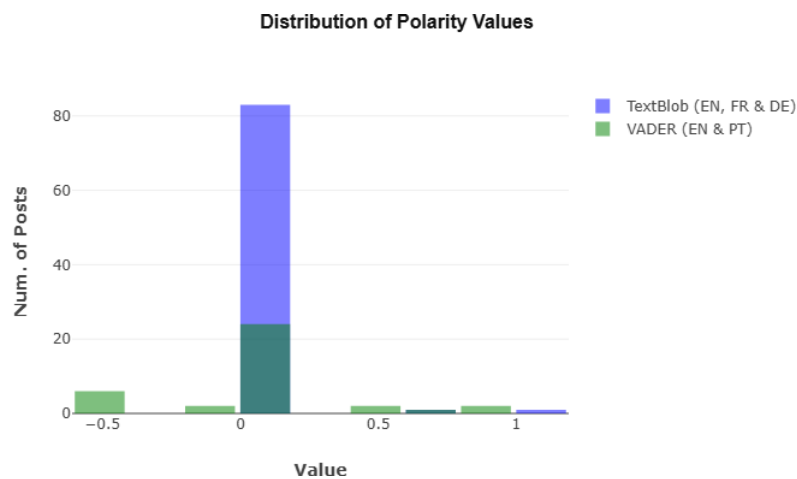


Figure 4.6. Graph of Distribution of Polarity Values
Source: Communalytic.org Data Processing Results (2025)

This graph shows the distribution of sentiments analysed using two different methods, namely TextBlob (in English, French and German) and VADER (in English and Portuguese).

From this graph, it can be seen that most of the comments have very low polarity values or are close to neutral (0). This can be seen from the large spike in the 0 value section (X-axis), which indicates that the majority of comments in the videos tend to be neutral or not very prominent in terms of positive or negative sentiments. This may indicate that the dakwah humour content is more entertaining without triggering highly emotional reactions either positive or negative. However, while many comments are neutral, there are a small number of comments with higher polarity indicating a stronger positive sentiment, with some posts showing polarity around 0.5 to 1 (positive). This can be seen in the smaller but still significant bars, indicating that some netizens felt very positive or inspired by the video.

The analysis methods used by TextBlob (with a predominance of polarity values greater than 0) and VADER (which shows a slightly more varied distribution) provide a fairly consistent picture of how the comments responded to the video. The results of this analysis indicate that despite humour being the mode of delivery, the majority of the audience gave a more subdued and less polarised response. This analysis reveals that the video received a lot of neutral responses, with a minority of netizens giving more positive feedback, signifying the success of humorous dakwah in capturing the audience's attention without creating extreme feelings.

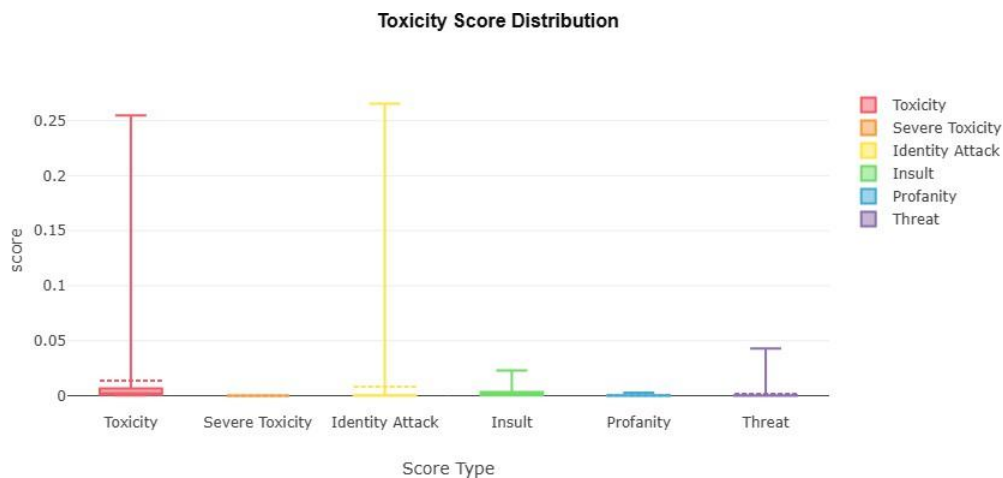


Figure 4.7. Toxicity Score Distribution Chart Source:

Communalytic.org Data Processing Results (2025)

This graph shows the analysis of various types of toxicity in the comments, which consist of Toxicity, Severe Toxicity, Identity Attack, Insult, Profanity, and Threat categories. From the graph, it can be seen that the toxicity scores are generally very low. In the Toxicity category (marked in red), although there are

some comments that show toxicity scores, the values remain relatively low and are spread out along the axis. This indicates that most comments do not contain potentially harmful or provoking statements. Similarly, the Severe Toxicity (orange), Identity Attack (yellow), Insult (green), Profanity (blue) and Threat (purple) categories all showed very low scores, with few comments indicating that they were potentially abusive or threatening.

This graph shows that although some of the comments contain slight toxic elements, the humorous da'wah content posted by @Amazmii is relatively successful in avoiding high negative or harmful responses. This could mean that the majority of the audience responded to the video in a more relaxed and positive way, without getting caught up in harmful or hateful comments. While there were a few comments that showed very low toxicity scores, overall these videos tended to generate reactions that did not trigger verbal violence or threats, suggesting that the humorous proselytising managed to attract attention without inviting confrontation or highly negative responses.

Table 4.1. Toxicity Analysis

	Average for dataset	Highest score	# Posts with Score ≥ 0.7
Toxicity	0.01360	0.25490	number 0
Severe toxicity	0.00001	0.00013	number 0
Identity attack	0.00807	0.26546	number 0
Offence	0.00231	0.02292	number 0
Insult	0.00034	0.00277	number 0
Threat	0.00156	0.04294	number 0

Source: Communalitic.org Data Processing Results (2025)

This table includes several types of toxicity, such as Toxicity, Severe Toxicity, Identity Attack, Offence, Insult, and Threat, as well as the highest score for each type of toxicity recorded in the data. From this table, we can see that the highest type of toxicity is Toxicity (score 0.25490), which indicates that there are some comments that contain toxic elements, but still at a relatively low level. In addition, Severe Toxicity has a lower score of 0.00013, indicating that very few comments contain severe or harmful toxicity.

For the other categories, such as Identity Attack (0.00087), Offence (0.02292), Insults (0.00304), and Threats (0.04294), all show very low scores. This indicates that while there were some comments that may have been offensive or demeaning, there were not many comments that indicated threats or severe verbal attacks. The results of this analysis show that while there is some potential for toxicity in the comments to this humorous da'wah video, the level of toxicity tends to be low, with most comments not containing overly harmful or hurtful elements.

This indicates that the video was well received by the audience, with most interactions not triggering severe negative reactions.

Table 4.2. Video Sentiment Analysis

	Number of Posts	Negative Sentiment [-1..-0.05]	Neutral Sentiment (-0.05..0.05)	Positive Sentiment (0.05..1)
VADER (English/EN)	34	8 (23.53 %)	21 (61.76 %)	5 (14.71%)
VADER (Portuguese/PT)	3	0 (0.00%)	3 (100.00%)	0 (0.00%)
Text Blob (English/EN)	34	0 (0.00%)	33 (97.06%)	1 (2.94%)
Text Blob (French/FR)	3	0 (0.00%)	3 (100.00%)	0 (0.00%)
Text Blob (German/DE)	48	0 (0.00%)	47 (97.92%)	1 (2.08%)

Source: Communalystic.org Data Processing Results (2025)

This table uses several sentiment analysis methods, namely VADER and TextBlob, to assess the sentiment of comments in different languages: English, Portuguese, French, and German. From this table, we can see that VADER used on English (EN) comments identified 21 comments (23.53%) with negative sentiments, while another 5 comments (14.71%) had positive sentiments. For the Portuguese (PT) comments, VADER found that all comments (100%) had a neutral sentiment, indicating that the Portuguese-speaking audience did not have a polarised reaction to the video.

On the other hand, TextBlob used on English (EN) comments found that 33 comments (97.96%) showed neutral sentiment, while only 2 comments (2.94%) had positive sentiment. Similar results were found on French comments, where all comments (100%) had neutral sentiments. On German-language comments, TextBlob also identified that 47 comments (97.92%) had a neutral sentiment, with only 1 comment (2.08%) showing a positive sentiment.

This analysis provides a clear picture that the majority of comments on this humorous da'wah video were neutral, with little positive sentiment emerging. This suggests that the video was successful in attracting the attention of netizens, but did not trigger strong emotional reactions, either positive or negative. This result also suggests that most audiences may feel that the humour conveyed in the video is not very controversial or invites emotional discussion. The findings of the video managed to get a rather neutral response from the audience with a slight positive sentiment, indicating that the content was well received but did not trigger extreme emotional reactions.

5. Discussion

This study aims to analyse how netizens comment on humorous da'wah videos posted by the TikTok account @Amazmii. The results of the analysis show that most netizen comments are neutral, with only a small percentage showing positive sentiments. Sentiment data analysed using VADER and TextBlob shows that although there are positive comments, most comments are more observational without being emotionally involved (neutral). These results are in line with Stuart Hall's reception theory, which argues that audiences not only passively receive media messages, but also interpret these messages based on their social context and personal experiences (Ariestyani & Ramadhanty, 2022; Widyanggari et al., 2021; Wirasti & Wahyono, 2024). In this case, netizens give meaning to the da'wah humour according to their respective backgrounds, which is reflected in the variation of comment sentiments.

In addition, the comment toxicity analysis shows that most of the comments do not contain significant toxic elements. This suggests that although the video contains humour, the responses generated tend to be more positive or neutral, with no particularly harmful or offensive responses. These results are in line with the findings in the study (Meilia & Ardana, 2024) regarding Ustadz Abdul Somad's da'wah on TikTok, which showed that straightforward, communicative, and interesting message delivery greatly influenced the audience, and resulted in more positive interactions. These two studies show that humour in da'wah can reduce tension or resistance in delivering religious messages, so that the audience is more open to receiving the content.

In contrast to the findings in the study (Syamsi, 2024) on unofficial language used by netizens, this study shows that netizen comments on da'wah videos are more maintained in terms of politeness and do not use much unofficial or informal language. The use of appropriate and contextualised language on TikTok social media shows that audiences are able to adjust word choice in communicating with more formal or religious content. This finding further emphasises the importance of netizen awareness in communication, especially when interacting with da'wah content. It shows that netizens not only respond emotionally to messages, but also consider the social context and appropriateness of language in expressing their opinions.

The results of this study show that da'wah humour through TikTok is able to attract a wide audience and generate more neutral responses, with less positive sentiment, and less toxicity. These results underscore the importance of applying reception theory in analysing how audiences interpret media messages based on their social background, as well as the relevance of using appropriate language in communication on social media platforms.

The findings of this study have significant implications for the development of da'wah strategies on social media, particularly TikTok. As a platform widely

used by the younger generation, TikTok provides a great opportunity for preachers and ustadzah to reach a wider audience with more relaxed and easily accepted content, such as humorous da'wah. The results of this study show that humour can be an effective method of delivering da'wah messages, as lighter and more engaging content can result in a more neutral response, although there is a slight positive sentiment. This means that humour can be a very effective way to grab the audience's attention without triggering highly emotional or controversial responses. Therefore, preachers or ustadzah can utilise humour as a strategy that is more communicative and relevant to young audiences, to reduce resistance to religious messages.

The findings of this study also show that although there were a few negative comments, they tended to be low in toxicity, indicating that netizens prefer to keep their comments neutral or positive. This suggests that the use of social media in da'wah must maintain integrity and decency, even if it is delivered in the form of humour. Therefore, this result has important implications for stakeholders in da'wah to pay more attention to how to deliver messages that are not only entertaining but also promote positive values in religion.

In the context of Stuart Hall's reception theory, the results of this study confirm that audiences do not only passively receive humour dakwah messages, but are also active in interpreting and giving meaning to these messages based on their social context and personal experiences. Through the encoding/decoding model, Hall suggests that media messages sent by producers (in this case, Ustadzah @Amazmii) can be accepted, negotiated, or even rejected by the audience according to their reading. The results of this study show that the majority of netizen comments are neutral, reflecting a 'preferred reading' where the audience accepts the da'wah humour without strong emotional reactions. Although there was a slight positive sentiment, many comments were more observant and less emotionally engaged, reflecting a 'negotiated reading', where audiences adapt their interpretations to their social background. This shows that humour can serve as a bridge in conveying da'wah messages, yet the audience's response remains dependent on their social context.

The findings of this study enrich Stuart Hall's theory of encoding/decoding by adding a perspective on how netizens actively interpret and respond to humour in religious preaching on TikTok. Based on Hall's theory, media messages are not only passively received by the audience but are processed and interpreted based on their social background and personal experiences. In the context of humorous religious preaching videos, the findings indicate that while the majority of comments are neutral or positive, there is variation in emotional responses reflecting different interpretations of the humorous messages. This reinforces Hall's idea that audiences do not receive messages uniformly but rather engage in diverse interpretations, depending on their individual social contexts.

In addition, the Islamic communication theory developed by Gary Bunt in *iMuslims* (Bunt, 2009; Sturgill, 2012) and Junaid Rana's Muslim digital communication perspective provide deeper insights into how da'wah through social media (Siddiqi, 2012), particularly TikTok, plays a role in shaping digital identity and Islamic discourse. Bunt and Rana argue that social media platforms enable the formation of a more dynamic Muslim digital identity, allowing audiences to interact and shape their religious understanding according to their personal experiences. The findings of this study indicate that although most comments are neutral, the use of humour as a da'wah tool on TikTok has reduced tension and resistance in conveying religious messages, and created a more inclusive and relaxed discussion space. On the other hand, the analysis showing low comment toxicity illustrates that humour in da'wah is able to maintain civility and social awareness among audiences, which is in line with this theory on the importance of maintaining religious integrity and values in digital communication.

This finding enriches Gary Bunt's perspective in *iMuslims*, which explains how digital da'wah interacts with the digital identity of Muslims on social media. The findings indicate that humour, as a da'wah strategy, can shape and strengthen religious identity among younger audiences, who prefer a lighter yet meaningful approach to da'wah. By leveraging TikTok as a platform, content creators can reach a broader and more diverse audience and build more intimate and responsive relationships with their followers through humour, aligning with *iMuslims'* findings on the importance of adapting da'wah in the digital age.

Although this study provides valuable insights into the impact of humour in da'wah on TikTok, there are some weaknesses that need to be considered. One of them is the limitation in sampling comments, which is only limited to one video from the TikTok account @Amazmii. This causes the research results cannot be generalised to all da'wah content on the TikTok platform. In addition, the sentiment analysis conducted using two analytical tools (VADER and TextBlob) was limited to specific languages (English, Portuguese, French and German), meaning that the results may not be representative of the wider audience using other languages on the platform.

Another weakness is the limitation in analysing the cultural dimension of netizens' responses. While this study provides an overview of netizens' sentiments, there is no deeper exploration of how cultural or demographic factors, such as age, education, or socio-economic background, affect the way they respond to the humorous da'wah videos. Therefore, there is still room to deepen the analysis of differences in responses based on these factors. Based on these weaknesses, future research should develop a more diverse sampling, by analysing more videos from different TikTok accounts, to make the results more representative of a wider audience. In addition, future research could expand the range of languages analysed to include more regional languages, to better reflect the diversity of TikTok

audiences around the world.

It is also important for future research to further explore the cultural dimension of sentiment analysis, by engaging different audience groups based on their social and cultural backgrounds. This could help to better understand how different cultures or social contexts affect the way netizens interpret da'wah messages delivered in the form of humour. Such research could use interviews or surveys as additional methods to capture audience perspectives more deeply, to explore their motivations and views on humorous da'wah delivered through social media. By conducting more comprehensive and thorough research, we can gain stronger insights into how humour in da'wah can serve as an effective communication tool on social media platforms, as well as how da'wah content can be more relevant and acceptable to audiences from different backgrounds and cultures.

Based on the findings of this study, content creators, especially on platforms such as TikTok, should be more active in using interactive features to maintain audience engagement. For example, they can use interactive emoji polls or emoji-based quizzes to increase netizen engagement and encourage them to participate more in discussions. The use of interactive polls or emojis can make the audience feel more involved and increase the level of interaction in the comments section. Additionally, creators can combine humour with more personal religious messages that evoke emotional reactions, such as empathy or admiration, as seen in the use of emojis like 'sparkling stars' (💫) or 'appreciative hands' (🙌). This will help build stronger connections between creators and their audiences, as well as expand the impact of the humorous religious messages being conveyed.

6. Conclusion

This study examined netizen comment reactions to humorous da'wah videos uploaded by the TikTok account @Amazmii, with the aim of understanding sentiment patterns, dominant themes, and social dynamics that emerge in the comment section. The findings show that the majority of comments tend to be neutral, with a small proportion showing positive sentiments. Sentiment analysis conducted using the VADER and TextBlob tools showed that this humorous da'wah video was well received by the audience, without triggering a sharp negative response. In addition, politeness analysis showed that comments containing toxicity or hate speech were minimal, reflecting the success of humour in maintaining a more relaxed and polite interaction. The significance of these findings is that humour can be an effective method of da'wah, especially for young audiences on social media platforms like TikTok. This research makes a significant contribution to the understanding of contemporary Islamic communication culture in the digital age, particularly in the context of da'wah through social media. The findings show that humour can be an effective tool in delivering da'wah messages that are more acceptable to young audiences, without causing controversy. This opens up opportunities for more

inclusive and engaging da'wah strategies among young audiences who are increasingly discerning in the content they consume. Humour allows religious messages to be delivered in a more interesting and digestible way, without causing excessive controversy or debate. However, the weakness of this study lies in the limitation of the sample which only includes three videos from one TikTok account, so it cannot be generalised to all da'wah content on TikTok. In addition, this study is limited to sentiment analysis using a few specific languages, so it does not cover a wider audience. Therefore, future research should develop a larger and more varied sampling, as well as expand the analysis to other languages and pay more attention to audience demographic factors in understanding the dynamics of comments.

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BIODATA PENULIS



Novita Sugiestian, lahir di Jalange, Kabupaten Barru, pada tanggal 26 November 2000. Penulis merupakan anak pertama dari dua bersaudara, putri dari pasangan Tukiman Agus dan Rasnawati. Pendidikan dasar ditempuh di SDN 8 Jalange dan diselesaikan pada tahun 2012, dilanjutkan di SMP Negeri 2 Mallusetasi hingga lulus pada tahun 2015. Pendidikan menengah atas ditempuh di SMK Negeri 1 Parepare dan diselesaikan pada tahun 2018. Pada tahun 2018, penulis resmi terdaftar sebagai mahasiswa Program Studi Komunikasi dan Penyiaran Islam, Fakultas Ushuluddin, Adab dan Dakwah. Sejak awal masa studi, penulis menunjukkan minat khusus pada dunia media sosial dan dakwah digital, sebagai respon atas kebutuhan akan penyampaian pesan-pesan keislaman yang relevan dengan zaman. Penulis percaya bahwa media bukan hanya sarana hiburan, tetapi juga ruang dakwah yang strategis dan berdaya pengaruh.

Akhirnya tugas akhir ini dapat terselesaikan dan penulis berharap agar segala sesuatu yang tertuang di dalam karya ilmiah ini dapat digunakan sebagaimana mestinya serta menjadi salah satu petunjuk bagi siapa saja yang mencari jalan di jalur pendidikan.

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