Jurnal Representamen Vol. 12 No. 2 Oktober 2026
Hal. 271-290
DOI:10.30996/representamen.v12i2.133833

DIGITAL DISCOURSE ANALYSIS OF PRO-MARRIAGE NARRATIVES FOR GENERATION Z IN #MARKETINGKUA TIKTOK CONTENT

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Abstract

The decline in marriage rates in Indonesia, along with the emergence of the marriage is scary trend on social media, has encouraged the Office of Religious Affairs (KUA) to utilize TikTok through the #MarketingKUA hashtag as a medium for promoting marriage among Generation Z. This study aims to analyze how marriage invitation narratives for Generation Z are constructed in TikTok content using the #MarketingKUA hashtag. This research employed a qualitative approach using Rodney H. Jones' Digital Discourse Analysis, which consists of four elements: text, context, action and interaction, and ideology and power. Data were collected through observation, documentation, and literature review of six TikTok videos with the highest engagement. The findings indicate that KUA constructs marriage invitation narratives by using contemporary language, humor, subtle satire, and TikTok trends and features as persuasive communication strategies that align with the characteristics of Generation Z. Audience responses reveal both support for and opposition to these narratives. In terms of ideology and power, KUA seeks to shape the perception that marriage is a positive life choice. However, this narrative has not been fully accepted, as many audience members still prioritize education, career development, and self-improvement before deciding to marry. This study concludes that #MarketingKUA represents KUA's adaptation of digital communication strategies to encourage Generation Z to marry, although its meaning continues to be negotiated by the audience.

Keywords: *#MarketingKUA, Digital Discourse Analysis, Marriage Narratives, Postmodern Marriage, TikTok*

Abstrak

Menurunnya angka pernikahan di Indonesia serta berkembangnya tren *marriage is scary* di media sosial mendorong Kantor Urusan Agama (KUA) memanfaatkan TikTok melalui tagar #MarketingKUA sebagai media penyampaian narasi ajakan menikah bagi Gen Z. Penelitian ini bertujuan untuk menganalisis bagaimana narasi ajakan menikah bagi Gen Z dikonstruksi dalam konten TikTok bertagar #MarketingKUA. Penelitian ini menggunakan pendekatan kualitatif dengan metode Analisis Wacana Digital Rodney H. Jones yang meliputi elemen teks, konteks, tindakan dan interaksi, serta ideologi dan kekuasaan. Data diperoleh melalui observasi, dokumentasi, dan studi pustaka terhadap enam konten TikTok dengan *engagement* tertinggi. Hasil penelitian menunjukkan bahwa KUA mengonstruksi narasi ajakan menikah melalui bahasa yang kekinian, humor, sindiran, serta pemanfaatan tren dan fitur TikTok sebagai bentuk komunikasi persuasif yang sesuai dengan karakteristik Gen Z. Respons audiens menunjukkan adanya dukungan dan penolakan terhadap narasi tersebut. Pada aspek ideologi dan kekuasaan, KUA berupaya membangun persepsi bahwa pernikahan merupakan pilihan hidup yang positif. Namun, narasi tersebut belum sepenuhnya diterima karena sebagian audiens masih memprioritaskan pendidikan, karier, dan pengembangan diri sebelum menikah. Penelitian ini menunjukkan bahwa #MarketingKUA merupakan bentuk adaptasi strategi komunikasi digital KUA dalam mengajak Gen Z menikah, meskipun pemaknaannya masih terus dinegosiasikan oleh audiens.

Kata kunci: #MarketingKUA, Analisis Wacana Digital, Narasi Menikah, Pernikahan Postmodern, TikTok

INTRODUCTION

Along with societal change, a growing segment of the population, particularly younger generations, no longer perceives marriage as a life stage that must be achieved as soon as possible. Instead, it is increasingly regarded as a major life decision that requires careful consideration. In previous generations, marriage was generally viewed as an expected stage of life that aligned with prevailing social norms and was considered an essential milestone to be fulfilled (Mostafapour et al., 2025). Most people from earlier generations regarded marriage as an integral part of the life course, ideally undertaken at a certain age, and as an indicator of personal maturity. This perspective was also closely associated with the expectations of families and the broader social environment, which positioned marriage as a significant marker of individual achievement.

According to Adhani and Aripudin (2024), three main factors have contributed to the shifting perceptions of marriage among Generation Z. The first is financial considerations, as unstable financial conditions are regarded as one of the primary reasons for postponing marriage. The second factor is the fear of divorce, with the rising divorce rate further reinforcing concerns about the potential risks associated with marriage. The third factor is a shift in mindset among Generation Z. Compared with previous generations, many members of Gen Z are more skeptical of the concept of lifelong marriage, which has traditionally been regarded as a social norm, resulting in changing perceptions of marriage. These changing attitudes have also been reinforced by the emergence of various social media trends, one of which is the *"Marriage is Scary"* trend, which portrays marriage as an institution characterized by risks and challenges. The *"Marriage is Scary"* trend first gained popularity on TikTok in 2024. Content associated with this trend frequently highlights the negative aspects of married life, potentially influencing younger generations to become more cautious and, in some cases, more fearful of marriage. According to Narasi.tv, the majority of participants engaging with the *"Marriage is Scary"* trend are women.

Consistent with the various factors contributing to the postponement of marriage among Generation Z, this trend is also reflected in statistical data from Indonesia, which indicate a decline in marriage rates over the past several years. Statistics Indonesia (BPS) reported a significant decrease in the number of marriages nationwide, from more than 2 million registered marriages in 2018 to approximately 1.5 million in 2023. Similarly, data published by the Jakarta Regional Office of the Ministry of Religious Affairs (dki.kemenag.co.id) show that the number of registered marriages declined from 47,226 couples in 2022 to 44,252 in 2023, and further decreased to 40,472 in 2024, despite a total population of approximately 4.2 million. In addition, according to *CNBC Indonesia*, the Indonesian statistical reports for 2021 and 2022 indicate that the national marriage rate has continued to decline over the past six years.

In recent years, social media has played a significant role in the emergence of new perspectives on marriage, contributing to the declining interest in marriage among Generation Z.

This phenomenon is driven by the abundance of content circulating on social media, which not only disseminates information but also shapes users' perspectives and perceptions of various issues, including marriage. One notable example is the *"Marriage is Scary"* trend, which has been widely shared on TikTok. TikTok has become one of the most popular social media platforms among people of all age groups, ranging from adolescents to adults. Featuring short-form videos ranging from approximately 3 seconds to 30 minutes in length, TikTok has attracted around 108 million users, according to DataReportal. One of the public institutions that has actively utilized TikTok to disseminate its content is the Office of Religious Affairs (*Kantor Urusan Agama*, KUA). The KUA is a government institution closely associated with marriage administration, with offices located in every subdistrict across Indonesia. Currently, there are at least 5,913 KUA offices distributed across the country's 34 provinces. As a technical implementing unit of the Ministry of Religious Affairs, subdistrict-level KUA offices operate under the Directorate General of Islamic Community Guidance. Today, nearly every KUA office maintains a TikTok account to deliver information in a more contemporary and engaging manner. In recent years, several KUA-related contents have gone viral and become popular trends among the public, including the Tepuk Sakinah campaign and #MarketingKUA narratives.

Amid the dominance of these representations, the #MarketingKUA phenomenon has emerged as a form of both discursive negotiation and discourse construction surrounding marriage on social media. By producing content that aligns with contemporary digital trends and employs language that resonates with younger audiences, the Office of Religious Affairs (KUA) seeks to reconstruct the meaning of marriage as a positive and relevant life choice for Generation Z. The #MarketingKUA phenomenon can therefore be understood as both a response to the previously dominant discourse and an effort to construct an alternative perspective on marriage within the digital sphere. Accordingly, this study aims to examine how marriage-promotion discourse is constructed, negotiated, and disseminated through the #MarketingKUA phenomenon on social media, as well as how this discourse attempts to shape young people's perceptions of marriage amid the widespread circulation of narratives portraying marriage as complex, risky, and intimidating.

The #MarketingKUA trend in this study is examined using the Digital Discourse Analysis (DDA) approach proposed by Jones, Chik, and Hafner (2015). This approach was selected because it enables an examination of communication practices within digital environments by considering the relationships among discourse, technology, users, and social context. Jones et al. (2015) explain that the development of digital technology has introduced new forms of communication practices that require discourse analysis to adapt its analytical tools to the characteristics of digital communication. In this study, the characteristics of the research object extend beyond the textual elements of TikTok content to include social and digital contexts, KUA's actions as a communicator, audience responses, and the characteristics of TikTok as a space for the production and dissemination of

discourse. Therefore, Digital Discourse Analysis is considered more appropriate than Critical Discourse Analysis (CDA) and multimodal discourse analysis. Critical Discourse Analysis primarily emphasizes the relationships among discourse, ideology, domination, and power relations, whereas multimodal discourse analysis focuses on the interaction of various modes, such as language, images, sound, and visual elements, in constructing meaning. In contrast, this study not only examines these elements but also considers the digital context, KUA's communicative actions, audience interactions, and the process of meaning negotiation occurring through the TikTok platform.

The use of Digital Discourse Analysis in this study contributes to the application of Digital Discourse Analysis, particularly in the context of government institutional communication on social media. Jones et al. (2015) demonstrate that digital practices and technological developments have generated forms of communication that require an analytical approach capable of considering the relationship between discourse and the digital environment. This study extends the application of Digital Discourse Analysis by employing it to understand how government institutions utilize the characteristics of social media to construct public discourse. Through the dimensions of text, context, action and interaction, and ideology and power, this study not only identifies the messages conveyed by KUA but also examines how these messages are produced, utilized, responded to, and negotiated by audiences within the digital environment. Thus, this study demonstrates that Digital Discourse Analysis can be applied to examine government institutional communication practices that dynamically unfold among institutions, audiences, and digital technologies.

In addition to contributing to Digital Discourse Analysis, this study also provides a conceptual contribution to the study of digital government communication. Hansson and DePaula (2025) demonstrate that government communication on social media can be examined through various dimensions, including communicators, messages, media, audiences, and communication effects. In the Indonesian context, Sukandi (2026) demonstrates that TikTok can be utilized by government institutions to deliver information in formats that are more engaging and accessible, particularly for younger audiences. From this perspective, this study conceptualizes digital government communication not merely as a process of disseminating information but as a communication practice shaped by platform characteristics and involving audiences in the construction of meaning. This can be observed in #MarketingKUA, where KUA utilizes humor, digital trends, informal language, and short-form videos to establish closer connections with Generation Z, while audiences can respond through comments, likes, and shares. Based on these findings, this study offers a conceptual understanding of digital government communication as an adaptive, participatory, and negotiated practice. It is adaptive because the government adjusts its communication strategies to the characteristics of the platform and its audience, participatory because audiences are involved in the communication process, and negotiated because meanings constructed by the government may be accepted, reinterpreted, or rejected by audiences.

This analysis is further supported by Carl I. Hovland's Persuasive Communication Theory, which explains that persuasive communication is an attempt to influence an individual's attitudes, opinions, and behavior through the delivery of messages without coercion. This theory is used to identify the forms of persuasion employed by KUA in encouraging Generation Z to marry through TikTok content. In addition, this study employs the concept of marriage from a postmodern perspective, which views marriage as an individual choice influenced by changing values, lifestyles, and orientations toward education, career, and self-development. This concept is used to understand how Generation Z interprets the marriage-promotion narratives constructed by KUA. Accordingly, this study aims to examine how digital discourse concerning marriage-promotion narratives targeting Generation Z is constructed through #MarketingKUA content on TikTok.

METHODS

This study employs a qualitative approach using the Digital Discourse Analysis method to examine public responses to TikTok videos containing marriage-promotion narratives targeting Generation Z under the #MarketingKUA hashtag. A qualitative approach was selected because the study aims to explore social phenomena, meanings, and communication dynamics constructed within digital spaces, particularly on social media platforms. In this study, a descriptive approach is applied to systematically, factually, and accurately describe the phenomenon under investigation based on the data collected. Descriptive research is a method that aims to present the research object or subject as it naturally occurs without manipulating the variables being examined (Zellatifanny & Mudjiyanto, 2018). Within the context of qualitative research, the descriptive approach is used to generate data in the form of words, narratives, and interpretations of observed social phenomena, enabling researchers to gain an in-depth understanding of the meanings embedded within them. This is consistent with the view that qualitative research produces descriptive data in the form of written or spoken words derived from observed behavior and emphasizes a holistic understanding of phenomena within their natural context.

This study adopts the constructivist paradigm. Constructivism views social reality not as something that exists naturally or objectively, but as a product of social construction developed through human interaction. This paradigm is commonly employed in qualitative research, including descriptive, analytical, and comparative studies, as it emphasizes the interpretation of data obtained through field observations and document analysis (Moleong, 2006). Accordingly, the constructivist paradigm is well suited to the objectives of this study, which seeks to understand how digital discourse is constructed in #MarketingKUA content, particularly in relation to marriage-promotion narratives targeting Generation Z on TikTok.

This study employs the Digital Discourse Analysis framework developed by Rodney H. Jones as its analytical framework. According to Jones, Digital Discourse Analysis consists of four main

components: text, context, action and interaction, and ideology and power. The text component encompasses various forms of representation, including written and spoken language, such as videos, photographs, images, and other combinations of semiotic elements that function as resources for social action. The context component refers to the social and material conditions that shape the production, consumption, and use of texts within particular social practices. The action and interaction component examines how individuals use texts to perform communicative and social actions. Finally, the ideology and power component focuses on how technology influences individuals and groups in constructing, reinforcing, and maintaining particular versions of social reality.

The corpus of this study consists of TikTok video content published under the #MarketingKUA hashtag between December 2025 and April 2026. The data were selected based on several criteria: the content was uploaded by official KUA accounts, contained marriage-promotion narratives, employed a communication style targeting Generation Z, and demonstrated audience engagement through likes and comments. Several videos were purposively selected as the primary data for in-depth analysis, encompassing textual, visual, and audio elements, as well as captions and user comments, all of which were examined as components of digital discourse practices.

RESULTS AND DISCUSSION

This study employs Rodney H. Jones's Digital Discourse Analysis because this approach enables researchers to examine the construction of meaning in digital communication practices through four key dimensions: text, context, action and interaction, and ideology and power. These four dimensions align with the objective of this study, which is to understand how marriage-promotion narratives targeting Generation Z are constructed in TikTok content under the #MarketingKUA hashtag. Accordingly, this approach not only examines the content of the messages being conveyed but also considers the broader social context, patterns of digital interaction, and the underlying values that shape the construction of the discourse.

In this study, six TikTok videos containing marriage-promotion narratives under the #MarketingKUA hashtag published between December 2025 and April 2026 were selected for analysis. The content was chosen based on several criteria: it was either uploaded by official KUA accounts or by members of the public, contained marriage-promotion narratives targeting Generation Z, and included the #MarketingKUA hashtag in the post.

Textual Analysis

Marriage-promotion narratives can be identified through the various textual elements embedded within digital content. In this context, text is understood not only as written language but also as conversations, symbols, images, videos, and other forms of signs that convey meaning in the communication process. Jones (2015) argues that text in digital environments is not limited to traditional written forms; rather, it encompasses a

wide range of semiotic resources used to perform social actions and construct meaning within digital spaces.

In the context of social media, marriage-promotion narratives can be conveyed through the use of language, visual elements, audio, or a combination of various semiotic resources designed to shape particular understandings of marriage. These narratives serve not only to communicate information but also to function as persuasive messages that seek to influence audiences' perceptions of marriage. Through the various forms of representation employed, digital content constructs the meaning of marriage as something valuable, meaningful, and worthy of consideration by younger generations.

Within the text dimension, this study focuses on analyzing and interpreting the meanings embedded in each TikTok video published under the #MarketingKUA hashtag. The analysis extends beyond the written narratives displayed in the videos to include captions, audio, visual elements, and other supporting components that contribute to the construction of marriage-promotion messages. By examining these various elements, the study seeks to understand how meanings surrounding marriage are constructed and communicated to audiences, particularly Generation Z.

In this study, the objects of analysis are TikTok videos published under the #MarketingKUA hashtag that contain marriage-promotion narratives targeting Generation Z. Overall, these videos demonstrate KUA's efforts to adapt its communication strategies to the characteristics of social media audiences. Rather than employing the formal language typically associated with a government institution, the marriage-promotion messages are presented through a more casual communication style, incorporating humor, light-hearted satire, and references to popular TikTok trends. The use of this communication style represents KUA's strategy to engage Generation Z by making its messages feel more relatable, appealing, and accessible to the target audience.

Based on an examination of TikTok content published under the #MarketingKUA hashtag, various forms of marriage-promotion narratives were identified, constructed through textual elements, captions, on-screen text (overlay text), and other visual components. Among all the identified content, this study focuses on six videos with the highest levels of engagement, measured by the number of views, likes, comments, and shares. These six videos were selected because they attracted greater audience attention and interaction, making them representative of the marriage-promotion narratives constructed by KUA on the TikTok platform. The selected videos were subsequently analyzed using the text dimension of Rodney H. Jones's Digital Discourse Analysis framework to examine how marriage-promotion narratives are constructed through the use of language and various semiotic resources embedded in the content.

The analysis of marriage-promotion narratives was conducted by examining how messages are constructed through the use of language, visual elements, and persuasive communication strategies in each piece of content. Accordingly, this study seeks to reveal how KUA's TikTok accounts construct discourse surrounding

marriage and how these narratives are employed to influence audiences' understanding and attitudes toward marriage in the digital era.

Humorous Narratives as a Marriage-Promotion Strategy by KUA

“Ayo ayo daftar nikah guys, kita ada promo untuk hari ini aja ya tapi, soalnya kalo besok udah kita masak #kua #tepuksakinah #kuakita #kuakasemen #marketingkua”

Figure 1. Konten Narasi Ajakan Menikah

The first content analyzed was uploaded by the TikTok account @kua_kasemen. The video received 46.7 thousand *likes*, 7,277 comments, 66 thousand shares, and accumulated 1.3 million views. This high level of engagement indicates that the content successfully captured audience attention and encouraged active interaction.

The video features the on-screen text, *"Free one bundle of fresh water spinach for those who register for marriage today at KUA Kasemen."* This statement implicitly conveys a marriage-promotion message through a persuasive communication strategy. Rather than explicitly encouraging marriage, KUA Kasemen employs a simple gift a bundle of fresh water spinach as an attention-grabbing device. The use of water spinach is not intended as a material incentive but rather as a humorous symbol that aligns with the entertainment-oriented nature of TikTok content. This approach effectively captures audience attention, increases engagement, and makes the message more relatable and accessible, particularly for Generation Z, who tend to prefer light-hearted and entertaining content (Sattorov, 2025).

The content also features three KUA staff members, two of whom are holding bundles of fresh water spinach while the other holds a marriage certificate booklet, with the KUA Kasemen office serving as the background. The presence of KUA personnel, the marriage certificate booklet, and the official KUA office reinforces the credibility of the message by emphasizing that the marriage-promotion narrative originates from the government institution authorized to administer marriage services. According to Hovland's Persuasive Communication Theory, the credibility of the communicator is a key factor in enhancing audience trust in the message being conveyed.

The content is further accompanied by the caption, The phrase *"Ayo ayo daftar nikah guys"*

functions as a direct invitation to the audience while employing an informal and friendly form of address that resonates with Generation Z. Meanwhile, the phrase *"promo untuk hari ini saja"* creates a sense of time-limited availability (*scarcity appeal*), whereas the statement *"soalnya kalo besok sudah kita masak"* introduces humor that reduces the formal image typically associated with the KUA. Accordingly, the caption functions as part of a persuasive communication strategy by combining a direct call to action, humor, and a conversational style that enhances audience engagement.

The use of humor not only functions as a strategy to attract Generation Z's attention but also demonstrates a negotiation of KUA's institutional authority within the digital sphere. Traditionally positioned as a government institution characterized by formal communication, KUA, through this content, presents itself using a light-hearted communication style that aligns with the humor culture prevalent on TikTok. This condition indicates that KUA's authority is constructed not only through its formal position as a government institution but also through its ability to adapt to the characteristics of digital communication. Cuşnir (2025) demonstrates that public institutions on TikTok adapt their communication practices through trends, tone, content formats, and humanization to establish closer relationships with users. Accordingly, humor in #MarketingKUA content can be understood as a form of institutional communication softening that makes the distance between KUA and its audiences more fluid. However, this softening simultaneously creates space for audiences to assign diverse meanings to the messages conveyed, as humor may be interpreted as a light-hearted invitation, entertainment, or simply content that follows prevailing TikTok trends.

Marriage Promotion Narratives Using Current Digital Trends

Figure 2. Konten TikTok Narasi Ajakan Menikah

The first content was uploaded by the TikTok account @kua.ngluyu and received 72.7 thousand *likes*, 8,786 comments, 14 thousand shares, and 1.3 million views. This high level of *engagement* indicates that the content successfully captured audience attention and encouraged active participation among TikTok users.

The video features the narrative *"POV: Pegawai KUA nunggu Gen Z daftar nikah."* This narrative implicitly conveys a marriage-promotion

message through the perspective (*point of view*) of a KUA staff member. The use of the *POV* format reflects a content style that is widely popular on TikTok, making the message feel more personal and interactive. Furthermore, the direct reference to *"Gen Z"* clearly identifies this generation as the primary target audience. The adaptation of language and the use of current digital trends demonstrate KUA's efforts to establish a closer connection with Generation Z. From the perspective of Hovland's Persuasive Communication Theory, tailoring messages to the characteristics of the target audience is one of the key strategies for enhancing persuasive effectiveness. Through this narrative, KUA not only introduces its marriage registration services but also constructs the discourse that Generation Z is the group expected to enter marriage in the near future.

The content is also accompanied by the caption *"Daftar dewe opo tak parani neng omah #kua #pernikahan #genz #marketingkua #fyp"*, which means *"Register by yourself, or I'll come to your house."* The use of informal Javanese (*ngoko*) reflects the fact that the content was produced by KUA Ngluyu, Nganjuk Regency, and serves as an adaptation to the linguistic characteristics of the local community. Although the statement may literally sound like a threat, within the context of TikTok it is understood as a humorous expression that conveys an indirect invitation to marry. The use of a regional language also reduces the formal image of the KUA while fostering a sense of closeness with the audience. According to Rodney H. Jones, language functions as a semiotic resource that constructs identity and social relationships, whereas Hovland argues that adapting language to the characteristics of the target audience is a persuasive strategy that enhances audience attention and message acceptance. Accordingly, the use of informal Javanese (*ngoko*) forms part of KUA's strategy for presenting marriage-promotion narratives in a way that is more relevant to the communication culture of TikTok.

The use of trends and communication formats that are popular on TikTok also demonstrates that KUA does not entirely maintain formal institutional communication patterns. This adaptation makes government messages more compatible with the media consumption habits of younger audiences while simultaneously making institutional messages more open to user interpretation. TikTok audiences do not merely receive messages produced by KUA but can also provide responses, comments, and reinterpretations of those messages. Thus, KUA's authority in digital communication becomes more fluid, as the meaning of marriage-promotion narratives is not entirely determined by the institution as the communicator. This illustrates the characteristics of government communication on social media, which enable interaction among communicators, messages, platforms, and audiences (Hansson & DePaula, 2025).

Marriage-Promotion Narratives as Reminders

Figure 3. Konten TikTok Narasi Ajakan Menikah

The fourth content was uploaded by the TikTok account @kuasariwangi. The video received 341.6 thousand *likes*, 23.2 thousand comments, 67.9 thousand shares, and accumulated 5 million views. This high level of *engagement* indicates that the content successfully captured audience attention and encouraged active participation among TikTok users.

The video features two individuals chasing one another in front of the KUA office. At the top of the video, the text *"2026"* is displayed, while the bottom of the screen differentiates the two characters by showing a birth year above one individual and the label *"penghulu"* above the other. The combination of textual, visual, and spatial elements constructs a narrative in which the *penghulu* is chasing individuals born in the years indicated in the video. The use of the KUA office as the setting further reinforces the context that the interaction is related to marriage services. Implicitly, the chasing scene is not intended to be interpreted literally but rather serves as a humorous representation of a marriage-promotion message. In this context, the *penghulu* symbolically represents the KUA institution, "chasing" Millennials and Generation Z to encourage them to visit the KUA and register for marriage.

The high number of views indicates that TikTok users, the majority of whom belong to Generation Z, were attracted to KUA's marriage-promotion content, which combines entertainment with subtle satire to deliver a reminder encouraging the targeted generation to consider marriage. Through this content, many TikTok users actively engaged by giving *likes*, posting comments, and sharing the video with others. This high level of *engagement* demonstrates that the *#MarketingKUA* content not only reached a broad audience but also stimulated discussion and generated diverse responses to the marriage-promotion narratives constructed by the KUA.

The content is also accompanied by the caption *"Gen Millennial & Gen Z kelahiran 1995–2005 tenang…ini bukan tekanan, cuma pengingat #kua #marketingkua #genmilenial #genz #penghulu*". The caption is explicitly addressed to Millennials and Generation Z born between 1995 and 2005, indicating that these groups constitute the primary target audience of the message. Through this narrative, the KUA seeks to remind the audience of the fact that they are growing older

each year. Although the caption does not explicitly state that the audience should get married, the reference to age implicitly suggests that they have entered a stage of life that is generally regarded as an appropriate time to consider and plan for marriage.

Contextual Analysis

Beyond the text dimension, which constitutes the primary element in the construction of discourse, Digital Discourse Analysis also emphasizes the importance of context. Context is understood as the social space in which a text is produced, circulated, and interpreted by its users. This perspective is consistent with the findings of Robbani et al. (2023), who argue that the meaning of a text is not determined solely by the text itself but is also shaped by various elements situated within the broader context of actual communication.

Context refers to the social and material backgrounds of both content creators and audiences. These backgrounds include social relationships, cultural trends on TikTok, and broader societal circumstances that influence how content is produced and interpreted. In this study, the context surrounding the use of the *#MarketingKUA* hashtag cannot be separated from the trends that are popular on TikTok. As a social media platform dominated by short-form content and trend-driven communication, TikTok encourages content creators to adopt popular formats, language styles, music, and content concepts in order to make their messages more engaging and accessible to a wider audience.

The emergence of marriage-promotion content produced by official KUA TikTok accounts that viewers may feel offended or pressured when reminded about their age and marriage. Consequently, the marriage-promotion message is framed as a light-hearted reminder rather than a form of pressure, with the inclusion of the emoji further reinforcing its humorous tone.

The use of the phrase *"tenang... ini bukan tekanan, cuma pengingat"* represents a messaging strategy intended to reduce the impression of coercion while fostering a sense of closeness with the audience. The phrase anticipates the possibility cannot be separated from the social conditions that have developed in Indonesia in recent years. Since 2023, the number of marriages in Indonesia has shown a declining trend, attracting the attention of various stakeholders, including the government through the Ministry of Religious Affairs. This situation has encouraged the KUA not only to serve as the institution responsible for marriage registration services but also to play a more active role in educating and communicating with the public about the importance of marriage, one of which is through the use of social media platforms such as TikTok.

As an institution operating under the Ministry of Religious Affairs, the KUA is authorized to provide marriage-related services, guidance, and public education. Therefore, the marriage-promotion narratives disseminated through official KUA TikTok accounts should be understood not merely as entertaining content but also as a form of institutional communication aimed at conveying messages that reflect the KUA's official duties and responsibilities. Furthermore, KUA's position as a government institution influences how audiences interpret these

messages, as the content is produced by an organization that possesses institutional legitimacy in the field of marriage.

In the context of this study, Generation Z represents one of the primary target groups of *#MarketingKUA* content because many individuals within this generation have reached adulthood and entered the age range commonly associated with marriage. On the other hand, this generation is also known for its high level of activity on social media, particularly TikTok, making the platform a suitable communication medium for reaching the intended audience. The selection of Generation Z as the target of communication is also related to the emergence of changing perspectives on marriage among this generation, including the tendency to postpone marriage due to considerations related to education, career development, and self-improvement.

The context surrounding the construction of marriage-promotion narratives by KUA accounts is also closely related to the development of various discourses on marriage circulating on social media. One discourse that has gained significant attention among TikTok users is the *marriage is scary* trend, which presents various experiences, concerns, and perspectives regarding married life. The emergence of this trend has become part of the social context that shapes how society, particularly Generation Z, interprets the institution of marriage within the digital sphere. This trend has contributed to the formation of various new narratives and perspectives, such as Generation Z individuals choosing not to marry or prioritizing career development before entering marriage.

In addition to being influenced by social conditions, the construction of marriage-promotion narratives is also supported by various features available on the TikTok platform. Features such as the *For You Page* (FYP), *caption*, *overlay text*, music, emojis, and hashtags enable messages to be delivered in a more engaging manner and reach a wider audience. In this study, KUA accounts utilize these features to present marriage-promotion messages through a communication style that is light-hearted, trend-oriented, and easily understood by Generation Z. The use of the *#MarketingKUA* hashtag functions not only as a means of categorizing content but also as a way to establish KUA's digital campaign identity and help audiences discover similar content containing marriage-promotion narratives. Therefore, TikTok features become part of the digital context that influences the production, dissemination, and interpretation of marriage-promotion narratives.

Overall, the researcher concludes that marriage-promotion narratives in content using the *#MarketingKUA* hashtag are constructed through the combination of social contexts developing within society and technological contexts provided by the TikTok platform. Through participatory culture and the support of platform features and algorithms, KUA and audiences both play roles in constructing, disseminating, and interpreting marriage-promotion narratives within the digital sphere. The context dimension proposed by Jones helps demonstrate that these marriage-promotion narratives are not merely content created by following social media trends, but rather the result of broader social conditions, including declining marriage rates, shifting perspectives on marriage

among Generation Z, and the utilization of digital technology as a communication medium between KUA and the public.

Action and Interaction Analysis

In Digital Discourse Analysis, text is not viewed as an isolated entity but rather as part of a social practice formed through user activities within digital spaces. Jones et al. (2015) explain that the interpretation of a text depends not only on the content contained within it but also on how the text is produced, circulated, and responded to by users within a digital platform. Therefore, action and interaction are essential elements for understanding the process through which discourse is constructed on social media.

In this study, action and interaction are analyzed through the activities of KUA TikTok accounts in producing marriage-promotion content and the responses provided by TikTok users toward such content. These interactions can be observed through various platform features, including comments, *likes*, *shares*, and other forms of user engagement. Through these sequences of actions and responses, this study examines how marriage-promotion narratives conveyed through the *#MarketingKUA* hashtag are received, interpreted, and contribute to the formation of interactions between KUA and audiences within the digital sphere.

Pro-Content Interactions Related to #MarketingKUA Content Containing Marriage Promotion Narratives

Figure 4. Komentar Pro Konten TikTok Narasi Ajakan Menikah

The two comments above display wedding photos shared by audiences who have already married. The photos uploaded by the accounts @fahmi mubarok and @Moon share similarities, as both images show the users at a wedding reception while still wearing their wedding attire. These visual representations further indicate that they have actually entered marriage and express happiness with their decision by sharing these moments in the comment section of KUA's TikTok content. The narratives conveyed by both accounts also demonstrate positive responses toward the marriage-promotion messages delivered by KUA. By sharing their marriage experiences in the comment section, these users indirectly reinforce the discourse that marriage is a meaningful life experience that is worth pursuing and has the potential to bring happiness. Both comments contain the word *"sudah"*, followed by statements indicating that they have fulfilled what was encouraged by KUA, namely entering into marriage.

Figure 5. Komentar Pro Konten TikTok Narasi Ajakan Menikah

The narratives conveyed by the audiences in the two comments above indicate a desire to marry

after encountering the marriage-promotion messages delivered by KUA through TikTok content. However, this desire has not yet been realized, as both users stated that they do not currently have a partner or prospective spouse. The comments posted by the accounts *@mar* and *@budiaman* both represent an interest in marriage while simultaneously highlighting the obstacle of not having found a partner. This indicates that the marriage-promotion narratives constructed by KUA are capable of eliciting positive responses from audiences, although the realization of marriage remains influenced by each individual's circumstances and level of readiness.

The responses provided by these two accounts demonstrate that KUA's marriage-promotion narratives successfully generated audience engagement through interactions in the comment section. Although they have not yet been able to marry because they do not have a partner, both users continue to show enthusiasm toward the messages conveyed by expressing their intention to marry in the future. These interactions demonstrate that audiences do not merely function as recipients of information but also as participants who connect the messages presented in the content with their own experiences and circumstances.

Based on these audience responses, the comments demonstrate acceptance of and agreement with the marriage-promotion narratives conveyed through KUA's content. The two users indicate that they represent audiences who were influenced by the marketing strategies implemented by KUA through the TikTok platform. One of the comments also states that those who were "*terkena marketing*" were members of Generation Z. This statement suggests that the communication strategies implemented by KUA were able to reach the intended target audience, namely Generation Z, as the primary group addressed through the marriage-promotion narratives under the #MarketingKUA hashtag interaksi.

Counter Content Interactions Related to #MarketingKUA Content Containing Marriage-Promotion Narratives

The interactions occurring within content using the #MarketingKUA hashtag demonstrate that marriage-promotion narratives are not always interpreted in the same way by all audiences. Although some users express support for the messages conveyed by KUA, others provide different responses through the comment sections. These varied responses indicate that the meaning of discourse within digital spaces is dynamic and continuously negotiated through interactions among users. Therefore, opposing comments are an important aspect of analysis, as they reveal how audiences interpret and respond to the marriage-promotion narratives constructed by KUA.

In this study, opposing comments were selected based on their relevance to the content and their connection to the theme of marriage-promotion narratives. These comments generally contain criticism, rejection, or doubts regarding the messages conveyed by KUA, whether based on personal experiences, economic conditions, or individual perspectives on marriage. The presence of opposing comments demonstrates that marriage-promotion narratives are not uniformly accepted but instead generate diverse

perspectives that contribute to the formation and negotiation of discourse meanings within digital spaces. Therefore, analyzing opposing comments is necessary to understand how audiences negotiate the persuasive messages conveyed through #MarketingKUA content.

Figure 6. Komentar Kontra Konten TikTok Narasi Ajakan Menikah

Several comments above demonstrate contrasting responses toward the marriage-promotion narratives conveyed by KUA. Audiences who expressed opposing views argued that marriage should not be measured based on a particular age, suggesting that the perception of being "too late" for marriage is no longer considered relevant by some members of Generation Z. This rejection is also reflected in comments stating that they still want to enjoy their youth and have not yet considered marriage as a primary priority. Various activities, such as developing businesses, engaging in sports, pursuing careers, and enjoying personal life, are perceived as goals that should be achieved before deciding to marry. These responses indicate that audiences hold different perspectives in interpreting the marriage-promotion narratives constructed by KUA, based on their individual values, experiences, and life priorities.

The comments expressed by the accounts *@putuneeyangmama* and *@bdaway* indicate that individuals within this age range still prefer to enjoy single life by engaging in various activities considered more meaningful, such as leisure activities or developing their careers through businesses they have established. These responses suggest that marriage has not yet become a primary priority at their current stage of life. This finding is consistent with the concept of marriage from a postmodern perspective, which views individuals as having the freedom to determine their life choices based on personal values, needs, and goals. From this perspective, society no longer views marriage as a life stage that must be immediately achieved at a certain age, but rather as a decision that can be postponed until individuals feel personally and socially prepared.

Ideology and Power Analysis

This section focuses on ideology and power as the final dimension of Jones's Digital Discourse Analysis. This dimension examines how discourse is used to shape perspectives, influence meaning-making processes, and construct social reality within digital spaces. Jones et al. (2015)

explain that texts do not merely function as a medium for conveying information but also represent values, interests, and power relations. Therefore, this study seeks to understand how marriage-promotion narratives in #MarketingKUA content are constructed and how KUA's position as a government institution is reflected in its efforts to influence audiences' perceptions of marriage through TikTok.

Content using the #MarketingKUA hashtag provides a space for KUA accounts to construct the perspective that marriage is something positive, worthy of preparation, and relevant to Generation Z. As an institution authorized to provide marriage-related services, KUA utilizes TikTok through approaches that incorporate current trends, humor, and language that resonates with social media users. However, the use of humor and digital trends in KUA's communication also needs to be examined critically. Although adapting to the characteristics of TikTok enables KUA to convey messages about marriage in a lighter and more accessible manner to Generation Z, it may simultaneously simplify the complexity of young people's fears and uncertainties regarding marriage. These concerns are not solely related to personal matters but are also influenced by social and structural conditions, such as financial uncertainty, educational and career demands, changing life orientations, and concerns about the sustainability of married life. When these complex issues are presented through humor, memes, or TikTok trends, anxieties surrounding marriage may potentially be transformed into digital communication material oriented toward audience appeal and engagement. Thus, humor functions not only as a persuasive strategy but may also constitute a form of discursive simplification when complex social issues are reduced to short and entertaining content. In this context, it is important to examine how such communication strategies influence the representation of Generation Z's fears regarding marriage, as well as how audiences receive or negotiate these representations.

On the other hand, TikTok also provides audiences with space to express support for or opposition to these narratives. This demonstrates that the meaning of marriage is not entirely determined by content creators but is instead constructed through interactions between KUA and its audiences. In line with McQuail's (1997) perspective, audiences actively participate in selecting, interpreting, and constructing meaning based on their experiences, needs, and social contexts, resulting in diverse responses to #MarketingKUA content.

From the perspective of Digital Discourse Analysis, ideology and power are also reflected in the utilization of TikTok's algorithm, which can expand the reach of content to users interested in marriage-related topics. Through this strategy, KUA seeks to construct the perception that marriage is a positive life choice, while audiences retain the space to accept, negotiate, or reject the narratives being conveyed.

Based on the analysis, the ideology of marriage constructed by KUA has not been fully accepted by audiences, particularly Generation Z. Although some comments express support, many responses demonstrate rejection, citing priorities such as education, career development, financial stability, and self-development. This finding

indicates an ideological negotiation between KUA as a government institution and Generation Z's perspectives on marriage. This condition is consistent with the postmodern concept of marriage (Tajuddin & Sholeh, 2024), which views marriage as a personal choice rather than a life stage that must be achieved at a certain age. Thus, power relations within digital spaces are not one-sided, as audiences retain the agency to accept, interpret, or reject the ideology constructed through #MarketingKUA content.

This discursive struggle demonstrates the intersection between the institutional discourse of morality promoted by KUA and the counter-discourse emerging from audiences. As a government institution, KUA promotes the discourse that marriage is a positive life choice, worthy of consideration, and ideally part of the life journey of younger generations. This discourse gains legitimacy from KUA's institutional position and authority in providing marriage services and registration. However, such institutional legitimacy does not necessarily make KUA's discourse the only perspective accepted by audiences. Through the comment section, some audiences construct counter-discourses by emphasizing that the decision to marry should take into account financial readiness, education, career, psychological well-being, and preparedness to establish a household. Thus, the comment section becomes a space where audiences question and renegotiate the values conveyed by the institution through #MarketingKUA content.

This discursive struggle demonstrates that discursive power in digital communication does not reside solely with institutions as message producers but is also distributed through audiences' ability to produce counter-discourses. When KUA frames marriage through light-hearted, positive, and persuasive narratives, audiences can respond by presenting experiences and considerations that do not necessarily align with these narratives. Such responses are not merely forms of rejection toward marriage-promotion messages but also constitute discursive practices through which Generation Z maintains its perspective on marriage as a personal decision that requires readiness and cannot be determined solely by institutional norms. This condition demonstrates the negotiation of power between KUA's institutional discourse and audience discourse within the digital sphere. Therefore, #MarketingKUA is not merely a space for disseminating institutional discourse on the importance of marriage but also an arena of meaning-making struggle between the values promoted by the institution and the social experiences of audiences that construct alternative interpretations of marriage.

CONCLUSION

Based on the results and discussion of the Digital Discourse Analysis conducted on six TikTok videos containing marriage-promotion narratives, and referring to the research question, “How is the discourse of marriage-promotion narratives targeting Generation Z constructed in TikTok content under the #MarketingKUA hashtag?”, it can be concluded that:

In the text dimension, marriage-promotion narratives are constructed by KUA through

contemporary language styles that align with current developments. KUA's participation in social media trends demonstrates the institution's adaptation from a previously formal image into one that is more approachable and aligned with the characteristics of Generation Z. This adaptation is reflected through the use of humor, subtle satire, popular terms such as *POV*, as well as the utilization of *caption*, *overlay text*, and the #MarketingKUA hashtag. The use of this hashtag connects various KUA uploads from different regions, thereby forming a digital discourse surrounding marriage-promotion narratives. Furthermore, the constructed narratives contain elements of persuasive communication through invitations, reminders, and subtle satire presented in a light-hearted and communicative manner.

In the context dimension, the emergence of trends containing narratives of fear toward marriage and the declining marriage rate in Indonesia have become the background for the production of marriage-promotion content by KUA. By positioning Generation Z as the target audience, KUA utilizes ongoing trends as a bridge to deliver messages that are more relevant and easily accepted. The use of the *#MarketingKUA* hashtag also serves as part of a digital communication strategy to expand reach while establishing connections among related content. The utilization of TikTok as a medium for message dissemination is considered appropriate because the platform is widely used by Generation Z, allowing marriage-promotion narratives to reach the intended audience more effectively and encouraging interaction through various available features.

In the action and interaction dimension, the comment section serves as the primary form of interaction that reflects TikTok users' responses toward KUA's content. The interactions that emerge are diverse, ranging from audiences who acknowledge themselves as one of the "victims" of KUA's *marketing*, those who express their desire to marry but have not been able to realize it due to the absence of a partner or economic constraints, to audiences who reject marriage-promotion narratives because they still prioritize education, career development, and enjoying their youth. In addition

to comments, the high number of *likes* and *shares* also indicates that *#MarketingKUA* content successfully attracts attention while encouraging audience participation in the process of discourse construction within digital spaces.

In the ideology and power dimension, the findings reveal that KUA attempts to construct an ideology of marriage as something positive, worthwhile, and relevant for Generation Z through marriage-promotion content presented with humor and aligned with social media trends. This effort also reflects a transformation of KUA's image, from an institution previously perceived as rigid and formal into one that is capable of adapting to digital communication culture. However, the ideology constructed by KUA has not been fully accepted by audiences. Although many users engage through comments, *likes*, and *shares*, a significant number of comments demonstrate resistance toward marriage-promotion narratives, as they prioritize education, career development, independence, and self-improvement before deciding to marry. These findings indicate that the

ideology promoted by KUA continues to undergo negotiation with Generation Z's perspectives, which tend to align with the concept of marriage from a postmodern perspective.

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